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-M. MURAT ILDAN



- 28** FIELD STUDY
OBJECTS, ETC.
- 54** AN ECHO IN WASH PARK
HOW ARCH 11 TURNED A CONFLICTING WISH LIST INTO A HARMONIOUS HOME
- 72** ART WORKS
ROTH SHEPPARD CONSTRUCTS A COLLABORATIVE AND EFFICIENT ADMINISTRATION BUILDING FOR DENVER ART MUSEUM STAFF
- 94** THE MODERN OFFICE
FIVE OF THE LATEST WORKPLACE DESIGN TRENDS STRAIGHT FROM NEOCON
- 104** A TIMELESS STAGE
A Q&A WITH DENVER UNION STATION'S LANDSCAPE ARCHITECT ON THE PUBLIC REALM SURROUNDING THE HISTORIC TRANSIT HUB
- 112** ART MATTERS
FALL ART SEASON HAS ARRIVED AND SO HAS THIS PREVIEW OF MUST-SEE EXHIBITS
- 120** INGREDIENTS
FROM A RINO BREWERY TO A PARK MEADOWS FAST-CASUAL JOINT AND A MICRO-KITCHEN IN BETWEEN, IT'S ALL ABOUT FOOD AND DESIGN
- 128** A MODERN MAN
BOULDER ARCHITECT HARVEY HINE CELEBRATES 25 YEARS OF MODERN DESIGN IN BOULDER
- 134** QUALITY VS. QUANTITY
A STORY OF HOW GOOD DESIGN TRUMPS A QUICK BUCK FOR DEVELOPERS OF FRAMEWORK AT SLOAN'S LAKE
- 140** ROCK, PAPER, SCISSORS
A MODERN MOTOCROSS SHELTER DESIGNED BY BLACK SHACK ARCHITECTS IS MORE THAN JUST PLAY—IT'S A TUCKED-AWAY TREASURE WITH RUSTIC ROOTS
- 144** CURB APPEAL
THREE SIXTY DESIGN TRANSFORMS A KRISANA PARK YARD WITH INSPIRATION FROM YESTERYEARS
- 148** AIR PLANTS
HOW THEY WORK AND FUN WAYS TO DISPLAY THEM
- 152** PHOTO ESSAY
DANAE FALLIERS REINVENTS THE AMERICAN LANDSCAPE WITH HER ABSTRACT APPROACH

The public realm surrounding the new Denver Union Station is comprised of three landscapes, complete with . This bird's-eye view shows its massive footprint in downtown Denver.

INSIDE ↑

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HELLO!

FALL.

For me, School always started in September. It was a time for fresh starts, new possibilities and time to get down to work. Summer was over and it was time to get down to work. This has carried through my whole adult life and I always find myself come around September thinking about how i could work better, smarter and healthier. I re-evaluate my work habits, try to fire up projects that have been dormant through summer and, like Sisyphus, fall is the time i usually buy some new plants for my office that inevitably don't make through the next year.

So it seems natural to me that our fall issues tend to focus on some or many aspects of the modern workplace and this issue is no exception. For our cover story, we take an indepth look at how Roth Sheppard Architects built (on a budget) a unique and beautiful building for the 100+ employees of the Denver Art Museum. It was exciting to learn how Roth Sheppard was able to not only construct a strong and attractive building that fits seamlessly among the iconic building around it, but how it also understands and fills the needs of the people who work there.

We also went to Neo-Con in Chicago this summer to find out about the latest in commercial furniture and systems design and how all the top manufacturers are innovating their work to fulfill the needs of the modern worker. We have chosen five trends and present them here along with the furniture and products that will help us be healthier, and more productive at work. I have my eye on the Riff ping pong table.

Beyond our two workplace features, this issue is packed with more stories than any other issue. We visit a smart modern addition to a Victorian home in Wash Park, profile Harvey Hine as he celebrates 25 years of working and design modern projects in Boulder. We follow a developer as he finishes a project and learn why he believes a commitment to quality design is the way to create a meaningful and lasting impact on our city. We visit a chef who is also a beekeeper and utilizes the fresh honey in his recipes and we even have a rare photo of Andy Warhol taken in a motel in Fort Collins during a trip to Colorado in 1981!

All the best!

William Logan

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ON THE COVER



Our cover image of the new Denver Art Museum administration building was shot by photographer Daniel O'Connor. The new building, designed by Roth Sheppard Architects sits gracefully behind the Liebskind designed Frederick Hamilton building whose iconic jutting angles provide a striking contrast to the clean lines of the Roth Sheppard Designed building.

On the cover: Dane Dowell (with bicycle)
Andrea Steadman, Wesley Watkins and Giulia Chioetto



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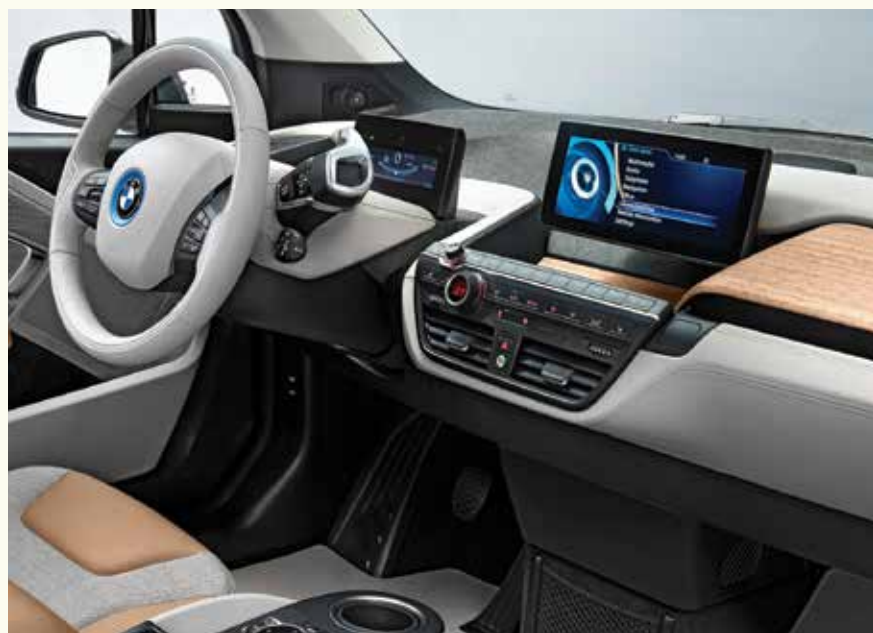
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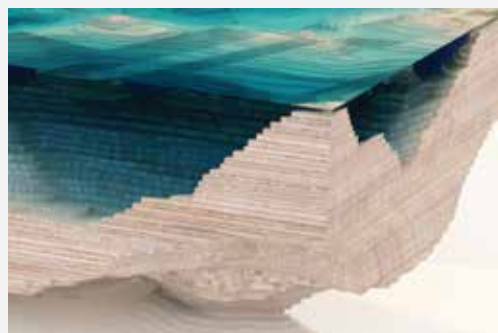
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Ornaments aren't just for the holidays. And with *Instant Ornaments: 10 Punch-Out Decorations*, a book by Japanese artist Junzo Terada, you have 10 ready-to-hang decorations to make a statement year round. No scissors or glue needed! Terada is known for his whimsical animal prints. The books from publisher Chronicle Books is just a window into his world.

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ROUND THE CLOCK

Colorful translucent circles make their way around an opaque circle in artist Naoya Matsuo version of a clock. Called Sun & Moon (red and yellow) or Moon & Earth (blue and yellow), the abstract time pieces offer a unique view of time and maybe a chuckle, since twice a day, they look like the cross-section of a hard-boiled egg.

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LIGHT MAKES RIGHT

The problem with aluminum sculptures is there can be a fair amount of waste. But it's not a problem for artist and designer Kari Merkl. She's managed to create practical pieces from the cutoff forms used in her larger-scale works. For Light No.1, part of Merkl Studio's Cutoff Series, the native Coloradan used aluminum leftover from Merkl's Coat Rack. She fastened three aluminum panels to create a striking hanging lamp, which is available at Reverie Living in the Highland neighborhood.

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PAPER PROJECT

Paper folding grows up, just a bit, with Soroche Lab's take on origami. The Animal Paper Mask kit arrives flat. Each piece is die-cut from blank paper, leaving it up to the user to custom color or leave pure. Creators intend for each mask to be assembled by hand into a 3D head of a bear, deer, or fox. Hang it on the wall, or your head! Just go with the fold!

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GARDEN HIGH

Tableside salad anyone? Hurbz's Vegetable Table Kiga sits high enough so you don't need to bend over to harvest salad greens and herbs. And this largish container garden can hang out right next to your outdoor dining table for the ultimate fresh meal. The four-legged fixture also separates into four pieces, fastened together by a bolt. Set it up in a variety of positions, including leaning it against the wall.

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MOD BOX

Because real letters still arrive at modern homes, Angela R. Feddersen, from Elevate Architecture, designed a mailbox to match. (Plus, she couldn't find anything for her own house.) The Denver architect worked with local makers over at Elisons Workshop and Majestic Metals to hone Letter Drop into an aluminum tube with a burst of translucent color. She's now working on a larger version that will include a lock and an outgoing mail alert.

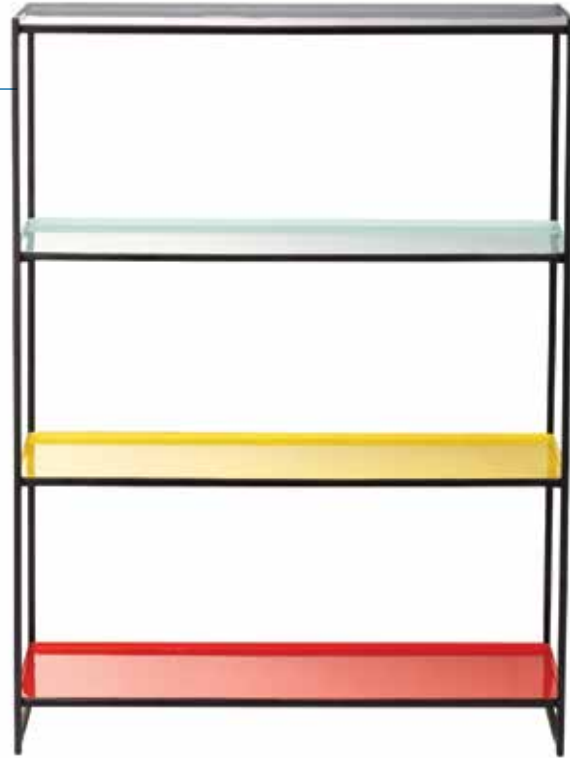
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CANDY SHOP CREATIVE OFFICES | Boulder photos by Daniel O'Connor and Erik Paulsrud



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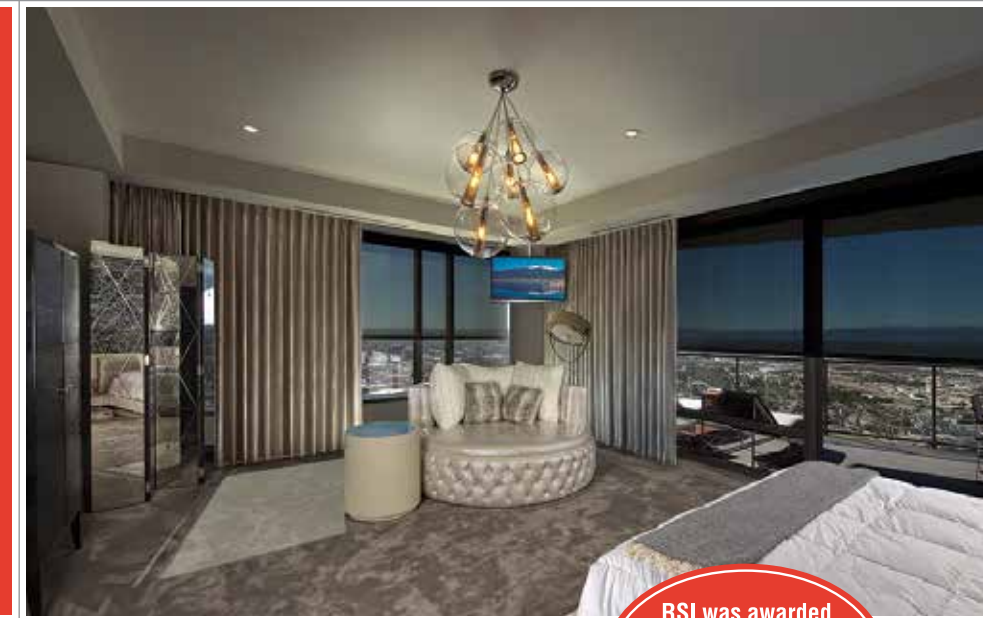


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AN ECHO IN WASH PARK

HOW ARCH 11 TURNED A CONFLICTING WISH LIST INTO A HARMONIOUS HOME

.....
The Somme family lives in a Victorian home built in 1890, with its classical charm and conventions. The Somme family lives in an modern home with cutting-edge efficiency and bold design elements. Both sentences are true. That they are true simultaneously is testament to how Arch 11 Principal Ken Andrews deftly solved the Somme family's challenges and seamlessly melded two very different styles of architecture.
.....

THE OWNERS' WISH LIST

In approaching this Wash Park renovation, Arch 11 gathered requests from the family, including: energy efficiency, modern style and advantages, a home that opened up to the outdoors, had free-flowing space inside, and was more spacious. The problem: also staying true to its original charms and not significantly expanding the footprint of the home. The Sommes wanted to be kind to the feel of the established neighborhood and not make the house look as though it had been dropped in from space.

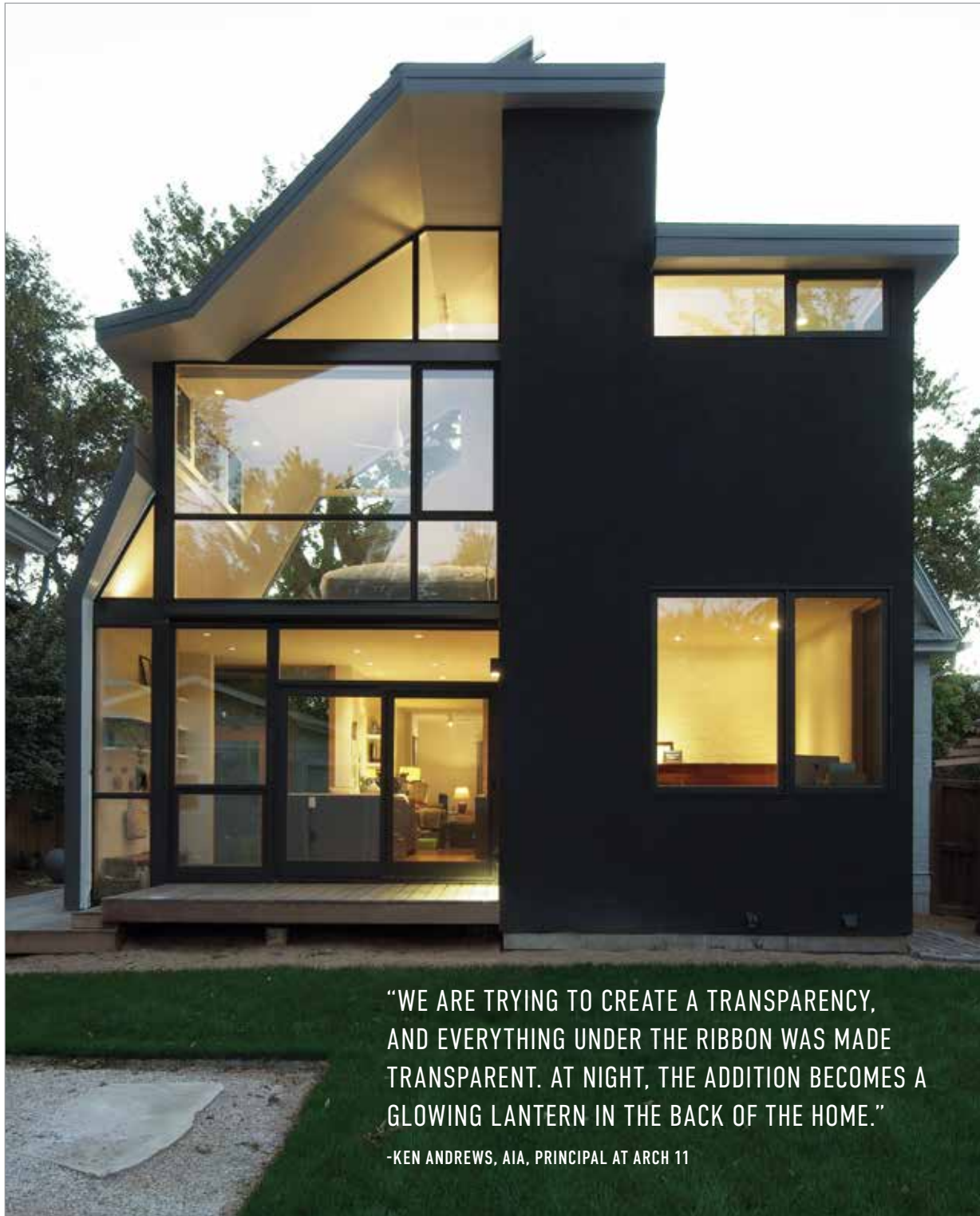
It was a long wish list with many contradictory elements. And what Andrews and his team at Arch 11 had to work with was daunting. The ground floor of the home was broken into confined spaces with dividing walls and small doorways, a convention of homes built in that time to reduce draftiness and ease heating. The tiny kitchen discouraged socializing or big projects. The space simply did not suit modern sensibilities. "We wanted to open up the living room and the whole house, and to put in a gourmet kitchen," Andrews said. "We also wanted to open the house to the outside, because they have a wonderful, big yard." Transforming the ground floor had its challenges, notably with reconfiguring internal support structures, but it was relatively straightforward. While knocking down walls created an open feeling and the impression of added square footage, it didn't achieve the bolder goals.

CUES FROM THE PAST

The house, typical of its time, has a beautiful gambrel roof with slopes and angles that give the entire house more personality. Destroying it would have robbed the home of its tradition, its original charm, and the draw that brought the Somme family to it. A previous plan would have popped the top and given it a more modern feel—but would have sacrificed the integrity of the historic design.

By simply by looking at the graceful roofline, inspiration was found. The solution was what the team referred to as "the metal ribbon"—a modern addition projecting over the side of the original home mimicking the original gambrel roof. The home's glass addition leans gracefully out like a shadow made tangible, matching all of the original angles. It extrudes out back, and this echo of the home packs additional square footage with elevated ceilings, allowing a richness of light to pour into the home.

WORDS: ROB BOWMAN • PHOTOS: LARRY SYKES



“WE ARE TRYING TO CREATE A TRANSPARENCY, AND EVERYTHING UNDER THE RIBBON WAS MADE TRANSPARENT. AT NIGHT, THE ADDITION BECOMES A GLOWING LANTERN IN THE BACK OF THE HOME.”

-KEN ANDREWS, AIA, PRINCIPAL AT ARCH 11

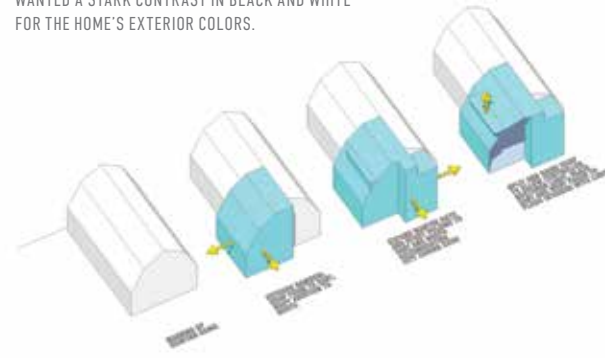


ARCHITECT KEN ANDREWS COMES FROM A CONSTRUCTION BACKGROUND THAT ALLOWS HIM TO BE PRAGMATIC IN HIS DESIGN AND QUICK TO SOLVE PROBLEMS THAT ARISE. “BUT I’M ALSO ABLE TO TURN THAT OFF AND CONCEPTUALIZE BIG IDEAS,” ANDREWS SAID. THIS COMBINATION OF SKILLSETS AND APPROACHES CLEARLY INFORMED THE CONSTRUCTION OF THE ADDITION. “IT ALLOWS A PROGRESSIVE WAY OF THINKING ABOUT CONSTRUCTION VERSUS SIMPLE STICK FRAMING. WE HAD TO DO VERY DIFFERENT THINGS TO ACHIEVE THESE SHAPES.”





THE HOUSE IS COMPOSED OF VARIOUS ECHOES AND CONTRASTS OUTSIDE AND HARMONY INSIDE. THE SHAPES FROM THE ORIGINAL HOME DICTATE THE SHAPES OF THE ADDITION. THE SOMME FAMILY WANTED A STARK CONTRAST IN BLACK AND WHITE FOR THE HOME'S EXTERIOR COLORS.



THE TRANSITION INSIDE THE HOME IS HARD TO CLEARLY MARK. THE FLOORS, FOR EXAMPLE, HAVE BEEN PAINSTAKINGLY TIED IN TO ERASE HARD LINES OF DIVISION. THE FIRST FLOOR, WITH ITS REMOVED WALLS, ENCOURAGES AN ORGANIC FLOW THROUGH THE HOME THAT NATURALLY OPEN UP INTO THE HIGH CEILINGED BULTHAUP KITCHEN.

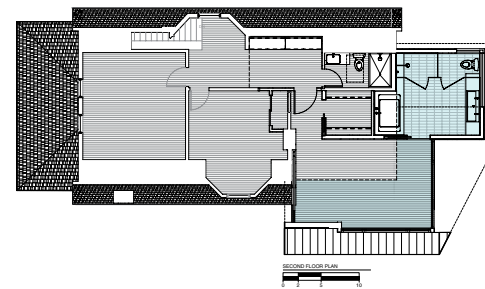
ON PRESERVATION

Andrews and his team worked closely within historical preservation guidelines. "Ideally, you want to be respectful of the old but also clearly doing things of present time. As a result, we didn't want to try and hide what was new and what was original but we wanted what was new to give a nod to the traditional house."

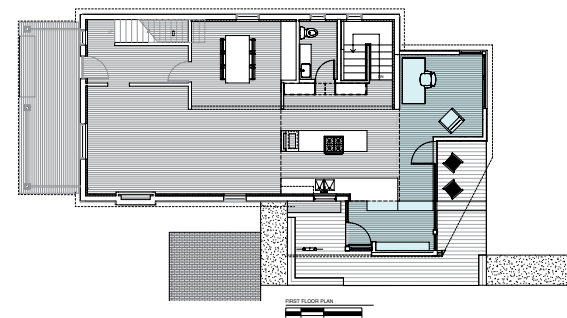
ENVIRONMENTAL MEASURES

The Arch 11 team first set about correcting many of the problems in the original home, replacing the windows and sealing every possible source of a draft. They reused and repurposed everything removed from the home and updated fixtures to the most stringent conservation standards. The materials were all particularly durable so that there would be little upkeep, and insulation was added and blown in wherever possible. But that was the easy part.

Arch 11 removed a hydronic solar system, installed a photovoltaic system, and dug in heat wells to depths up to 200 feet, using the natural warmth of the earth to power the forced air heating and the hot water inside the home. They removed the natural gas lines, drastically reducing the homeowners' energy needs to such an extent their energy bills are nearly a wash at the end of the year. "From a green position, we felt it was more environmentally conscious to preserve most of the home instead of putting it into a landfill," said Ken Andrews, AIA, Principal at Arch 11. "The challenge was to modify and update those elements and augment them responsibly."



THE MOST DAUNTING LIMITATION ON THE SOMME WISH LIST WAS NOT TO SIGNIFICANTLY CHANGE THE FOOTPRINT. AS A RESULT, ARCH 11 EXPANDED THE SQUARE FOOTAGE BY CREATING A SILHOUETTE OF THE ORIGINAL ROOF SHAPE, STRETCHING OUT THE BASEMENT, MAIN LEVEL, AND UPPER FLOORS. THE CEILING WAS RAISED, AND THE WALLS STRETCHED UPWARD AND OUTWARD TO ALLOW MAXIMUM NATURAL LIGHT TO POUR THROUGH THE HOME AND PROVIDED ANOTHER 286 SQUARE FEET OF USABLE SPACE. WHILE THE HOME'S SIZE INCREASED BY ONLY 30 PERCENT, THE EFFECT ACHIEVED WAS THAT OF A TREMENDOUS EXPANSION IN TERMS OF COMFORT AND PRACTICALITY.

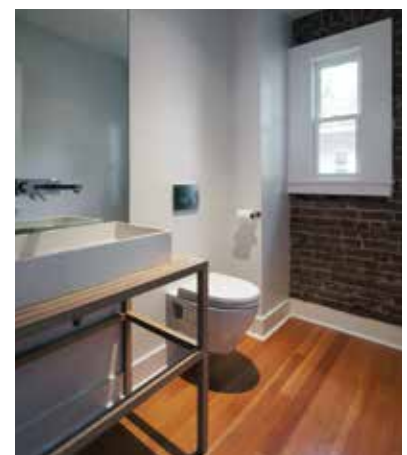


While the original home was dark, like other homes of its period, the addition allowed Andrews and his team to let in an abundance of natural light. "We are trying to create a transparency, and everything under the ribbon was made transparent," said Andrews. The enormous amount of glass achieves the desired openness, a connection between indoor and outdoor, and that natural light. But it also helps to keep the addition from overwhelming the original home and accentuates the feeling that the addition is an echo. "At night, the addition becomes a glowing lantern in the

back of the home," Andrews said. Arch 11 put in a tigerwood deck around the expansion and the homeowners took on all landscaping. The welcoming effect at night is soft and understated but surprising by its very existence.

The finished home is spacious, but true to their original wishes, the footprint of the home barely changed. "Ninety percent of the home still stands," said Andrews. Just roughly 500 square feet were added, most of that in the master bedroom and the all-bulthaup kitchen. Yet the efficiency of the space and

the openness transforms the home. Walking from the front of the home to the back, time travels as you walk through the house, beginning in 1890 and emerging into the backyard through the modern addition. "People slow down as they drive by to look at it," Stig Somme said "and sometimes they even drive back through the alley for a better look."



ARCH 11 AND THE SOMME FAMILY WANTED THE BATHROOMS TO FULFILL MANY OF THE SAME REQUIREMENTS OF NEW HOMES: EFFICIENT AND MAXIMUM WATER AND ENERGY CONSERVATION. THE CLEAN LOOK THAT DEFINES MUCH OF MODERN DESIGN IS PRESENT, BUT IT DOESN'T JUST LOOK CLEANER. IT IS CLEANER. "WE MADE SURE

THAT EVERYTHING THAT COULD BE REMOVED FROM THE FLOOR WAS LIFTED," THE HOMEOWNER EXPLAINED. WITH THE TOILET OFF THE FLOOR AND OTHER FIXTURES LEAVING A MINIMAL FOOTPRINT, CLEANING IS EASIER AND THERE IS LESS CONCERN THAT A SPOT HAS BEEN MISSED ANYWHERE.



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On September 12, 2014 the Rocky Mountain Chapter of the International Interior Design Association celebrated the fourth annual BESTawards at the historic Paramount Theater. The winners of all eight categories were chosen by three nationally respected and recognized icons in the field of interior design:

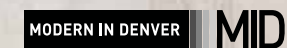
- Cheryl Durst, Executive Vice President/CEO IIDA
- Christopher Stulpin, Creative Director of Trend Union Collaboration
- Felice Silverman, FIIDA

With over 50 project entries from firms across the region, the level of competition was exceptional. Here we highlight the crowned design excellence of Brilliantly Executed Spaces and Thinking.



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ART WORKS

Behind the scenes of each Denver Art Museum exhibit is a staff of 100+ who, until this year, worked in an outdated building blocks from the museum itself. So how did the administration building transition from an inefficient space to one that is functional and collaborative? By way of Roth Sheppard Architects. Here's how they designed a workplace that complements surrounding museums, unites staff, creates serenity with its blue hue—and puts a unique mathematical spin on window spacing.

FOR 20 years, a historic brick building at 14th Street and Tremont Place housed 100-plus Denver Art Museum (DAM) administrative employees. The space, a '20s-era former Denver Public Schools administration building, siloed museum staff members, lacked art storage, and was a 15-minute walk from other museum entities, sending staffers scurrying five blocks between buildings for meetings. Clearly, change was in order.

Yet given the staff's then-inefficient, cumbersome reality, the imagined office plans seemed like a pipe dream: a functional place where sunlight infiltrates and boosts productivity, where nooks occur to recharge, where the design could better impact efficiency—a collaborative place where “chance encounters” are not only happenstance, they are inherent.

Roth Sheppard Architects turned that vision into a reality with the new DAM administration building in the Golden Triangle Museum District. To execute the vision, Roth Sheppard brainstormed themes, identified staff needs, considered color psychology, and sought to differentiate without distracting from the surrounding icons.

The result? The DAM administration building now touts 50,000-square-feet of space, including the 15,000-square-foot Frederick R. Mayer Library and storage area, comprising the entire lower level. More than a third of the project's budget went into constructing the temperature- and humidity-controlled collection storage, where more than 17,000 pieces have been transferred thus far, returning valuable museum space to the public. The privately funded building, completed in April, was built on DAM-owned property formerly used as a staff parking lot. “From the start, Roth Sheppard's vision for us was an elegant office building, quiet by its elegance,” said Cathey McClain Finlon, member of the DAM Board of Trustees and a key leader in the project. “Our challenge was to design and build a tasteful, beautiful building to complement the gorgeous architectural extravagances of the DAM's [Daniel Libeskind-designed] Hamilton Building, the [Allied Works Architecture-designed] Clyfford Still Museum, and the Gio Ponti-designed North Building on the museum campus,” not to mention the soon-to-arrive Kirkland Museum of Fine & Decorative Art.

Words: ABBY WILSON • Photos: JAMES FLORIO



THE INSPIRATION

While gallery buildings are traditionally designed to be “protectors of art,” solid in massing and deliberate in foundation, the team at Roth Sheppard took the exact opposite approach with the administration building—focusing less on opacity and more on transparency. “We are exposing what makes these museums work, the behind-the-scenes activities and creativity that give life to each show and program,” said Jeffrey Sheppard, AIA, Co-founder and Design Principal at Roth Sheppard Architects, who spearheaded the project along with Tim Politis, AIA, Project Architect.

The team also recognized that the administration building is more than simply storage and office space: The creativity and teamwork that happens inside makes it worthy of planting roots among the top architectural gems in Denver. The key to its success would be to complement—rather than compete with—the iconic surrounding landmarks. And rather than designing a solution based on that challenge alone, Roth Sheppard began the process by consulting museum staff.

THE PLANNING

The firm strategically approached the project by listening—and not just to leadership.

“They [Roth Sheppard] helped us realize a space that fits how we work. It allows us to continue to be creative to provide an artistic experience the community deserves.”

KRISTY BASSUENER
Associate Director of
Communications and Public Affairs

ABOVE: A west-facing wall on the second floor was designed to showcase Denver Art Museum—published books and pamphlets for past and future shows, awards—even fan mail and love notes from some of Denver’s youngest aspiring artists. Complete with an elegant, silver sliding ladder to reach its 14-foot top shelves, the bookcase also acts as a shield, protecting staff from Colorado’s harsh sun glare.

Both department heads and general staff members participated in several workshops meant to unearth their team’s functional needs, communication preferences, and lifestyle conveniences.

Roth Sheppard encouraged museum employees to bring wish-list photos and to provide words that described a particular idea or need, which they displayed and discussed. Eventually, those distilled into initial design options. “Our design approach for the project included several workshops with the staff to determine not only their functional need but also their aspirations for how they could become more collaborative, share information, learn from each other, and work in an environment that speaks to their creativity and the art culture in general,” said Sheppard.

In addition to designing the building to be aesthetically compatible with the surrounding museum buildings, after conducting the workshops, Roth Sheppard was tasked with multiple challenges, including: 1) maximizing usable square footage while keeping the height lower than the Still Museum; 2) providing flexible and collaborative meeting space with an open plan work environment; 3) optimizing interior daylight while minimizing glare; 4) meeting sustainable and



LEED standards for energy and efficiency; 5) better utilizing shared storage and “chance encounter” zones; and 6) designing an interior environment that visually speaks to the creative nature of the staff, the work being accomplished, and the art culture. Roth Sheppard had their work cut out for them.

THE SOLUTIONS

Designed from the inside out to accommodate staff needs, including a more open workspace, Roth Sheppard’s approach challenges the traditional center core office building; instead, the valuable space is occupied by airy gathering areas. These informal meeting spaces also include a “living room” and a massive 14-foot mosaic storage wall showcasing every book published by the DAM. That bookcase, complete with an elegant, silver sliding ladder, shields staff from west-facing sun, while the clerestory-raised roof and three-story lightwell welcome daylight, solutions catering to both ends of the spectrum: more sunlight and minimal glare.

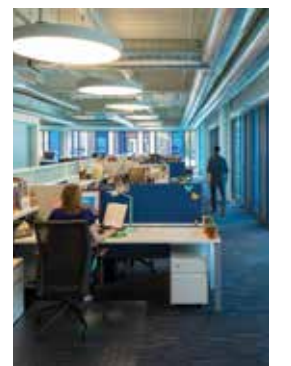
Checking off even more wish list items, Roth Sheppard installed a bike storage area for staffers, and just inside, next to a tucked-away elevator, are showers and changing rooms for after-work events. By purposefully hiding

the elevator and pivoting the focal point to the atrium—with its wide, open, and exposed concrete staircase—interaction occurs more organically, as the path centrally connects each department.

This calculated design, in addition to the building’s “heartbeat zones,” which are strategically placed on axis with each staircase landing, are designed to “enhance chance encounters with various staff and departments to stimulate the exchange of ideas,” according to Sheppard. Heartbeat zones are also where all the planning takes place—images line the tackboard walls, and miniature gallery models cover long worktables, allowing the staff to visually map exhibits, while allowing access to passersby en route to the adjacent open break rooms.

The layout has already proven itself to be effective. During the planning stages for an upcoming exhibit, curator Dr. Timothy J. Standing casually shared with a tour group that the artist’s work would be displayed at other museums. Kristy Bassuener, Associate Director of Communications and Public Affairs, passed by and learned that information, which she otherwise would not have. Bassuener took advantage of that, and

ABOVE: In lieu of typical fixed conference rooms and private offices, flexible-use collaborative meeting and workspaces called “heartbeat zones” allow staff to actively engage with one another. Sliding blue Plexiglas panels subtly subdivide when necessary, to allow for up to six different, concurrent meetings—or the whole space can be reconfigured for larger gatherings. Here, projects line blue tackboard walls, and gallery models cover long worktables, allowing the staff to visually map exhibits.





strategically shifted the communications schedule to align with the timing of the other shows. As Bassuener put it: "Score for chance encounters!"

Within the heartbeat zones, sliding, transparent, blue Plexiglas dividers lend themselves to makeshift small or large meeting rooms where teams work together on upcoming shows, activities, and programs. In these highly adaptable areas, tables on casters simplify impromptu sessions, and dry-erase paint covers the walls, boosting creativity, eliminating excess equipment, and maximizing efficiency. Its flexible, open floor plan optimizes Colorado's famed daylight and blue skies, while fostering creativity among staff members and communication across departments. "It's original. It hums. And it's a happy, collaborative work space," said Finlon.

The request for natural light was also a top priority for Roth Sheppard. "We carefully considered glare and lighting, both natural and artificial, while intentionally creating drama and pools of light versus one continuous light level," said Sheppard. "We wanted the interior to have a more organic sense to it—an interior that intentionally changes throughout the day in response to our circadian rhythms and outdoor light levels," as quality workplace lighting promotes better concentration, accuracy, and visibility, which, inevitably, increases productivity.

The atrium lighting mimics that rhythm, as well: Long, blue pendant tube lights float above the open stairwell and change in intensity throughout the day. The pendants represent abstract raindrops in the sunlight, while also stressing the verticality of the space. And the color choice was certainly no afterthought. In fact, the color blue—used throughout the design and details—carries much significance.

THE PALETTE

For Roth Sheppard, the color blue was much more than a random hue plucked from a rainbow palette. Instead, it was a timeless and calculated choice in color theory symbolizing transparency and nature, establishing calmness, and stimulating alertness relative to our circadian rhythms.

Contemporary blue-and-white Steelcase workstations line the perimeter, creating a functional, open work environment. "This notion of departmental transparency, along with several other factors, provides the basis for the intentional blueness of the interior color palette," said Sheppard.

In addition to the sense of serenity and the aura of transparency it emits, blue also has ties to the Colorado sky and represents the significance of water in our region. The firm wanted the building's central atrium to speak to each of these ideas, another reason for designing the blue raindrop-inspired tube lights. "We know from research that the blue range in the color spectrum of natural light is prevalent in early hours of daylight," said Sheppard. "As one works through the day, we can enhance brain activity by supplementing blue light."

The mood-setting hue blankets much of the interior, yet it infiltrates to passers outside, as well. Bold shades of blue drape vertical panes of glass wrapping the entire first floor—

A vertical, open, three-story atrium running the length of the building with a wide, exposed concrete staircase connects all departments, including the research library. Directly on axis with each level's stair landings are views into the collaborative "heartbeat zone" work areas and staff break rooms, enhancing chance encounters and stimulating the exchange of ideas. Roth Sheppard designed long blue LED tube lights for the atrium—which change in intensity as day extends into evening and natural light decreases its blue spectrum—to stress the verticality of the space and to represent abstract raindrops in the sunlight.

WHY SO BLUE

From the bright skies above, to the vast oceans surrounding us, to the denim jeans covering our backsides, the color blue is consistently ranked as the world's most-favored color.

It could be the perpetuity associated with natural elements like water and atmosphere that factor into the color blue's popularity. However, another theory suggests that blue's high regard stemmed from its exclusivity until the dawn of the industrial age, when mining allowed the pigment to be extracted—likely explaining the color's marked association with royalty and divinity. As believed by John Ruskin, the late Victorian-era art critic: "Blue color is everlastingly appointed by the deity to be a source of delight."

And the religious presence of the "something blue" in wedding ceremonies is no coincidence: Blue is also said to symbolize fidelity and commitment. According to an old English custom, a bride is to wear blue ribbons on her wedding gown, a blue sapphire in her ring, and blue speedwell flowers in her bouquet.

When it comes to color psychology, consider this: Color is light, and light is energy. Research shows that exposure to the color blue can have a calming effect on human beings, actually lowering blood pressure and body temperature. These physiological effects that color creates are known as chromodynamics. Psychologically speaking, blue has been proven to inspire mental control, clarity, and creativity, making us feel tranquil, secure, and at peace.

It makes sense, then, why blue would be a popular decorating choice in offices and other high-traffic rooms—productivity increases. What's more? A 2014 study showed that exposure to blue light (such as the hanging blue LED tube lights in the Denver Art Museum administration building's atrium) can even improve alertness and brain performance.



ABOVE: The lower-level, temperature- and humidity-controlled research-focused Frederick R. Mayer Library utilizes a high-density mobile storage system to reduce its required size by 50 percent. The library gets natural light from the three-story atrium while visually transforming the lower level into a dynamic research environment with workstations and a large inset curved lounge area under the stair landing.

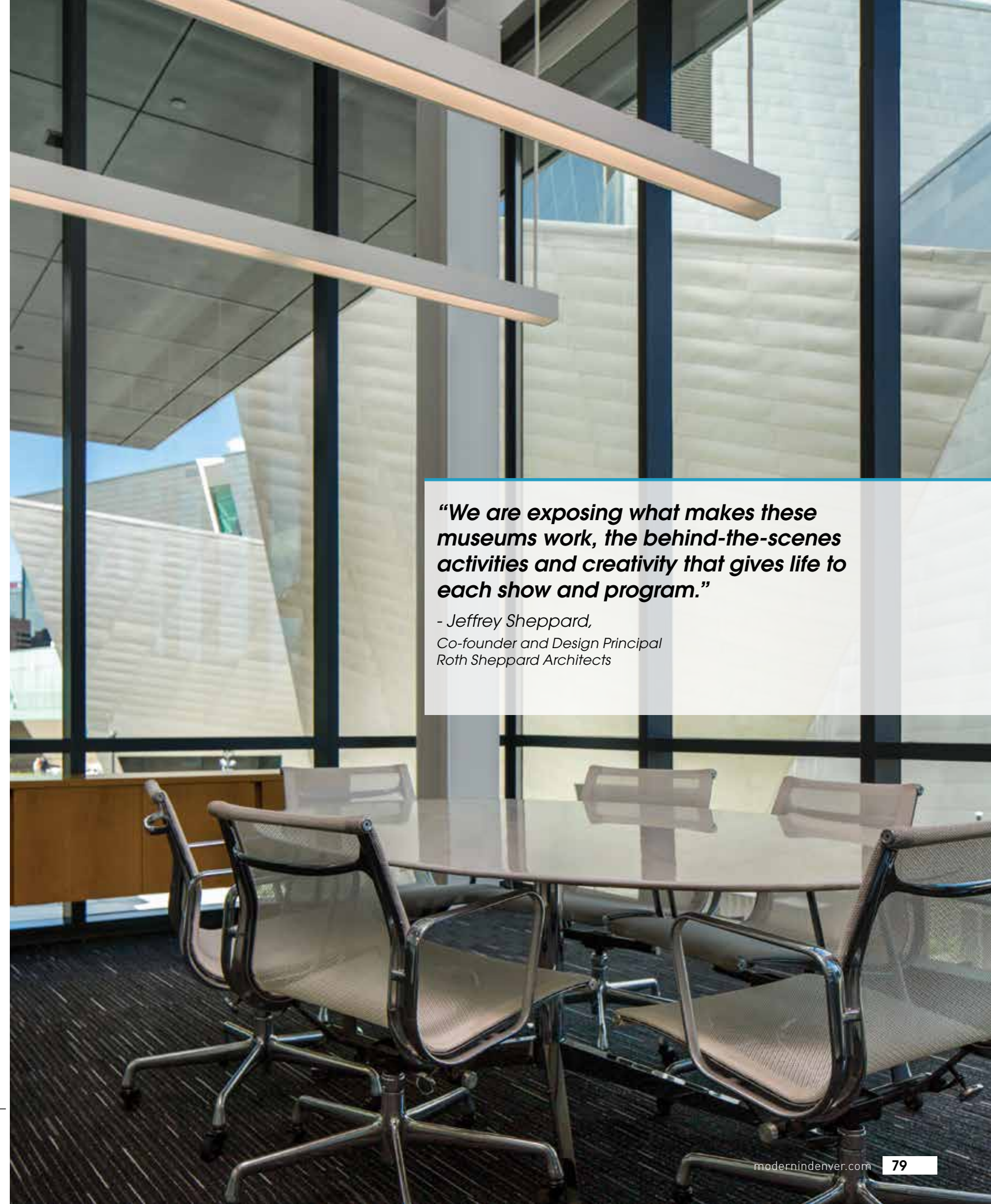
and there's a unique design element in those windows. You see, much of this building's true character lies not in its ergonomics or its energy efficiencies, but in its somewhat inconspicuous details.

THE FINE POINTS

While mindful not to draw away attention from the surrounding gallery buildings, Roth Sheppard still incorporated a creative twist. When walking past, pay attention to the main level windows. There lies a pattern—which does not repeat. Inspired by the metaphor of transparency, Sheppard and his team started thinking of that lower level as a sheer curtain, representing transparency in process and openness in communication. "To abstractly reference this notion of a sheer curtain base, we then developed a mathematical sequence for window color, placement, and spacing based on formulating the non-repetitive sequence of pleating and billows in a sheer curtain as it moves in a breeze," he said. "We then layered this idea into a chaos theory mathematical formula and derived the colorful pattern of the base windows." Around the entire building, there is no repetition, yet there are only four window glass colors and five window modules.

So what does that non-repeating pattern mean for the building's interior? As the light changes throughout the day, the articulated glass wall gives staff a balanced sense of privacy and a connection with their surroundings. Outsiders can still get glimpses of the activity within, but with the different glass opacities, the overall reading is "like an old-fashioned film when you see the clipped segmented shots due to the slow movement of the film." As Sheppard explained it: "They are not working in a fishbowl; instead, there is an ever-changing syncopated rhythm of light and color that engulfs the perimeter."

The building's understated elegance and deceptive simplicity respects its placement among iconic museum buildings and is engulfed in subtle nuance. Light-colored limestone and translucent blue glass windows, punctuated by clear and milky white panes, wrap the façade. The street-level window mullions' verticality is a clever nod to the Still Museum's vertical concrete texture, while the wide vertical gaps between the limestone exterior mimic the distant Ponti



"We are exposing what makes these museums work, the behind-the-scenes activities and creativity that gives life to each show and program."

- Jeffrey Sheppard,
Co-founder and Design Principal
Roth Sheppard Architects

ART WORKS

Building's slit windows. "Our design approach is founded on clarity, simplicity, and organization, yet layered with deeper meaning that unfolds over time—which is more subconscious and subliminal than the 'in your face' immediacy of content that is so apparent in most office buildings today," said Sheppard.

Its melding gray and brown tones and low height dare not compete with the other buildings—a testament to Roth Sheppard's sensitivity to the surrounding structures. "We designed the building to be visually compatible with the aesthetic divergence of surrounding iconic museum buildings while maintaining a sense of timeless elegance," said Sheppard. "Consider how a building can draw from its surrounding context to enhance the surrounding buildings and urban condition."

With its true blue palette, day-lit interior, and unpretentious elegance, this new artistic epicenter is sure to feel fresh, clean, and modern for years to come. The new administration building affords a practical and inspirational space for museum staff, subtly complements its surrounding architectural icons, and adds a certain significance to its Golden Triangle neighborhood. "They helped us realize a space that fits how we work," said Bassuener. "It allows us to continue to be creative to provide an artistic experience the community deserves." ■



IS A PATTERN REALLY A PATTERN IF IT NEVER REPEATS?

Prior to the 20th century, mathematicians typically doubled as architects for their preoccupation with proportion, ratio, and order. Just consider, for example, the ancient columned Greek temples and the precisely calculated Egyptian pyramids. As time has passed, however, architects' relationship with math—the widely regarded "science of patterns"—has shifted into a slightly more flexible definition.

Take, for instance, the oxymoronic "non-repeating pattern," supposedly discovered by the English mathematician, philosopher, and physicist Sir Roger Penrose in 1974. With just two symmetrical tiles, each a rhombus that is the combination of the two triangles found in a pentagon's geometry (also known as "kites" and "darts"), Penrose was able to create an aperiodic pattern that not only achieves fivefold symmetry, but can also infinitely extend without repeating. This non-repeating Penrose Tiling is now incorporated in architectural design all over the world, including the entrance to Oxford University's Mathematics Institute.

Recent studies now show that these complex geometrical designs may have actually been first developed centuries ago by Islamic artists who used these same stunning tile shapes to adorn their own intricate architecture. Many Islamic shrines, mosques, and tombs were covered with beautifully complex gold and blue tiling—embodying a sophisticated pattern that never repeats.

As these non-repeating patterns expand over a larger area, the kite-to-dart percentage approaches the golden ratio, which is also found throughout nature. Flower petals, tree branches, pinecone scales, sea shells, even hurricanes and spiral galaxies, all occur with the same outward spiral encompassing numbers equal to a Fibonacci number, or golden ratio.

Whether you're slicing through a pineapple's prickly, patterned skin, admiring the Taj Mahal's white marbled minarets, or noticing the mathematics behind the windows of the Denver Art Museum administration building, take a closer look and mind these mesmerizing "patterns."

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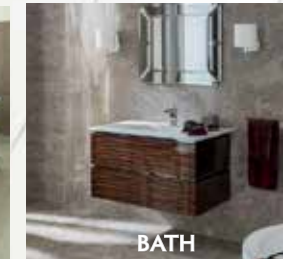
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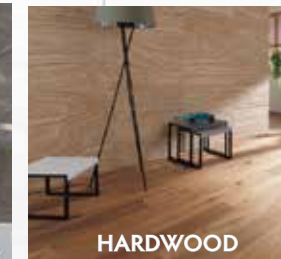
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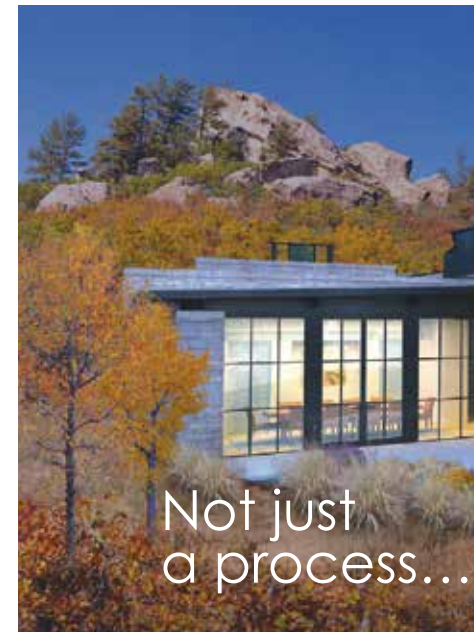


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Five workplace trends from office experts, NeoCon, and Denver's NeoCan't



WORDS: *Sarah Barker, Associate IIDA*

From commercial interior designers to architects to cubemates, we all are in constant search of what's next in workplace trends. After all, a well-designed office is not just easy on the eyes, but is key to boosting productivity and morale. In other words, we get why Peter Gibbons knocked down his cube walls in "Office Space," and we're on a mission to help make your office better. So we headed to Chicago's NeoCon—North America's largest design expo for commercial interiors—to get a pulse on what's working in workplaces. But we didn't stop there. Sourcing locally, we looked to our own backyard and attended Denver's version of the expo, NeoCan't, taking us back to the 1960s workplace. "The ['Mad Men'] theme this year did a wonderful job of connecting the mid-century modern era with today—and yes, there is crossover," said Traci Lounsbury, principal at ELEMENTS, NeoCan't host. "Individual workspaces are smaller, furniture design is more rectilinear, and the classic pieces from manufacturers like Knoll have resurfaced with a vengeance." While some trends are taking cues from the past, plenty of new ones have emerged, as technological advancements continue to change how we communicate, innovate, and think. The five trends here show just how far we've come in the modern workplace—making office life a picnic!

Workplaces are going social with more common spaces and furniture like the BuzziPicnic here from BuzziSpace. Designer Alain Gilles offers flexibility to work, have a meeting, stop for lunch, or enjoy a beer with coworkers at the same multifunctional table.



Need a break from the open office? Susan Cain Quiet Spaces by Steelcase offer five different rooms to empower introverts at work. Each space supports specific postures, work modes, and expectations for quiet and privacy.

Quiet *Focused • Peaceful • Retreat*

OVER the last several decades, workspaces have been evolving to become more open and multifunctional. And in keeping our iPads alert and our LinkedIn feeds open, we've been privy to the great debate of the open plan versus private offices. While there has been a great push to open the environment—encouraging communication and collaboration—we are starting to recognize the need for private spaces and focus zones, and furniture manufacturers are responding. Steelcase promotes the idea of creating a new ecosystem within the office and recently launched the Susan Cain "Quiet Spaces" line, which offers spaces to prevent overexposure from distractions. "My favorite component of the new Susan Cain Quiet Spaces is that we are creating experiences and applications with the integration of architecture, furniture, and technology that allow me—as an individual—to select the best light level, posture, connectivity, and acoustic privacy level that I desire throughout my day to do the best work, or be the best me," said Leah Drach, local Workplace Consultant for Steelcase. Available at OfficeScapes in Denver, the Quiet Spaces line offers several styles, including the "Flow," modeled for focus, the "Be Me" room, which can be used for lounging and reading, or even the "Studio," outfitted for yoga and meditation. Other companies taking to the privacy trend are using acoustical panels that double as walls to provide peaceful respite.



Openest by Haworth creates spaces that are comfortable, warm, and inviting. Balancing visual privacy, teams or individuals can gather to share, present, and develop new ideas—or just relax.



TAKE A BREATHER

For offices with limited privacy, an app called **Breather** might be your best bet—offering a quiet space in the middle of the hustle and bustle. Breather connects users with empty rooms in commercial buildings, offering privacy and quiet space to make a phone call or work—distraction free. The rentals, outfitted with desks and high-speed WiFi, are accessible from an app, and you can unlock the door with a simple tap of your phone. How's that for quiet time?

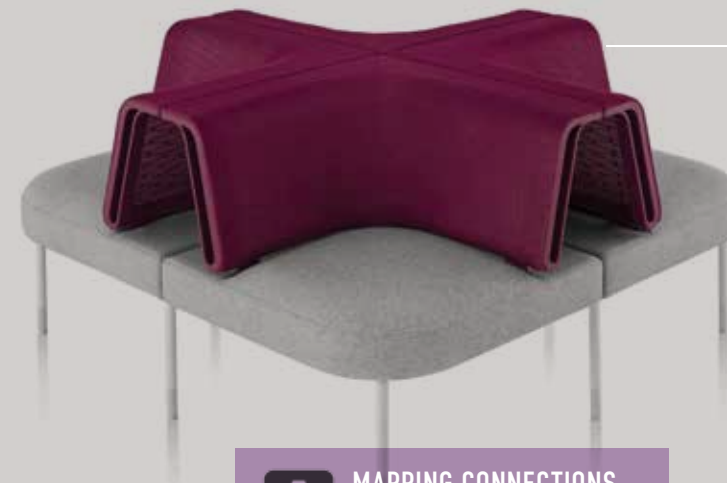
We thought British designer Freyja Sewell's original Hush was the ultimate workplace escape, but then came this upgraded version, the Sensory Concentration Space. The escape pod provides stimulus for sound, sight, touch, and smell—while eliminating distracting elements, resulting in better appreciation for the physical world.

INTROVERTS REPRESENT ONE-THIRD TO HALF OF ALL WORKERS, YET COMPANIES OFTEN FAIL TO PROVIDE WORK ENVIRONMENTS THAT BRING OUT THEIR BEST. -SOURCE: STEELCASE



The Riff Ping Pong Table was a custom piece made by OFS for NeoCon and is the ultimate office addition for creating organic interaction between employees who may not regularly interact.

"RATHER THAN SCHEDULED MEETINGS, PEOPLE ARE OUT IN THE OPEN AND A SPARK IS CREATED SIMPLY BY HAVING A POINT OF INTEREST IN THE OFFICE THAT PEOPLE GATHER TO INSTINCTIVELY." -CRYSTAL NODSLE, SOURCE FOUR



MAPPING CONNECTIONS

It's a new playing field with today's open office concept, and **Knoll** is on a mission to find out just how workers are using it. At NeoCon 2014, they rolled out a new app, **Bounce**, providing interactive information and notifications based on a user's micro-location, while also monitoring, measuring, and analyzing space utilization and the social dynamic of the office. The app will enable real estate, facilities, and design professionals to plan based on space utilization metrics.



Connections • Hubs • Chance Encounters

Serendipitous

Herman Miller's Social Chair (left) can be configured in multiple ways including this hub shown for casual stops and serendipitous encounters. Individually, the chairs can be latched to Public Office Landscape workstations encouraging spontaneous conversations.



Creating opportunities to connect takes many forms, and the the Nemo Trellis from Izzy+ (above) provides a unique way to gather a team without feeling confined. The Etch mobile markerboard from Watson (left) makes jotting down ideas more playful—and organic connections more likely.



Residential Feel • Comfortable • Cozy

Informal

THE workday is changing, and the 9-to-5 is becoming a thing of the past. Robin Tardy of Denver's Workplace Resource encourages firms to recognize the cultural shift that is forming a new work-life balance. It is important for companies to look at the needs of their employees as technology is creating an "always on" environment. Furniture manufacturers like Geiger are responding to this need with furniture that is becoming more comfortable and casual. This year at NeoCon, they launched the Elsi collections by Jess Sorel, for a full range of conferencing functions with a more residential feel. You'll also notice more lounge options, including sofas and even ottomans. Fabrics are softer, cafes are on the rise, and inviting nooks are around every corner.



Home sweet office! The workplace is starting to resemble the residence with these new informal furniture pieces: (clockwise from top) Stryde Lounge Chair and Beck Credenza from Lowenstein (OFS brands), Avant Sofa from Mark Hiron, Washington Skin™ Nylon Side Chair by David Adjaye for Knoll, Color Wheel Ottoman by Alexander Girard for Herman Miller, and the Geiger Elsi conferencing system by Jess Sorel.



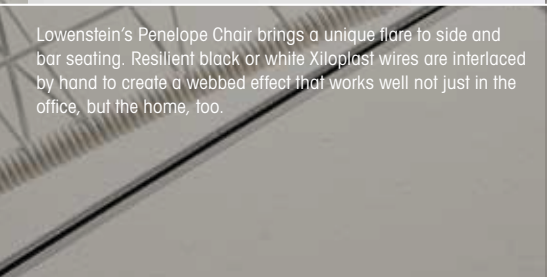
A WORK OF ART

Adding to the residential feel, many companies are becoming more thoughtful about the art, and not just on the walls. "The architectural plans for new and remodeled structures are incorporating art panels, light boxes, and feature pieces in the original conceptualization of the entire space," said Lynn Heitler of **Lynnel Art to Form**. "Art is not being considered as something you merely place on a wall once the construction is finished." The reason for the investment? Incorporating art may offer psychological benefits. "Another trend is the serious consideration architects and designers are giving to the emotional or psychological impact of art. Evidence Based Design is moving design professionals toward a clear understanding of the healing benefits of art," Heitler said. "In addition, there is a growing awareness that artwork can help improve the general health and productivity of a company's workforce—oftentimes resulting in real cost savings."



DO THE MATH: TRENDS REACH NEW DIMENSIONS

This year's product trends are proving that math is fun! Manufacturers are creating playful flooring products with large, geometric patterns fit for floors beyond the home. Bolon features many bold shapes in their product line that can be combined with existing shapes to create interesting new patterns for a unique design fingerprint. Mannington introduced a line of graphic luxury vinyl tile (LVT) that is comprised of tiles in a geometric shard pattern that allows for the addition of integrated accents and an endless variety of pattern combinations. Patcraft introduced playful patterns and rhombus shapes in the Mixed Materials collection, allowing carpet and resilient flooring solutions that can be intermingled into a design and installed side-by-side without the use of transition strips.



Lowenstein's Penelope Chair brings a unique flare to side and bar seating. Resilient black or white Xiloplast wires are interlaced by hand to create a webbed effect that works well not just in the office, but the home, too.



Inspired by motion and warmth, the Lily wood guest chair from Gunlocke (left) easily adapts to any private office. Designed by Alyssa Coletti, the Lily chair took home a "Metropolis Likes" award at NeoCon 2014. For an even more home-away-from-home feel, the Mitt lounge seating from Bernhardt Designs (below) is a surefire way to dodge a case of the Mondays.



The Modern Office
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LIVING WALLS: LIVE!

Want to learn more about plants at work and living walls? In November, at the American Society of Landscape Architects (ASLA) Annual Meeting in Denver, a session will be presented, "Green Wall Case Studies: Comparisons, Advantages, and Challenges" focusing on research gathered from inventors, manufacturers, and plantscapers who have installed and maintained green walls. Modern In Denver will be there, too!

Healthy Greener • Cleaner • Responsible

HOW lucky are we to design in today's world? In addition to improving the function of a space, new innovations change the function of the products themselves. We are now able to specify materials that perform at levels we have never seen before: more products with antimicrobial technologies, carpeting that provides emergency lighting, and flooring that cleans the air and resists bacteria growth. FilzFelt launched the Architecture Research Office Collection at the Knoll's NeoCon 2014 showroom made with 100 percent wool design felt. With this product line, it is now easier to design seating areas and spaces that are not only comfortable, colorful, and welcoming, they are static, mold- and mildew-resistant, biodegradable, and have thermal, acoustical, and self-extinguishing capabilities. As manufacturing processes evolve, companies are responding with an increasing interest in social responsibility and sustainability. 3form has recognized this fact in a continued effort to create a decorative resin with handcrafted details from artisans around the world, with this year's new launches from artisans in Nepal and Senegal. ECONYL® is a 100-percent recycled content carpet fiber made from discarded fishnets and carpeting—benefiting seas, beaches, and marine life. We're also seeing an increase in outdoor access and rooftop decks.



Companies are not just getting greener, but more responsible all around. With increased interest in social responsibility, 3form created a decorative resin (left) with handcrafted details from artisans around the world. And FilzFelt's Architecture Research Office Collection acoustic solutions (right) are mold- and mildew-resistant, biodegradable, and have thermal, acoustical and self-extinguishing capabilities.

Steelcase undertook a global posture study and uncovered nine new postures they had never seen before stemming from our tech use and behavior. As a result, Steelcase rethought the task chair completely, and the Gesture chair was born. Designed to adapt to our interaction with today's technology, the arms seamlessly raise and lower, and the back cradles the user no matter the posture or device being used.



PLANTS MATTER

In a recent study, participants were 12 percent more productive and less stressed than those who worked in an environment with no plants.

SOURCE: WORKPLACE STRESS AND PRODUCTIVITY STUDY CONDUCTED BY DR. VIRGINIA LOHR, WASHINGTON STATE UNIVERSITY

"THE WORKPLACE IS CONSIDERED TO BE AN EXTENSION OF OUR OWN PERSONAL SPACES—AND WE SPEND A LOT OF TIME THERE—SO THERE IS A DESIRE TO INCORPORATE OPPORTUNITIES OF HEALTHY ACTIVITIES."

- Ange Ard, Mountain Region Sales Manager at Watson

Mobile • Adjustable • Adaptive

Flexible

THE trending quote from NeoCon this year was "sitting is the new smoking." We are seeing more companies encouraging active work environments as they realize the importance to employee wellness and its effect on increasing performance. While the standing desk was, and still is, popular in the workplace, adjustable worktables are stealing the spotlight, accommodating the informality of standing meetings. "The lounge height conference table is a hit!" said Tardy. "It's a unique trend that allows people to have less formal meetings." But the flexibility isn't just vertical. Tables and seating are becoming mobile with the help of wheels. And most furniture lines today can not only be moved around, but also configured differently. There is an overwhelming need for flexibility and movement throughout the workday, and with that, we are also seeing the increasing emergence of walking meetings. "The workplace is considered to be an extension of our own personal spaces—and we spend a lot of time there—so there is a desire to incorporate opportunities of healthy activities," said Ange Ard, Mountain Region Sales Manager at Watson.

Don't just sit there! The Humanscale Ballo (above) is an alternative to short-term seating and stabilization. Created by industrial designer Don Chadwick, it promotes flexibility, freedom of movement and comfort. Another option to kick up your feet is the ergonomic FLOD stool by Martin Azúa. Inspired by nature, the sculptural forms are fun, pick-up-and-take-with-you pieces.



Standing desks may be all the rage, but adjustable conference tables are the way to really integrate vertically. With one of these surfaces, you'll be able to keep everyone on their toes in more ways than one. TABLES, CLOCKWISE FROM TOP: Herman Miller Locale, Nucraft Tesano, Stir Kinetic, and Teknion Livello.



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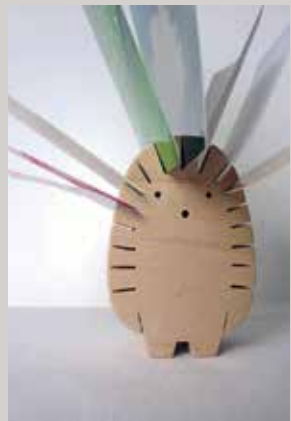


The Formwork desk accessories from Herman Miller help create a sense of place for the small things kept in the workspace. Intuitive and versatile, this modular system of containers may be arranged, stacked, and combined to best organize tools and accessories from the size of the item to how frequently it's used.

Desktop *useful • fun • accessories*



The two items above have a lot in common: They were designed to keep us organized. Up top is Poppin's Most Wanted set, complete with pens, a mousepad, soft cover notebook, and "grip grass" to hold business cards, pics, or that handy lunch menu. The PowerCurl Mini below was invented when an engineer bought his first computer and hated the unruly power cord was always heating up and getting tangled. With the help of the Quirky community, he invented this nifty device, creating a functional case to slim down and protect his adapter.



Add some character to your desktop with this organizer from the Esty shop Mielasiela—a fun way to store photos, business cards, paper slips, and memos.



Unable to find a laptop holder that replaced that comforts of a desk—and looked good—the creators of the Slate Mobile AirDesk designed this accessory from a block of bamboo. It is light, strong, and takes the heat from your laptop.



CableBox Mini is a smaller version of the ever popular CableBox from Blueounge. This unit is convenient for smaller clusters of cables and includes a short four-socket surge protector. Rubber feet prevent it from slipping, and bright colors keep it fun.

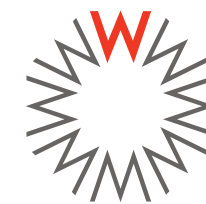


The Night Clock (1949) is one of more than 150 clocks designed by George Nelson Associates for the Howard Miller Clock Company, which sold them from 1949 to the 1980s. The Night Clock appeared in the original Miller brochure as Model 4766 and today makes for a must-have mid-century modern desk addition.



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A TIMELESS STAGE

The Union Station development is one of the biggest and most important projects for the city of Denver in decades anchoring downtown with restaurants, retail, hotels and transportation. The area spans over a half mile square. Creating the public spaces that tie everything together is critical to its success. We talked to the landscape architects who took on the challenge and learned how they have created an evolving yet timeless landscape for us all to enjoy.

INTERVIEW

WORDS:
Sarah Goldblatt, AIA



PHOTO: RYAN DRAVITZ



The above rendering illustrates future build-out of properties around Denver Union Station and mature landscaping within the public realm.

Image: SOM/Red Square

THE newly renovated Union Station has been open for just two months, yet it has already been affectionately dubbed as Denver's new "living room." This lively space comes with a complementary series of sparkling public outdoor rooms, which are ideal for entertaining the populace, as well. And while the top-rated restaurants at DUS and its boutique hotel have taken center stage, getting there via its vast public realm is half the fun.

With local support from Boulder landscape design firm, Eleven.Eleven, internationally renowned landscape architects Hargreaves Associates designed the outdoor space, which encompasses nearly eight acres of the 34-acre site. With its interactive fountains, tree-lined plazas, thematic gardens, and gracious pedestrian thoroughfares, Hargreaves has sensitively worked within the diverse contexts of the site including the historic Union Station, LoDo, a dramatic new train hall (designed by SOM), and the burgeoning Union Station neighborhood to create a lush destination and energized backdrop for public life and city-making. "We opted for elegant simplicity and timelessness," said Hargreaves Senior Principal Mary Margaret Jones, lead landscape architect for the project. "The simplicity allows the public realm to become a stage for the life of the city." Jones has been involved in award-winning projects across the globe including the 2000 Sydney Olympics Master Concept Design and Chrissy Field in San Francisco's Presidio. She led the firm's work for the London Olympics 2012 Parklands project and is leading the design for Destination Bayfront in Corpus Christi, Texas, as well as a new Central Park for Oklahoma City.

Seeking more insight into its interactive fountains, tree-lined plazas, thematic gardens, and gracious pedestrian thoroughfares, we caught up with Jones. Read on to learn about her design approach for this vital public realm of the multimodal hub that is Denver Union Station.

IMAGES: Hargreaves Associates



To the left are perspective views of the three landscapes: Wynkoop Plaza, 17th Street Gardens, and Light Rail Plaza. The right image represents the Union Station landscape master plan from Hargreaves Associates.

THE THREE SPACES

THREE DIFFERENT LANDSCAPES MAKE UP THE PUBLIC REALM OUTSIDE UNION STATION, BUT THE COLORS, PAVING MATERIALS, PLANTINGS, AND ELEMENTS WERE COHESIVELY DESIGNED.

LANDSCAPE ARCHITECT MARY MARGARET JONES DESCRIBES THE CHARACTER OF THE THREE LANDSCAPES YOU'LL SEE AT UNION STATION:

1. WYNKOOP PLAZA is the big plaza in front of Union Station and was once filled with parking lots. Its design is based on history, the rail lines, and a careful analysis of sun and shade. An interactive fountain is located in the south half of Wynkoop Plaza. The north half features a shady grove of trees and paving with some areas of planted gardens, but mostly paving because it will be used for spill-out from cafes and restaurants.

2. 17TH STREET GARDENS link Union Station to Light Rail Plaza. The design is less about history and more about the natural environment. We designed a series of gardens that correspond to the rhythm of the skylights above the underground bus concourse. Each garden is comprised of shrubs, perennials, and groundcovers that provide seasonal interest along with varying textures, color, and scent. There are alternating panels of decomposed granite and grass, along with lots of benches and seat walls to provide the right mix of respite and activity along 17th Street.

3. LIGHT RAIL PLAZA fans out from the 17th Street Gardens to embrace the light rail stop at the terminus of the site. It's the most contemporary design and has teardrop-shaped planters that respond to the organic pedestrian movement in this area. The plaza design also relates to the three sculptural ventilation pieces above the underground bus concourse that SOM designed.



Q&A: Mary Margaret Jones
SENIOR PRINCIPAL, HARGREAVES

WHAT WERE YOUR FIRST IMPRESSIONS OF THE PROJECT?

What an amazing site! Not many cities have such a large, undeveloped area that is so integral to downtown. In this case, the energy of LoDo, the connection to the river, and the investments that have been made into public open space—in the context of all that, we felt it was an amazing opportunity. Add in the historic Union Station and a development team committed to mixed-use. It's everything needed to truly make a real neighborhood.

DENVER HAS A LONG-STANDING COMMITMENT TO PUBLIC PARKS AND SPACES. HOW DOES YOUR DESIGN DRAW INSPIRATION FROM THIS PRECEDENT?

The concept of a rich and diverse public realm definitely builds upon Denver's strong tradition of civic places and commitment to open space within the urban environment. The Union Station public realm is fairly unique within the array of public spaces that exist in Denver in its agenda of transformation, context of mixed use and multi-modal transportation systems, and new architecture in juxtaposition with the historic Union Station. The design of the public realm creates a stage for all of this that is timeless, elegant, dynamic, and robust.

HOW DOES YOUR DESIGN FACTOR IN DENVER'S CLIMATE, HISTORY, AND CULTURE?

Wynkoop Plaza is about the history of Union Station and its future. We wanted the materials to balance what feels right for the space in both its historical and contemporary contexts. That led us to the selection of robust

PORTRAIT IMAGE: Geordie Wood



PHOTO: RYAN DRAVITZ

“We opted for elegant simplicity and timelessness...The simplicity allows the public realm to become a stage for the life of the city.”

MARY MARGARET JONES, HARGREAVES SENIOR PRINCIPAL

The clean elegance of Wynkoop Plaza with its moving fountains, carefully placed landscape features, and gracious spaces allows the public to spill out from all directions and activate the space.

Q&A

colors of stone that would relate to the weight and richness that Union Station has and deserves. The stone colors also relate to the brick of LoDo. The plaza’s paving pattern utilizes linear bands of granite to emulate the rail lines and the long, linear movement of railcars coming into the station and leaving. The fountain jets progress sequentially along those lines, as well.

WHAT WAS THE IMPETUS FOR INCORPORATING WATER FEATURES?

The civic nature of Wynkoop Plaza is incredibly important, and it needs to be an attraction as well as a setting for this gateway to the new neighborhood and the historic Union Station. Interactive water features are the best activators of public spaces throughout the world and particularly where summers can get hot. Even if one chooses not to get wet, the air is cooled. They also catch the light, create a sparkle in the sun, and create white noise to mask the adjacent traffic. The fountain is lit to create a beautiful effect at night and adds to the lively nighttime character of LoDo.

HOW DOES YOUR DESIGN RESPOND TO THE MOVEMENT THROUGH THE SITE?

The site has no back but has cafes spilling out from Union Station—people coming from surrounding streets, from inside the hotel, through the train station, over the platform bridge, and from the wing buildings that flank the new plaza. We carefully studied these movements and designed the planters, trees, and fountains to respond to the anticipated movement.

WHAT MIGHT VISITORS DISCOVER IN THE PUBLIC REALM OVER TIME?

The 17th Street Gardens are going to continue to evolve as the gardens and plant materials mature, so there will be discovery every year as the landscape matures. As the trees grow in Wynkoop Plaza in the north half, it will completely change the experience, and the way the fountains get used in the south half will be a delight with each visit. The jets are flush with the plaza paving, so when they are turned off, there will be new uses for the plaza that will continue to surprise visitors.

IMAGES: Hargreaves Associates



The 17th Street Gardens weave along the path between Light Rail Plaza and the underground bus concourse. Along with seat walls, benches, and varied ground surfaces, the gardens are comprised of shrubs, perennials, and ground coverings that provide seasonal interest. Hargreaves Associates worked closely with the Denver Parks and Recreation Forestry Office’s and local landscape design firm Eleven.Eleven to create diversity throughout the project and to ensure use of appropriate species for the climatic conditions of Denver.

MARY MARGARET JONES IN DENVER

Women In Design is presenting Mary Margaret Jones as its 2014 Keystone Speaker on September 23, 5pm at the McNichols Building. For ticket information visit www.widdenvr.org



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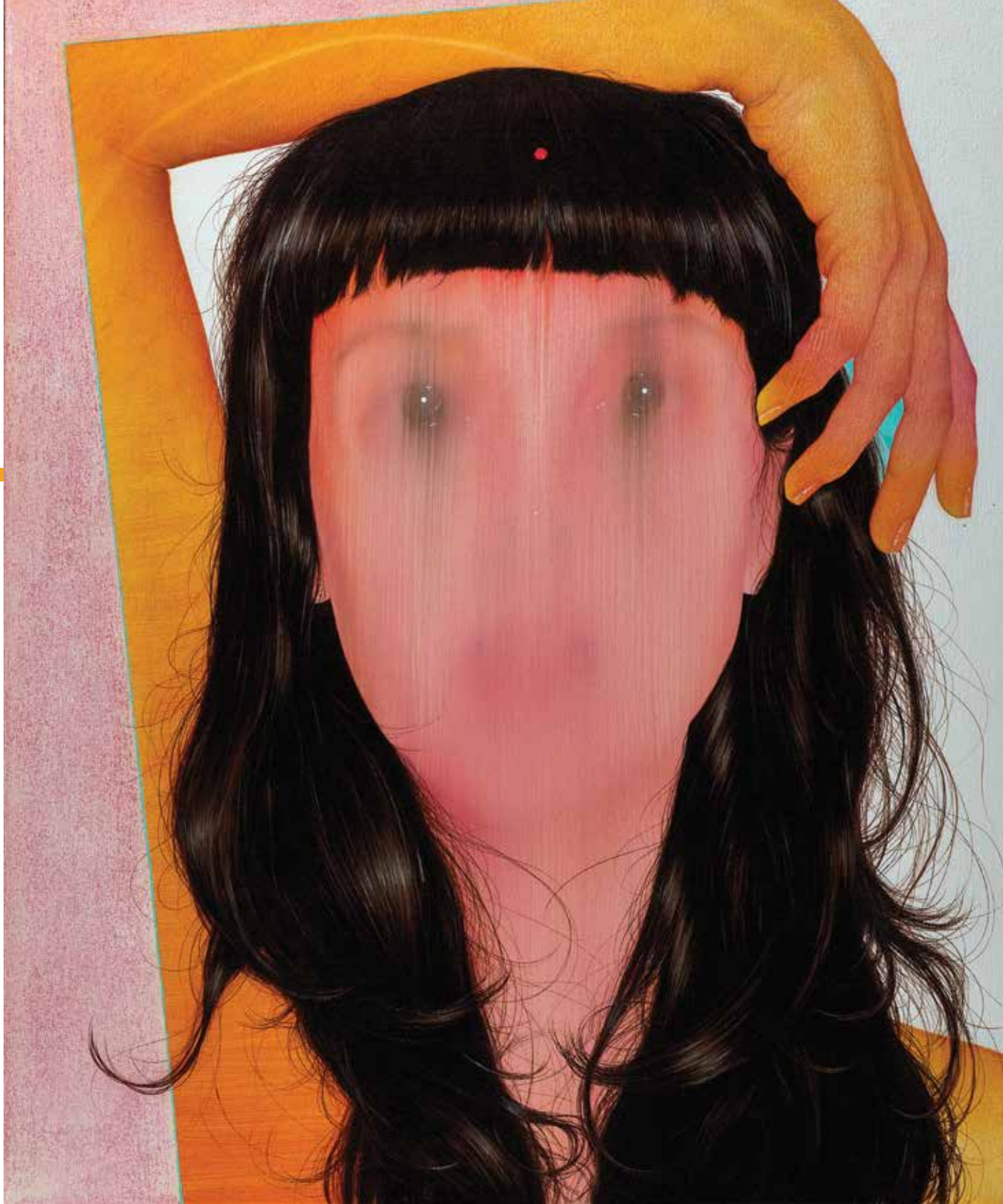
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Jenny Morgan, *Psychic Heartbeat*, oil on canvas, 28 x 23 inches, 2013

PLUS GALLERY

Jenny Morgan
The Golden Hour
September 11-October 18

2501 Larimer St, Denver, CO 80205
plusgallery.com

FALL 2014 ART LISTINGS

ART MATTERS

BRASH. UNDERSTATED. REFINED. RAW. WHETHER IT'S A POSH GALLERY OR POCKMARKED GRAFFITI, THE DENVER ART COMMUNITY SHOWCASES THIS GRADIENT IN FULL SWING DURING THE FALL ART SEASON NOW UPON US.

A quick trip through the burgeoning RiNo Arts District reveals but a slice of the expressive vibrancy throughout the community. The key word here is "community," as street artists create abstract murals just steps from contemporary installations, and mixed-media gets new meaning from those combining gallery, video, and performance elements. From South Korean artist Hong Seon Jang to former Coloradan Jenny Morgan, global and local works of art commingle in our backyard.

This dynamic is found in the well-known nexus of the First Friday Art Walks, but also in the underground spaces and workshops that dot the metropolitan landscape. Denver artisans live their work; experimentation and entrepreneurship are woven into the DNA of the city. Creativity is reimagined, and it breathes new life into the past. In this way, then, the collective diversity of the artistic fusion serves as a renewable curator of creation.

Accessible. Challenging. Contemporary. Abstruse. Whatever the sensibility, the Queen City of the West rewards those who seek to uncover her constantly renewed creative resources. From Denver Art Museum masterpieces to undiscovered innovators along Santa Fe, there is expressive abundance around every corner this fall. go explore.

WORDS: CORY PHARE



Hong Seon Jang, *Type City*, letterpress type on wood, 12 x 12 inches, 2014

DAVID B. SMITH GALLERY

Group Exhibition, Main Gallery
Joel Swanson, Project Room
 September 20-October 11

Hong Seon Jang
 October 17-November 15

1543 A Wazee Street Denver, CO 80202
 davidbsmithgallery.com



Ryan Everson, *Drift*, archival inkjet print, 39.5 x 49.5 inches, 2014

GILDAR GALLERY

Ryan Everson
Landlines
 Until September 26

Dmitri Obergfell
Xfinity
 October 10-November 8

82 S Broadway, Denver, CO 80209
 gildargallery.com

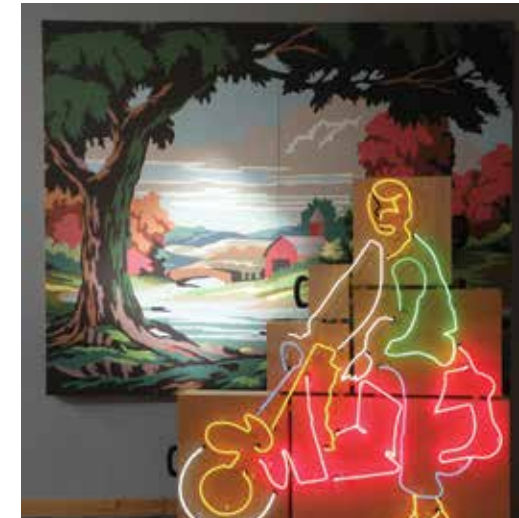


Bonny Lhotka, *Red Rain*, pigment on bamboo, 32 x 48 inches, 2014

WALKER FINE ART

Bonny Lhotka and Norman Epp
Shades in Time
 Until November 1

300 W 11th Ave, Denver, CO 80204
 walkerfineart.com



Willem Volkersz, *America the Beautiful*, neon, wood, and paint, 91 x 85 x 26 inches, 2008

VISIONS WEST GALLERY

Willem Volkersz
To the Moon (and Back)
 October 3-November 7

1715 Wazee Street Denver, CO 80202
 visionswestgallery.com



Beau Carey, *Batholith*, oil on canvas, 40 x 46 inches, 2014

GOODWIN FINE ART

Beau Carey and Lanny DeVuono
Far North & Outer Space
 September 12- November 1

1255 Delaware St, Denver CO, CO 80204
 goodwinfineart.com

GALLERY LISTINGS

DENVER'S ART SCENE IS GROWING WITH MORE GALLERIES THAN WE CAN NAME HERE, AND THE FALL ART SEASON IS A GREAT OPPORTUNITY TO EXPLORE THE GALLERIES NEW AND UNFAMILIAR. HERE ARE SOME OFF-RADAR SPOTS THAT WE THINK ARE WORTH A VISIT.

ABECEDARIAN GALLERY

Daniel and Vicky Essig
Optically Bound in the Reading Room
September 18-November 1

Various Artists
September 18-November 1
abecedariangallery.com

ARTWORK NETWORK

Tracy Lynn Pristas
Endorsed Visions
Until September 30
abecedariangallery.com

CARMEN WIEDENHOEFT GALLERY

Evan Anderman
Imposition
Until October 18
abecedariangallery.com

CENTER FOR VISUAL ART

Various Artists
*In Lak' Ech San Diego to Denver:
You Are My Other Self*
Until October 4
abecedariangallery.com

CORE NEW ART SPACE

Open to artists
Painting Show
Until September 28

DC Kelly and Dave Wyzenbeek
October 2-19
abecedariangallery.com

HELIKON GALLERY

Patricia Barry Levy, Reed Weimer,
and Chandler Romeo
*Great Plains: Three
Point Perspective*
Until October 24
abecedariangallery.com

HINTERLAND ART SPACE

Jillian Picrilli
Robinwood
Until October 3

Leah M. Hardy
Specimina
October 10-November 7
abecedariangallery.com

ICE CUBE GALLERY

Regina V. Benson
Catching Fire
Until October 11

IRONTON STUDIOS & GALLERY

Lisa Kowalski
Black and White
Until October 18

PLINTH GALLERY

Jury Smith
White-Out
Until September 26

RULE GALLERY

Joseph Coniff
*(in parentheses) work from
the series "Delineation"*
Until October 4

Nina Elder
Overlook
Until October 18

SPARK GALLERY

Michael Keyes and Sue Simon
North Gallery: Susan Rubin
Until September 28

Andy Libertone and
Kate McGuinness
October 1-26

VERTIGO ART SPACE

Mia Mulvey and
Amanda Small
Tbaumazein
Until October 25



Homare Ikeda, *Hikari*, oil and acrylic on canvas,
52 x 46 inches, 2014

WILLIAM HAVU GALLERY

Homare Ikeda *Revisit* Until October 18
Nancy Lovendahl *Intercessions* Until October 18

1040 Cherokee St, Denver, CO 80204
williamhavugallery.com



Michael Gadlin, *Suivez La Cadence De Vos Pas (Follow the
Rhythm of Your Steps)*, various objects/mixed media, 51.5 x
22 inches, 2014

ARTHAUS

Michael Gadlin
Found Objects
Until October 17

1040 Cherokee St, Denver, CO 80204
williamhavugallery.com



Lucas Foglia, *"Tommy Trying to Shoot Coyotes,"* digital c-print on Fuji Crystal Archive paper mounted on Dibond,
23.5 x 30 and 36 x 46 inches, 2012

ROBISCHON GALLERY

Lucas Foglia *Frontcountry* Until November 1
Kevin O'Connell *Memories of Water* Until November 1

1740 Wazee St, Denver, CO 80202
robischongallery.com



Patricia Aaron, *"No Trespassing,"* beeswax, pigment, and ink,
36 x 36 inches, 2014

SPACE GALLERY

Various Artists
Natural Surroundings
Until November 1

400 Santa Fe Dr, Denver, CO 80204
spacegallery.org

AIGA COLORADO AND THE DESIGN COUNCIL OF THE DENVER ART MUSEUM
ARE PLEASED TO INTRODUCE



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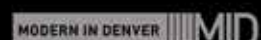


McNICHOLS BLDG
144 W COLFAX, DENVER

This event supports AIGA Colorado's mentorship programming and the Denver Art Museum's Department of Architecture, Design and Graphics, steward of the AIGA Design Archives.

FOR MORE INFORMATION AND TO PURCHASE TICKETS, VISIT
CHAIRCUTERIE.COM

THANK YOU TO OUR PARTNERS:



THIS PROGRAM IS SUPPORTED BY DENVER ARTS & VENUES CULTURAL PARTNER PROGRAM AT THE McNICHOLS CIVIC CENTER BUILDING

White Open Spaces

Architects and designers have long revered the color white for its ability to harmonize and balance space. Miele employed this respect for pure lines and transparency when creating its new Brilliant White Plus Series. Understatedly elegant, this new collection of built-in appliances offers discriminating homeowners and design professionals a unique solution to kitchen design. Come experience it for yourself at Kitchens at the Denver.

KITCHENS
at the Denver

761 Kalamath • 303.629.0119
kitchensofcolorado.com



Miele
IMMER BESSER

INGREDIENTS

A PALETTE FOR YOUR PALATE. This is the tasty section of MID where we serve up an eclectic mix of new and interesting products, people and places - all related to food and eating. [yum!](#)

ALL THE BUZZ

RANDOLPH'S CHEF BRINGS A WHOLE NEW MEANING TO "LOCALLY SOURCED" WITH HIS ROOFTOP HONEY

THERE are many chefs who locally source their food within the state and even Denver. And then there's Jesper Jonsson. When he needs ingredients, he simply heads to the rooftop.

It's there that Jonsson, Executive Chef at Randolph's inside the Warwick Hotel, keeps some 150,000 bees—the honey from which he transforms into dressings, cocktails, and more at the North Cap Hill eatery.

Formerly the helicopter pad for the Playboy Club, the roof is an ideal home for Jonsson to maintain his hives—and not just because of the restaurant proximity. "Bees fare well in urban areas, because the use of pesticides is at a minimum, and there is plenty of water sources. Large predators are usually not a problem either," he said. "We are also located close to several parks and green spaces, after all, any farming requires an abundance of areas for foraging."

But the impetus for keeping bees went beyond a cookbook. Jonsson took interest initially because of the ability for locally sourced honey to combat allergies. It didn't take long afterward for Jonsson to become fascinated with the little workers. "For many new bee keepers it starts with the honey, but shortly thereafter, a true passion for the complex life of these little insects become obvious—and a desire to learn and understand what goes on in the hive undeniable," Jonsson said. "The life in the hives is so complex, and the interaction of these docile insects so interesting that just by observing their behavior, one can easily become hooked on bees."

Jonsson has become an advocate for bees and is working hard to break misconceptions. "Bees are often mistaken for other stinging insect, and therefore, most peoples fear these little docile insects," he said. "However bees are usually not interested in human food, and rarely are bee stings actually from honey bees. Beekeepers all over America are

WORDS: AMY PHARE
IMAGES: JENNIFER KOSKINEN

BELOW: At Randolph's restaurant inside the Warwick Hotel, Executive Chef Jesper Jonsson (left and below) keeps bees on the rooftop and uses the honey in several menu items. Cocktails such as the Ginger Apple Martini here are made with honey bitters, and salads can be topped with their honey balsamic dressing. Fresh honey accompanies the cheese plate below, and a salmon dish gets sweet with a side of honey-glazed potatoes.



opening whole hives without any protection daily, and unless a bee gets squished, they very rarely sting."

Jonsson encourages people to be informed and to buy good local honey, as its beneficial not just to the consumers, but to the beekeepers, as well "in their hard fight against hive collapse disorder." That is an area he is passionate about—spreading the word that bees need urgent help. "The importance of honey bees in our lives is greatly unknown to most people, even though we simply can't continue to exist the way we do much longer if changes aren't made immediately," he explained. "Bees are responsible for pollinating a vast array of crops from almonds, grapes, beets, avocados, and many, many more—in total about 25 percent of the produce we consume." As Albert Einstein said, "If bees go extinct, humans will follow four years later."



INGREDIENTS



SQUEEZE TREE

Turn Around Juicer by design house KIBISI offers the perfect grasp to dig into a piece of citrus and extract its sweet juice. Made of white beech wood, this solid piece of craftsmanship is a kitchen tool sure to last for decades, or thousands of glasses of OJ.

+ [gnr8.biz](#)





CUPPA JO

Perk up your morning with or without caffeine with the JOCO cup. This colorful hot-beverage container is made of borosilicate glass and thermal silicone and comes in 10- or 12-ounce sizes. Plus, it includes an anti-splash lid, making it the perfect eco-friendly container to fill up at your regular caffeine provider.

+jococups.com



LESS IS MORE

STUDIO 2B ADAPTS KITCHEN SOLUTIONS FOR TODAY'S EUROPEAN-STYLE SHOPPING

HEALTHIER and fresher. But the unexpected benefit is the bottom line. By shopping and cooking same-day, you'll find discounts on food approaching the sell-by dates. Appliances are shrinking, too, resulting in lower energy bills. After all, who needs an energy-sucking, 30-cubic-foot refrigerator for a day's worth of vegetables and a carton of milk? There is something satisfying about living simply, and a showroom in Denver is catching on.

The idea of what a kitchen is supposed to be and do is evolving, as do our palates and lifestyles, and German designer Poggenpohl has brought that evolution to Studio 2B in RiNo.

The Euro-influenced micro-kitchen on display reflects the urban, minimalist lifestyle, with storage space at a premium. The footprint of the entire kitchen, including the square footage occupied by the island and the cabinetry, is less than 120 square feet. But it feels roomy and easy to work in. The island and counters provide an incredible 30 square feet of working surface. But how do they manage to make everything fit? Poggenpohl has boiled down the new essentials for a current-day household.

Aimed toward those who visit markets on their way home to cook—and eschew frozen food—there is less need for cabinet space with the Poggenpohl setup when the pantry holds essentials versus items with indefinite shelf lives. Instead, having pared down to the European way of cooking and dining, everything that a modern home cook needs is concealed along one wall and a small island. The drawers that would normally hold the clutter of a standard kitchen hide meticulously organized refrigerator drawers. The petite dishwasher slides out of another. Each storage drawer has custom, adjustable dividers so that everything is immediately available. And every inch of each surface performs double

WORDS: ROB BOWMAN
IMAGES: JENNIFER KOSKINEN

duty: The Kohler sink turns into a prep station, preserving the counter space. The electrical outlets are hidden behind small panels that pop-out with a gentle press.

Yet when it comes to aesthetics, it doesn't resemble a kitchen. It is more sleek, more subtle, and more clever. Samantha Bales of Studio 2B wants people to look at their kitchens differently. "It has changed," she said. "And the purposes that a kitchen now fulfills are different. I encourage people to look at the components of their kitchens more like very fine furniture." The show kitchen delivers on this new label. The cabinets resemble upscale furnishings versus something just screwed to the wall. "Poggenpohl's surfaces are finished in an 11-layer process where it is sprayed on, polished, sprayed again, and so on," said Bales. "It is more like how a car is painted in order to make it last." The surfaces beg to be touched. They have an obvious beauty, but also a tangible richness.

Bales calls this a "transformable kitchen," and it is an apt phrase. "We believe in products that are multi-purpose," she said. It physically transforms to suit the needs of today. When the cabinet is opened, drawers slide out automatically for easy reach, and each drawer's height is easily adjustable. It transforms from a discreet wall to a kitchen. And it demands a transformation in the understanding of how we use the kitchen.

The experts at Studio 2B suggest people don't install garbage disposals, instead use the specially designed composting bins nestled next to designated trash and recycling bins. There is no cooktop range. Instead, an induction set can be pulled from a drawer and set on the counter when needed. There is no microwave buzzing loudly. Instead, a silent smart oven from Gaggenau with steam and convection can precisely achieve anything a discerning home chef needs. "When working with a smaller space, it is important you don't just fill it. You need to invest in the right things that will achieve what you need and will do so beautifully," Bales said.

It is a dizzying experience. One wonders where the missing things are, but quickly realizes they aren't needed. Oversized appliances aren't a necessity—only great meals that sustain and fulfill. Our minds shift to realize that this is more than just a new kitchen; it's a new take on living where simplicity wins. Bon appétit!



"WHEN WORKING WITH A SMALLER SPACE, IT IS IMPORTANT YOU DON'T JUST FILL IT. YOU NEED TO INVEST IN THE RIGHT THINGS THAT WILL ACHIEVE WHAT YOU NEED AND WILL DO SO BEAUTIFULLY,"

-Samantha Bales, Studio 2b



ABOVE: Most kitchens waste potential storage space at the very bottom of the cabinetry. Poggenpohl places all of the cabinetry on legs, allowing hidden kick drawers to be installed. With a tap of the toe, thin drawers slide out discreetly to stash whatever one wants to slyly put away. **BELOW:** The counter and backsplash surfaces are all Neolith, a locally stocked ceramic product with incredible strength that can be produced in thin enough sheets to be used all over the home. It is more resistant to staining and scratching than marble or granite. The light fixtures also have to do double duty, concealing fans and filters that replace traditional hoods.



INGREDIENTS



WELL(NESS) DONE

ENTREPRENEURS DITCH MCDONALD'S PAST TO LAUNCH HEALTHY RESTAURANT IN PARK MEADOWS

NOT every business has a tree-rescuer on payroll—i.e., a person who salvages trees from construction sites and transforms them into beautiful table tops for LYFE Kitchen restaurants. According to Mike Donahue, brand manager and Co-Founder, that's not the only example of innovative thinking that differentiates the first Delos WELL Building Certified restaurant from other fast casual restaurants in today's market.

Armed with the mantra, "Eat Good. Feel Good. Do Good," LYFE Kitchen's aim is to provide healthy, delicious food in an environment that straddles the line between fast-casual and fine dining. From a signature herb wall to locally-sourced food, art, and finish materials, LYFE Kitchen aims to create a sense of place and community while serving healthy food that is enjoyable to eat. As Jennifer Berthelot-Jelovic, a designer for LYFE Kitchen describes; "LYFE Kitchen demonstrates how you can be modern and chic and still be sustainable—in the same way that your food may be good for you, but it can also taste great."

Founded by two veteran employees of McDonald's, Mike Donahue and Mike Roberts, both shared a vision for creating a restaurant chain based on values that transcended profit margins in favor

WORDS: BETH MOSENTHAL, ASSOCIATE AIA AND LEED AP BD+C
IMAGES: TREVOR BROWN JR.

"...WHILE LEED AIMS TO UNDERSTAND THE SCIENCE OF THE BUILDING, DELOS FOCUSES ON THE WELLBEING OF THE OCCUPANTS INSIDE." - Jennifer Berthelot-Jelovic

of social responsibility in decisions both big and small. "When given the choice between a cheese-melting machine that ran all day or a machine that only expended energy when you put weight on it—we went with the latter," said Donahue.

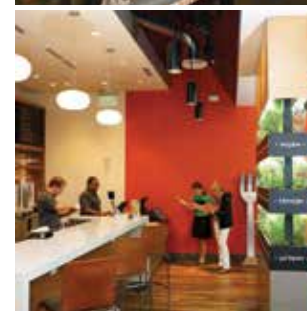
Designed in partnership with the design firm Gensler, LYFE Kitchen is not only LEED certified, but also the first restaurant to become Delos WELL Certified—the first rating system of its kind to focus on wellness within the building. Berthelot-Jelovic describes Delos as "symbiotic to LEED; while LEED aims to understand the science of the building, Delos focuses on the wellbeing of the occupants inside." While LEED looks at how much water is being consumed, Delos asks the question, "What is the quality of the water coming into the building—the water that people are drinking?"

From Delos to details, the Park Meadows LYFE Kitchen—owned by former McDonald's franchisees DJ and Rachel Mitchell—aims to draw on Colorado's local materiality, character, and healthy lifestyle. Tomas Salgado, a Gensler architect, noted the team's collaboration with LYFE to create an exterior aesthetic resonant of the "farm fresh" food served at the restaurant coming from local farms in Boulder and surrounding areas. Local materials such as beetle kill pine demonstrate the brand's desire to root locally sourced material and thinking into each location—including the soon-to-open spot in Boulder.

In the end, the modern-but-warm kitchen finishes and furniture directly correlate with the clean, healthful food being served. Quinoa crunch bowl, anyone?



There are many ways LYFE Kitchen stays sustainable. The white countertops are made with 66 percent post-consumer recycled glass. Tiles on the herb wall and front counter face are made from concrete of 35-percent recycled content, and the front counter is designed around an existing skylight to offer best use of daylight. Picture frames are made from recycled coffee cups, and woven faux wicker on sofas use a recycled woven plastic that is 90-percent composed of milk and juice containers. The aluminum sofa frames are made with 10-percent to 30-percent recycled aluminum and are 100-percent recyclable.



THE DIRT ON DELOS

LYFE Kitchen is the world's first WELL™ Certified restaurant—meaning they incorporate amenities that help sustain the environment and enhance health and well-being. By pursuing the Delos WELL Certification Standard, in addition to LEED certification, LYFE Kitchen is taking sustainability one step further. So what did it take for LYFE to become wellness-certified? Take a look:

- 1. WELLSHIELD™:** You'll find photo-catalytic coating on common touch points such as tables, countertops, and doors. It breaks down bacteria, viruses, and VOCs on bacteria-susceptible surfaces to prevent the spreading of germs and bacteria within the restaurant.
- 2. ADVANCED AIR FILTRATION:** The most advanced HEPA-standard air purification system reduces allergens, toxins, and pathogens, creating better air quality and breathing.
- 3. ADVANCED WATER PURIFICATION:** This reduces disinfectant byproducts, chlorine, pesticides, and some pharmaceutical and personal care products for the cleanest, most purified tap and sink water.
- 4. ADVANCED LIGHTING:** Helping to minimize disruption of the body's circadian system, the solution enhances productivity and provide appropriate visual acuity to diners and employees through an advanced lighting system, which contains controllable and dimmable LED lighting fixtures, along with light and occupancy sensors.
- 5. NON-POROUS COUNTERTOPS:** The non-porous surfaces prevent the collection of food particles that encourage bacteria growth.
- 6. NON-POROUS CUTTING BOARDS:** These also prevent the collection of food particles that encourage bacteria growth.
- 7. SEPARATE CUTTING BOARDS FOR MEAT, FISH AND VEGETABLES:** This prevents cross-contamination and the spreading of illness-causing bacteria.
- 8. HERBARIUM:** This entrance display enhances air quality and creates a more natural setting.
- 9. DIETARY INFO ON DISPLAY:** Posting nutrition information in plain view provides nutrition awareness and promotes healthy eating habits.
- 10. CLEANING PROTOCOL:** The staff uses specialized chemical-free cleaning supplies and techniques for cleaning protocols including vacuuming, mopping, dusting, and ventilation cleaning.
- 11. EMF SHIELDING:** This protects against electrical equipment and wiring that emanates disruptive EMFs.
- 12. HEALTHY ENTRANCE:** There is a specialized entrance and doors with dirt track-in mats and areas that reduce unwanted chemicals, biological contaminants, and other air quality hazards from entering the restaurant.

INGREDIENTS



PLATE MAKER

Add a rustic-modern touch with these stackable platters from Belgian architect Vincent Van Duysen. The restrained hues of the wide-mouthed VVD Pottery line are fitted perfectly with a sandblasted oak wood lid, which doubles as a plate or plinth. It makes us want to host a family-style dinner party!

+suitsy.com



INGREDIENTS



WHOLE IN ONE

The color-block design of OneBowl is done with purpose. Unravel each block of color to reveal Justin Herd's full purpose: an all-in-one ramen cooker. Together, the three pieces hold water and noodles for cooking in the microwave. Separate the lid and side to strain the noodle and put it all back together to eat and store leftovers. Of course, the dishwasher-safe OneBowl isn't just for ramen, but it does solve Herd's original dilemma: the cleanup!

+theonebowl.com



THE DRAFTSMAN

OUR MUTUAL FRIEND MALT & BREW HAS TURNED A PINT OF BEER INTO A WORK OF ART

ON Tuesdays, they come for the glasses. Not many bars are busy on Tuesdays, but the crowds are thick enough that food trucks rotate down a list for the chance to park nearby. That's because one day a week, Our Mutual Friend Malt & Brew (OMF) makes available for sale a limited edition glass designed by a local artist at the microbrewery in RiNo. They are available only for that month. And then, they are gone. In December 2012, Brandon Proff, Andrew Strasburg, and Bryan Leavelle opened OMF, a hip but casual brewery. They wanted a place that was a part of the community, a place that reflected RiNo, Five Points, Denver, and Colorado, with local, home-grown emphasis. "We roast our own grains on site, and we source all of our malt from a family farm in Alamosa," Proff said. They even provide an exclusive beer for acclaimed local restaurant The Populist.

But OMF needed a way to get their name out there—something interesting and fun that would set them apart. Co-owner Brandon Proff, who also works as a graphic designer, came up with an illustration to have on glasses in the brewery to celebrate the 2013 Great American Beer Festival. They were sold for \$10 each and came with three fills from OMF's taps of artisanal beers. The popularity of the glasses was startling.

It was clear that this could be the start of something interesting. OMF reached out to various creative people

WORDS: ROB BOWMAN
IMAGES: JENNIFER KOSKINEN

INGREDIENTS

KEEP THE GLASS!

INTERESTED IN THE ARTISTS BEHIND THE TUESDAY NIGHT KEEP THE GLASS SERIES? MEET THE DESIGNERS:

BRANDON PROFF
BRANDONPROFF.COM

JUSTIN PERVERSE
DRIBBBLE.COM/JUSTINPERVERSE

JOSH SHIVELY
MRSHIVELY.COM

JACKIE BARRY
JACKIEBARRY.COM

JESS TANNER
JESSTANNER.TUMBLR.COM

ZACH CLARK
THEGREATESTESCAPIST.COM

BECCA STRASBURG

ANDREW HOFFMAN
ANDREWHOFFMANDESIGN.COM

DANIEL EVAN GARZA
DANIELEVANGARZA.COM

ANDREW STRASBURG

"People come in asking for previous glasses but if we don't have them, that is it. You are just going to have to wait for a new design."

-Brandon Proff

around town to see who would like to contribute. At first, he tapped into friends, but it wasn't long before creative people began to ask how they can design a glass themselves. There is now a queue of artists waiting to be a part of it. Why? Because it is an interesting challenge. The artist has to work on a design that will suit a three-dimensional object, which wraps completely around the glass. What's more, OMF uses different shapes of glasses to suit their beers. Designers choose the glass style, and collectors get to keep the wide range of local art—on their shelves and in the form of Belgian stem glasses, German steins, and slim lager glasses. And there are very ardent collectors.

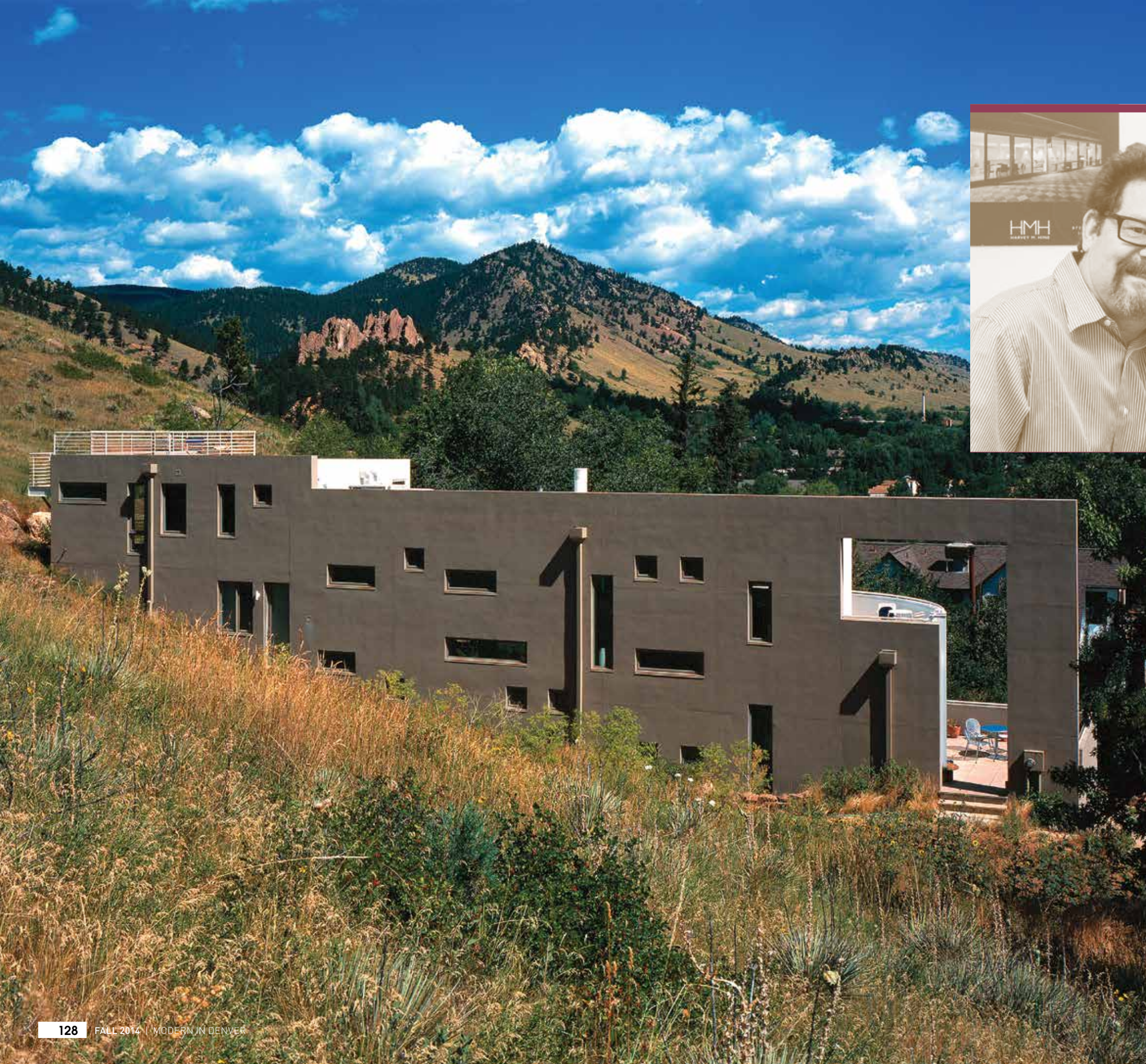
The limited runs are usually kept at 300 glasses and when they are gone, they're gone. "People come in asking for previous glasses but if we don't have them, that is it. You are just going to have to wait for a new design," Proff said. "We get a lot of people asking if they can get the current glass on a non-Tuesday day of the week. And they can't. It keeps it special." Some customers recently gifted their complete collection to a couple as a wedding gift.



"I have always been very interested in geometric art," Brandon Proff said, "so anything I do for OMF tends to have that style to it." This interest in the geometric is particularly apparent on the growler and bomber. OMF has made limited runs of packaged beer, and Proff has embraced these as opportunities to experiment with wilder patterns and colors. Proff hints that some of the upcoming designs are becoming even bolder with inspirations including "hot" colors and lasers. The geometric influence allows Proff to release designs that are buttoned down and sophisticated but also ones that are "completely nuts."

The monthly glasses did what they were meant to do in building notoriety and getting people's attention. But offering the glasses also contributed to their original mission. "It is great for many reasons, but something we like about it is that with each design, we get to know and be friends with another creative person," Proff said. With every glass that OMF releases, they both expand their community and bring it closer together.





A MODERN MAN

Modernism began as a rebellion against the status quo, according to Boulder Architect Harvey Hine. And he would know. On the forefront of the Colorado modern movement for 25 years, Hine pushed boundaries at a time when the design wasn't embraced in the region. A quarter of a century later, here's a look back at how he made a name for himself as a preeminent modern architect on Colorado's Front Range. — by **HEATHER SHONING**

Although Harvey Hine, AIA insists he was not one of those kids who knew he wanted to be an architect when he grew up, it's apparent he had a bent for it from an early age. Born in the U.S., Hine moved to Austria when he was in second grade. "I remember my brother asking me if I had any concerns about our new school," he said. "I told him I hoped it would have a flat roof." As it would turn out, he attended school in a brand new Bauhaus-style building, which he's sure influenced him. "Modern always interested me as a child," said Hine, now President of Harvey M. Hine Architecture + Interiors. His parents had friends with small, modern apartments with transforming rooms and furnishings, which he found intriguing. And while architecture was his ultimate pursuit, it wasn't his first.

Hine started his education in theater, but graduated with a bachelor's degree in Environmental Design from CU, where he met his wife, Gail Ramsberger. Grad school took them east so Hine could pursue a master's degree in Architecture from Harvard, but when the couple wanted to start a family, they knew it was time to make their way back to Boulder.

After working at a handful of firms in Denver and Boulder, Hine started his own firm in 1989, working mainly in the commercial sector. While he always worked on some residential projects, it began to take off in the 1990s.

MODERN IN BOULDER

When modernism first took hold, the vast majority of modern design was of the highest quality because the only architects and designers participating in the

movement were ones who cared about the design as a statement. But as modernism became popular, Hine said architects jumped on the modern bandwagon, and many didn't understand the movement and began to pollute the design. Then they moved onto something else," said Hine. "Modern architecture involves multi-function spaces. The biggest difference between traditional architecture and modern is the function of the rooms. Houses are smaller in the modern context because the environments are interactive."

In Boulder, modern is defined by cultural references. It represents a simplified lifestyle, according to Hine. The city has been home to several greats in the modern architecture world. Charles Heartling's career in Boulder spanned 30 years and included such iconic properties as the Menkick House and the Brenton House. Other greats include Rigomar Thurmer and Gale Ables, both of whom Hine worked for early in his career.

At that time, very few people wanted modern design in Boulder, according to Hine. "The real evolution began 8

Memorable HMH Designs

These homes designed by HMH Architecture + Interiors hint at the breadth of modern design in Boulder—and are a few of their favorites.

2013

MODERN GOLF COURSE HOME

Like most Coloradoans, the owners wanted a home that connected them to what they love: the outdoors. Yet some of the most noteworthy aspects of the home are the interior architectural details, designed by both President Harvey Hine, AIA and Vice President Cherie Goff, AIA, who explains:

"For a busy family of five, people are coming and going at different hours, so we designed a massive bar as a gathering space for informal family interaction. However, to prevent the counter from cracking, we had to design a rigid steel frame that could be completely hidden between the two layers of Caesarstone slab. The bar is really wide at three feet, which was the challenge with the material. We hid a steel channel along the cantilevered edge, and every 2.5 feet, tubes connect to columns in the back wall. Underneath the entire top is a steel plate. The clients love it, and we think it's just a really cool example of how modern architecture can bring a family closer together rather than separating them into rooms.



ABOVE: Marketing Manager Stephanie Bingham; Neal Evers, Associate AIA; Harvey Hine, AIA; and Cherie Goff, AIA are part of the small, creative team that makes up Harvey M. Hine Architecture + Interiors. **RIGHT:** This downtown Boulder penthouse, completed in 2008, has spectacular views of the Flatirons. **BOTTOM:** Tasked with transforming a dark 1980s home into a bright, functional living space was a welcome challenge. The team removed several interior walls to create flow between rooms and to allow more light indoors.



to 9 years ago, as Coloradans began to embrace a more simplified way of life and sought the open spaces and integration between indoors and out," he said. The resurgence of modern design in Boulder can be, in part, attributed to Hine and his contemporaries, which, in 1989, was comprised of a small group of forward-thinking architects, who passionately embraced the notion of organic, modern design.

The style has enjoyed a series of reoccurrences throughout the years—first in the 1920s out of Chicago, and again in the 1980s in Los Angeles. Boulder, too, has experienced a history of great modern design throughout the 20th century—some of which can be attributed to Hine.



JESSOR / MENKEN RESIDENCE

The Jessor/Menken residence is one of Hine's most iconic and well-recognized homes. It's situated on a property that is only 50 feet wide by 150 feet deep and bound by city open space to the south, west, and north. Hine describes the project:

"When Dick Jessor approached me to build his home, he asked me to design a Richard Meier/Corbusier House. I told him that Richard Meier was a second-generation modernist, and I am a third-generation modernist. In the same way

that Richard Meier did his interpretation of modernism, I would do a Harvey Hine version. Dick was a professor at CU and had commissioned his first home by Charles Haertling in 1956, the year I was born. We came up with one scheme first that was pretty cool, and then the city pulled some weird shit on us. In Boulder, you can't shade your neighbors, but you can shade open space. But they decided that they could sell the adjacent open space later, so we had to redesign the house, so the curved wall on the north side of the house casts a shadow on the winter solstice at noon, which follows the property line. Dick and Jane were the easiest clients I have ever worked with. Their minimal approach to design was also reflected in their decision process. The variable as to what makes one job better than another is the client. Dick and Jane proved this theory correct."



THE WORK

One of the noteworthy projects you can see in Boulder is the Jessor/Menken residence, an excellent example of creating a

dynamic space with simple materials—and customizing a home to the owners' passions and lifestyle. As avid mountain climbers, the owners wanted a house that integrated their outdoor lifestyle. In response, Hine designed a stair as a focal point, punctured with small windows providing playful shadows on

the climb up the stair culminating in a fifth floor rooftop terrace.

It becomes quickly apparent what makes Hine unique is not just the risks he took and his Austrian roots. For him, it's all about the client.

THE PROCESS

Hine has carefully crafted his process for working with clients to eliminate many of the paralyzing choices based on getting to know the client and his/her individual preferences. "I like to find out what moves them rather than their preconceived notions of what a house is supposed to be." The materiality of the homes he designs is completely client-

1966

A MODERN MAN



ROSENTHAL / FRIEDLANDER RESIDENCE

Growing up on a modern house and living for architecture, Diane Rosenthal was a true scholar of architecture, and when Hine designed her house, every aspect of the design was debated and studied. The architecture is defined

by form, space and surface. Every detail and finish was carefully selected to support the sculptural minimalism of the building. Of the project, Hine said:

"Diane Rosenthal jokes that working with us was the 'best 10 years of her life,' which isn't an exaggeration. We looked for the right piece of land for Diane and Daniel for almost three years, and when we found it Diane quoted Phillip Johnson's definition of good architecture: 'Does it make me cry when I step in?' That's how we approached the design. Years after the house has been completed, Diane still calls to discuss the house on a weekly basis. The home was designed to encompass everything that Diane and Daniel loved to do: modern life and environmental and political activism. We designed the house so they could hold large political fundraisers, neighborhood environmental meetings, and lectures in the living room. The coolest part of this home is the 160-foot long wall that organizes the architecture and the landscape and acts as the threshold between the street and the entry way. Once inside, the long wall becomes an art wall that leads to the living room, when the glass-living space reveals breathtaking views of the mountains and city below."

driven. He takes the process slowly to ensure homeowners are completely comfortable. "The most fun I have is when the client is positively engaged in the process—design and discovery," Hine said. "That makes a difference."

MOVING FORWARD

Hine said the current evolution of modern is unfolding in Europe and Asia quicker than in the U.S. However, the future for modern architecture, at least in Boulder, looks bright. A new, younger breed of client is evolving and they are demanding creative, modern architecture. "We are slowly moving forward to a new architecture," Hine said. Magazines—like Modern In Denver, he said, have a responsibility in keeping the movement going forward. Indeed we do. ○

2009

QUALITY VS QUANTITY

OVER THE PAST 18 MONTHS, WE'VE KEPT OUR EYE NEAR THE SOUTHEAST CORNER OF SLOAN'S LAKE TO OBSERVE WHAT IT TAKES TO BUILD A HUGE RESIDENTIAL PROJECT. THE RESULTS ARE IN—AND IT'S HARD. BUT SOME PEOPLE ARE BRED FOR THE CHALLENGE, AND TREEHOUSE BROKERAGE AND DEVELOPMENT SHOWS US THAT IN ORDER TO SUCCEED, YOU'VE GOT TO HAVE HEART.

words: ELEANOR PERRY-SMITH • images: DANIEL O'CONNOR

Developers get a bad rap. In movies, they're the cigar-smoking big shots who bulldoze everyone's favorite something to make way for a shiny new whatever. Just watch "Up" or "The Lorax" to get the point. (Apparently, this writer only watches cartoons). And while it's true that some developers really are just building for a quick buck, Jonathan Alpert is not one of those people. "It's my art," said Alpert, a Denver native who has developed property here for nearly a decade. "I care about it and take it seriously." The decisions Alpert has made on his newest project, Framework at Sloan's Lake, are evidence that he's investing in Denver, not sucking its blood.

Framework was born from Alpert's desire to have a lasting environmental and

architectural impact on the city, beyond his prior smaller developments. The same went for Clem Rinehart, whose enthusiasm and devotion to Denver's real estate market earned him the moniker, LoDo Loft Guy. A commissioned project brought the two together a few years back, and they soon realized their common mindset. "We're such similar people in what we care about," said Rinehart. "We're both passionate about residential design and were looking for a site with some scale to it."

When they saw a for sale sign on the corner of W. 18th and King Streets in early 2012, the two business owners shook hands and formed TreeHouse. With Alpert's development chops and Rinehart's knack for closing on urban residences,

THE LIVING SPACE AT FRAMEWORK SITS ON AN L-SHAPED MASS, WHICH HOUSES THE STAIRWELLS TO THE SIDES AND GARAGES BELOW. BY CARVING STRONG LINES THROUGH THIS PEDESTAL, ADDITIONAL LIGHT ENTERS EACH HOME ON THIS ROW FROM THE NORTH AND SOUTH.

FRAMEWORK PROJECT LIST

ARCHITECT
Studio H:T

CONTRACTOR
JHL Constructors

LANDSCAPE DESIGN
Artifex10

MEP DESIGN
Boulder Engineering

CUSTOM CABINETRY
EuroIntelligent Kitchens

DEVELOPER
TreeHouse Brokerage & Development



LIGHT AND SPACE ARE THE MOST IMPORTANT ASPECT OF THE DESIGN AT FRAMEWORK. INTERIORS BENEFIT FROM VERTICAL LIGHT WELLS THAT ILLUMINATE THE CORES OF EACH UNIT AND PROVIDE VISUAL CONNECTIONS FROM TOP TO BOTTOM.

QUALITY vs QUANTITY

they were ready to leave their mark on the city in a lasting way. “Getting the land was a great moment for us,” Rinehart said. “We thought, wow, there’s a major opportunity here. But is this neighborhood ready for it?” Alpert said. Deciding to take the gamble, they went to the drawing board with hopes to revive the forgotten corner, which locals referred to, in hushed voices, as the Sloan’s Lake Slums.

“You should be proud of where you live,” said Alpert. “This applies to all housing.” He and Rinehart aimed for a city block of modern residential units that put standard of living at the forefront, while keeping them attainable. Since natural light is a big draw, the buildings orient toward the sun and include skylights on east-west facing units. The space was large enough to build five residential structures, but Alpert’s vision was to have a courtyard-style park in the middle of four buildings. “I am building places that I would like to live in,” he said, wanting residents to enjoy the sun and mountains at any moment. “Everyone has a full footprint roof deck,” Rinehart said regarding the initial 28 units they hired Studio H:T to design. But with any large project there are sure to be tangles, and the first one nearly derailed Treehouse’s high-quality vision.

MORE OR LESS

TreeHouse purchased the land, drafted plans, and were ready to break ground in fall 2012 when the civil engineers broke the news. They miscalculated, and nobody could build the project for the price they quoted to TreeHouse. Alpert pondered some tough decisions: “Do we build what we have and make no money? Do we butcher our design?” The roadblocks piled up. It got to the point where it would make the most sense to eliminate the private park and build one more structure, but Alpert wouldn’t have it. “That would be heartless,” he said. “It’s easy to see why people make cheap decisions, but you’re only as good as your worst piece.”

After all, development is in Alpert’s DNA. His father was a successful developer who took his job with him wherever he went. “I thought it was normal to go to open houses and look at raw land on vacation,” Alpert said of his childhood. “I should have realized it was in my blood earlier.” While he tried other paths, he wound up in development. “Jonathan’s big-picture goal is to create special projects that add lasting value for their clients,” said Brad Tomecek, the project’s architect and founding partner at Studio H:T. “His biggest concern was to creatively construct a micro-community and not be tempted to over-build.”



The Shift of an Urban Community

What happens when urban property redevelopment transforms a neighborhood? Often times, gentrification spurs economic development, attracting new businesses and residents while reducing crime rates and enhancing surrounding property values. However, this can lead to population migration, which involves the previous residents being displaced through price increases. “Our goal as an urban infill developer is to always add value to the communities we build in,” said Jonathan Alpert, partner at TreeHouse Brokerage and Development. “We aim to create attainable housing so that residents who want to stay in the rapidly changing neighborhoods have the ability to do so.”

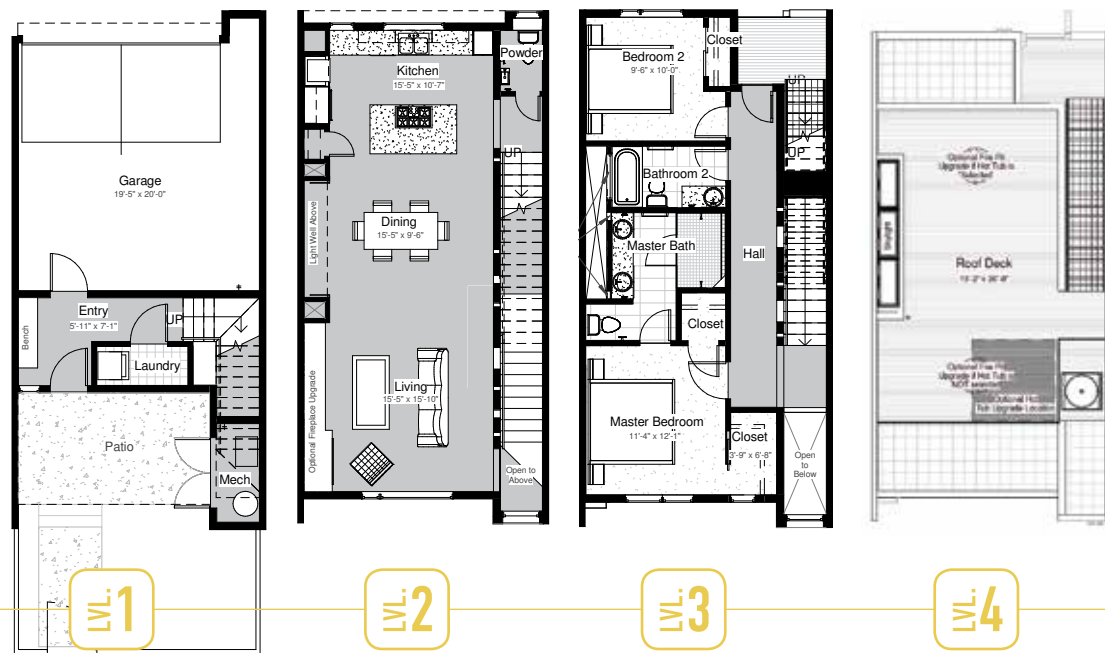
By reinvesting in urban neighborhoods, prices will continue to increase—not just for the consumer buying the home, but also for the developer who is faced with increased land prices.

So how will we combat the issue? According to Alpert, with density, smaller and more efficient units, getting into changing communities early, thoughtful design, government participation to help keep attainable housing in desirable areas a reality, and building inspiring projects. “We must take great care in how we develop and whom we develop for, as the great diversity and culture in our neighborhoods is why they are so attractive to begin with,” said Alpert. “This is a great challenge—and always will be as our urban environment continues to thrive.”



EACH OF THE 28 UNITS AT FRAMEWORK FEATURES A ROOFTOP DECK WITH CITY AND/OR MOUNTAIN VIEWS. THE FOUR STRUCTURES LINE THE PERIMETER OF AN ENTIRE BLOCK, AND IN THE CENTER LIES A SHARED URBAN GREEN SPACE.

QUALITY
VS. QUANTITY



THE 1,570 SQUARE-FOOT, TWO-BEDROOM FLOOR PLAN FEATURES THREE LEVELS PLUS A ROOFTOP DECK. OPEN TO BELOW FLOOR CUTOUTS, LARGE WINDOWS AND SKY LIGHTING MAXIMIZE SUN ENTRY, WHICH INFILTRATES EACH LEVEL OF THE HOME.

LEVELING OUT

After careful thought, TreeHouse decided that instead of scrapping the project's gem—the central green space—they would add six more units to help offset some of the additional civil costs. The 28 units are a step in the right direction for Denver's growing population: attainable, high quality, and community-oriented. "It's nice to really believe in the project you're selling," said

Rinehart, who purchased one of the units. The first phase of Framework began fall 2013, and the project is on schedule to be completed by winter 2015. At the time this story printed, 20 of the units already sold, meaning Framework will have been a success before it's even finished. "We're getting people who care about architecture," Alpert said

of the multi-generational buyers in the project. "We're getting the exact mix of people we hoped for." Success can be subjective, but there are certain truths most agree on, especially with development work. Of the 6,000-plus homes Alpert's family has built in Denver, one-third of those are referrals, speaking volumes of the quality and standard

of care that has always been ingrained in Jonathan as the critical component to success. And with Framework seeking LEED Gold certification and Trechouse's sincere commitment to quality, this is likely a permanent success story. "I believe in Denver, said Alpert. "I love it, and I want to build something that elevates our city." We think he just did.



Driven by Design

The passion and purpose behind TreeHouse Brokerage and Development is forged in design and is what drove the company to pursue infill development. "Without great design, we do not see the purpose to build," said Jonathan Alpert, partner at TreeHouse. "Our mission is to build projects that allow our residents to create a great life."

Alpert believes that thoughtful design leads to a better product and long-standing value for residents. As such, the details in the design are always the first items to be engineered out of projects. "The details are the low-hanging fruit for value engineering, as it is very difficult to change the physical structure of a home. So what is left? The cool stuff. And we can't get rid of the things that make our product superior in the marketplace," said Alpert. "The physical design of our homes truly does shape how we live our lives, and as it is our desire to provide people with fantastic homes to live in, we have made a choice to hold up our architectural integrity even if it means adding cost to our bottom line."

What Lies Beneath

There is always more to the story with land and the development of it.

In order to get sites ready for development, especially at a larger scale, it often requires rework and updates of old systems in place. This was the case for Framework. "As a result of the size of our site, we are required to provide on-site detention of water that our project will collect during storms, which often takes up quite a bit of space, and as a result, we had a choice to make," said Jonathan Alpert, partner at TreeHouse Brokerage and Development. "We could have dealt with the detention needs above-grade, but that would have resulted in us losing density/units and foregoing the private park and urban garden—which is the soul of our project."

The above-grade solution was more cost-effective, however, to remain true to the vision, TreeHouse opted for an underground system—"which was very costly, but it allowed us to keep our private park and urban garden for our residents," Alpert said.

SLOAN'S LAKE IS JUST A BLOCK AND A HALF FROM FRAMEWORK. RESIDENTS CAN ENJOY THE VIEWS FROM ROOFDECKS OR TAKE A SHORT WALK TO THE PARK.



ROCK, PAPER, SCISSORS

**Black Shack Architects design
a modern motocross shelter in
an elemental way**

WORDS: Sarah Goldblatt, AIA PHOTOS: Greg Watts Photography

When Glenn Rappaport's long-time client approached him to design a shade structure along a private motocross track in El Jebel, Colorado, he was inspired by the elemental nature of the project. The family, with three teenage boys, wanted a shelter that would provide protection from the elements, a small changing area, restroom, fire pit, and storage for cold drinks. Rappaport, principal and founder of the Basalt firm, Black Shack Architects, couldn't exactly turn to the Internet for specifics on "rural motocross shelters," so he took cues from the fundamental notion of shelter and crossed it with a dose of what he refers to as "post-agricultural expressionism"—or a contemporary take on the vernacular of agrarian and mining structures. The result? A modern-day pit-stop.





For Rappaport, an SCI-Arc graduate who studied under Thom Mayne of Morphosis, utilitarian rarely translates to ordinary. To sync with the dynamic nature of motocross racing, Rappaport planted five muscular, scissor-like steel moment frames into the ground to anchor the 50-foot, nearly cantilevered roof structure. Secondary steel tension rods, supported by a single tube-steel column, help suspend the sheltering roof plane and allow riders to pull their bikes undercover and cool down their engines.

Rappaport's selection of a shed roof form, raw steel structure, and corrugated metal roofing is a nod to the humble outbuildings that dotted

the landscape during the area's mining and farming heyday. But that is where the structure's relationship to its rustic roots ends.

The shelter's athletic profile, set among pine, scrub oak, and aspens, is midway between a wing about to take flight and a luxury lean-to. However, like the classic notion of the primitive hut, the motocross shelter design remains focused on site-response and functionalism. It's open on three sides for easy access on and off the track, and the roof slopes to the west to block the prevailing winds and direct rain and snow out of circulation paths. Of the siting, Rappaport said, "We were trying to create more solidity

to the west and take advantage of the views toward Mt. Sopris and the track in the other directions."

A luminescent paper-like box, resembling a Monopoly playing piece, is constructed from sanded plexiglass sheets and contains the changing area, toilet, and drink cooler—all wedged neatly under the steel structure. "It's like a folly," said Rappaport, "but the material purposefully allows in natural light and a level of opacity for privacy." A metal grate, flush with the changing room floor, works in concert with a vent in the structure's gable end to create a convection-like current of cool air that helps dry damp clothing. A wood platform made

from beetle-kill spruce, with a layer of gravel below it for drainage, comprises the ground plane under the structure.

A massive fire pit, crafted from locally quarried basalt, is oriented so riders can watch the action on the track and simultaneously take in the breathtaking mountain backdrop. It not only serves as the communal campfire, it also completes the roshambo-inspired shelter. Black Shack Architects has moved beyond the fundamental provision of shelter here to create an expressive architectural form out of practical considerations that embraces the powerful landscape it occupies. 📷



CURB Appeal

Three Sixty Design transforms a Krisana Park landscape with inspiration from yesteryear.

WORDS: Rob Bowman • IMAGES: Tahvory Bunting

WHEN updating mid-century gems, homeowners are faced with the conundrum of marrying technological modernization with historic preservation. So it becomes a noble move, indeed, when owners take it one step further and not only preserve the integrity of the architecture and façade, but recreate the original landscape, as well. The Sawyers are those people.

When Nic Leggett at Three Sixty Designs was hired to transform the yard of their Krisana Park home, homeowner Gene Sawyer had a request: that the landscape architects “create a distinguishable but coherent design within their mid-century neighborhood.” It not only had to be faithful to the pedigree of the home, but it also needed to adapt to an age where water conservation is a given and economy of design is treasured. Not only that, the Sawyers needed a yard fit for their two young children.





WEATHERING STEEL

Like the rusted look Three Sixty Designs used in this landscape? That's weathering steel—a material that forms a stable rust-like appearance after prolonged exposure. Yet it doesn't corrode!

Weathering steel, or the trademarked variation owned by U.S. Steel, COR-TEN®, arrives in an un-rusted state. The corrosion-retarding effect of the patina is produced by a concentration of alloying elements in the steel. The alloys regenerate continuously when subjected to the influence of the weather, resulting in the

CURB appeal

the Materials

A standout in regard to materials is the weathering steel that forms the island the grass sits upon. The steel has a finish that rusts and develops a patina-like iron, but the patina only penetrates to just below the surface, preserving the integrity and strength of the metal while providing a rich, organic color. "We turned the idea of the lawn as background and turned it into lawn-as-object by raising it with the steel band," said Leggett.

The '50s saw a plethora of ceramic pots, but they are not the best material in Denver's climate. Instead, Leggett found the Bones line of pots by Italian manufacturer Vondom. "They are a nod to the mid-century style ceramic but also have something a little more progressive and their shape," said Leggett.

But not all of the materials and elements were new and cutting edge. Sometimes the best solution for aesthetics and budget takes looking to the past. The landscape has a swath of crushed white marble. While it was popular to the point of saturation through the '50s and '60s, that popularity resulted in its being designated stiff and old. To the contrary, it is inexpensive, readily available, and produces a stark contrast, which complements mid-century design. The crushed white marble outlines the raised weathering steel island of grass like a sandy beach and is lined with river rock; smaller poured islands of concrete form a walkway to the home.

the Greenery

"Mid-century design has a wonderful potential for tying inside and outside together and we wanted to really push that," Leggett said. This was partly achieved in the choice of plants that were used. The Sawyers painted the home a rich charcoal color and used bright green accents. The river rock nicely paired with the charcoal and the Bones pots were filled with angelica sedum plants, which pop with a brilliant sharp green.

While being mindful of budget, the Three Sixty Design delivered to the Sawyers everything they wanted: a modern look that is currently responsible and a yard where their children can play. The family particularly loves "the steel elements and island nature" of the lawn. It is low-maintenance and environmentally responsible. It is a solution to being faithful to original intentions while adapting to new techniques and materials. And it serves to enhance their home.

The yard has an intentionally geographic look. "Something flat is not nearly as interesting," said Nic Leggett of Three Sixty Designs. "Raising and lowering the ground plane is very pleasing and we wanted to show off the beauty of that weathered steel." Adding to the landscape texture are the plants: Blue fescue, juniper, and sedum thrive in Colorado climate.



6 TIPS FOR TRIMMING THE EDGES

NIC LEGGETT AT THREE SIXTY DESIGN KNOWS RENOVATORS DON'T ALWAYS HAVE ENORMOUS BUDGETS. HERE ARE HIS TIPS FOR UPDATING YOUR SPACE ON A BUDGET.

- 1. USE NATIVE PLANTS.** They are going to thrive and look beautiful. In addition to those at the Sawyer home, look to Red Flowering Yucca. It looks nearly tropical when blooming.
- 2. USE LESS POPULAR MATERIALS.** You may have to hunt around for them but their lack of popularity will provide two large benefits: They are inexpensive and they will be unusual, giving your landscape a unique feel.
- 3. REPURPOSE MATERIALS.** Look at what you have. How can it be reclaimed and reused? There are also businesses in the area with reclaimed, odd materials. With some invention, they can be used in innovative ways.
- 4. CHANGE THE LEVELS OF THE YARD.** Changing the topography, even slightly, can make for a dramatic effect.
- 5. RESEARCH ISN'T JUST FOR PROFESSIONALS.** Look for ideas, whether that is an inspirational image or a new material you want to use. That is where the best ideas come from. Look at things other people aren't looking at such as old photographs, so that you have something unique.
- 6.** Having something different doesn't just provide with something visually interesting, it gives a story to your home. Everything is better when it has a good story with it.

the Plan

"We wanted to renovate the landscape and bring it up to the speed of modern life while being faithful to mid-century design," Leggett said. The front of the home had been neglected before the Sawyers bought it, and it needed serious attention. But there was not a limitless budget. For inspiration, Leggett looked to the originals. Palm Springs has a treasure trove of mid-century homes and absorbed a good deal from looking at their landscapes. "We also collected a lot of old photos from other mid-century planned communities along with textural/landscape inspiration photos to learn about what kinds of landscapes were originally included," said Leggett. "We were able to look at design and even what species of plants were being used at the time," including junipers and the use of big sod in front yards.

Drawing from designs of the past, he was able to discern something of the intentions by the original architects. But updating the design meant that it had to be not just a showpiece, but also a livable space—a place that would need minimal upkeep and where the children could play. What's more, Leggett would have materials available to him that didn't exist when the home was built in the 1950s.

Nic Leggett at Three Sixty Designs wanted to preserve the original character of the home at the same time that he was updating the landscape. Because Krisana Park had a single builder, he was able to find original sales materials and photos but also looked to landscaping in Palm Springs, California. The mid-century modern look has been so faithfully preserved that many neighborhoods frequently see tour buses of design enthusiasts roll through. Combined with their desert climate, the Palm Springs homes offer an ideal analogue for environmentally responsible landscape design that is faithful to the mid-century aesthetic.





AIR PLANTS

NO SOIL, NO MESS, AND NO FUSS? HELLO, AIR PLANTS! NOW HOW DO THEY WORK?

BLACK THUMB? US, TOO. SO IMAGINE OUR DELIGHT FOR THE LOW-MAINTENANCE AIR PLANTS, WHICH ARE EASY ON THE EYES AND FUN TO ACCESSORIZE. WHETHER SHOPPING FOR A BEDROOM SET AT WEST ELM, PICKING UP PLANTS AT BIRDSALL & CO., OR ADMIRING THE CURATED ASSORTMENT OF CURIO ITEMS AT SOUTH BROADWAY'S "IRONWOOD," IT'S BECOME DIFFICULT TO ENTER A RETAIL ENVIRONMENT WITHOUT RUNNING ACROSS VITRINES, BASKETS, AND TERRARIUMS FILLED WITH SPIKY GREEN PLANTS WITH SEEMINGLY NO ROOTS OR NEED FOR SOIL. REFERRED TO AS AIR PLANTS—OR, MORE SPECIFICALLY, "TILLANDSIA," FROM THE BROMELIAD PLANT FAMILY—THESE SLIGHTLY PECULIAR, EXPRESSIVE PLANTS ARE EASY TO GROW AND TO CARE FOR, AND ARE THEREFORE GAINING HUGE POPULARITY AMONG GREEN AND BLACK THUMBS ALIKE.

But how the heck do they survive? Suited to the lazy gardener, the college student with a busy schedule, or someone who likes the aesthetic of delicately-displayed natural elements without the realities of roots and potting soil, air plants (boasting over 650 varieties) require little attention and care. Unlike most flowering plants, air plants receive water and nutrients through their specialized leaves. Native to the southern United States, Mexico, Central America, and South America, air plants thrive in warm weather, and have thus continued to grow in popularity in the West. With an aesthetic that lends itself to an architectural element, most air plants have interesting triangular-shaped leaves with tubular or funnel-shaped flowers.

So how does one care for a plant that sells itself on being "maintenance-free?" It's recommended to display air plants sideways—the same position in which they grow in nature—to avoid water being held at the center of the plant. Constant air circulation and a light misting of water daily in spring through autumn (and only once a week during winter) will give the plant enough water to grow and thrive. Or you can simply soak the plants for 30 minutes weekly. Despite their love of warm weather, full sun should be avoided in favor of dappled shade.

But the plant itself is half the fun. They can be displayed in numerous ways—from alone in a hanging terrarium to alongside orchids or other flowers attached to branches, pots, or posts. Suspend them in the air, mount them to the wall, or give them some air to breathe. No matter how you display them, Tillandsia might be the first thing we keep green!

WORDS: BETH MOSENTHAL



NG UP PLANTS AT BIRDSALL & CO., OR ADMIRING THE CURATED ASSORTMENT OF CURIO ITEMS AT SOUTH BROADWAY'S "IRONWOOD," IT'S BECOME DIFFICULT TO ENTER A RETAIL ENVIRONMENT WITHOUT RUNNING ACROSS VITRINES, BASKETS, AND TERRARIUMS FILLED WITH SPIKY GREEN PLANTS WITH SEEMINGLY NO ROOTS OR NEED FOR SOIL. REFERRED TO AS AIR PLANTS—OR, MORE SPECIFICALLY, "TILLANDSIA," FROM THE BROMELIAD PLANT

HELLO, AIR PLANTS!

BLACK THUMB? US, TOO. SO IMAGINE OUR DELIGHT FOR THE LOW-MAINTENANCE AIR PLANTS, WHICH ARE EASY ON THE EYES AND FUN TO ACCESSORIZE. WHETHER SHOPPING FOR A BEDROOM SET AT WEST ELM, PICKING UP PLANTS AT BIRDSALL & CO., OR ADMIRING THE CURATED ASSORTMENT OF CURIO ITEMS AT SOUTH BROADWAY'S "IRONWOOD," IT'S LIKE.



LOCALLY SOURCED

Denver clay artist and craftsman Michael McDowell designed these ceramic hanging pods specifically for air plants after discovering that they would not survive in standing water. Each pod is made from a natural buff-colored stoneware clay covered in variety of glazes. Check out the web store for skull planters and plant cradles.

+mudpuppyceramicstudio.tumblr.com

MOUNT IT

Forget vases! The beauty of the air plant is that they require no soil, so you can hang them on the wall with accessories like this from NiaCraft. Made from reclaimed barn wood and copper, this hanging display puts a modern spin on rustic decor.

+etsy.com/shop/NiaCraft



SHAPE IT UP

If only we had the Geometric Air Plant Pod in high school math! This natural wood planter from online retailer Air Plant Worlds makes studying angles fun. The pod is hand-crafted and comes in multiple colors.

+airplantworlds.com



SCANDINAVIAN ROOTS

This geometric sculpture, called a Himmeli, comes from the Swedish word "himmel" meaning sky or heaven. Created to serve as a means of good fortune for the future, Himmeli sculptures were used as Finnish Christmas ornaments. But rather than hanging them on a tree, for these sculptures, the plant goes inside!

+etsy.com/shop/HRUSKAA

HAIR PLANT

All work and no play...you get it. These Air Plant Buddies are the perfect desk mate and keep you from taking work too seriously with characters Laidback Lou, Pondering Pete, Bossman Bob, and Troublemaker Tom. Have fun switching out the "hair" with different air plants.

+airplantworlds.com

GET YOUR AIR PLANTS HERE:

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PLANT PENDANTS

Mimicking the silhouette of a vintage streetlamp, this pendant puts a wearable twist on planters. Each one is individually sculpted by hand from wax and then cast in sterling silver using a lost-wax casting process. As a bonus, designer Canis Major Designs slips in a tiny air plant.

+etsy.com/shop/xxxcanismajordesigns

WOOL WALL

Group them, gift them, or order in bulk as party favors, these soft and airy pockets are made of a soft wool-felt blend with brass grommets and will warm up any space.

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THE MODERN IN DENVER PHOTO ESSAY

Welcome to Modern in Denver's photo essay series. In 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.

DANAE FALLIERS
THE AMERICAN LANDSCAPE : ABSTRACTED



MY WORK engages the American landscape. It can be read conceptually or formally, metaphorically or literally. The images are reductive, highly manipulated, and abstracted. One way to describe them is post-photography—another way: photographic drawing. I take a popular and emotional approach to my imagery.

I am intrigued by ideas of transience, transcendence, and permanence. I'm interested in the co-existence of movement and stillness, color and pattern, realism and abstraction, flatness and depth. My work explores the evolution of the perceived landscape, created in part by the pervasive acceleration of images in modern life, which in turn has exponentially intensified and dulled our cognitive understanding of our environments. My pieces show the fleeting nature of transition, difficult to grasp but known to our perception, recognizable to our consciousness and memory.

My process takes many steps. Sometimes an image is shot straight, in very detailed high resolution, or I use a slow shutter speed to capture an image with what I call "digital detritus." Most images are composites of two to five images, sometimes from the same landscape at the same time, or other places and times.

There is digital manipulation both in contrast, exposure, and saturation (like in the darkroom), and in using selective color blending to remove or add, say, magenta and cyan. After the base image is finished, I work the image digitally using drawing and painting techniques including blending color, softening areas, taking a reductive approach to the image, and in most cases adding quite a bit of line work. I like the tension between soft and hard.

My work is closely married to design as well—in its structure, use of color theory, and its flexibility to work at different scales and sizes.





DANAE FALLIERS

Danae Falliers was born and raised in Colorado, and has lived and worked in San Francisco, Los Angeles, New Mexico, and Texas. She earned an MFA in Photography from the University of Southern California, and a BFA from California College of the Arts in Oakland. She has taught traditional and digital photography at Santa Fe University of Art and Design, the University of New Mexico, Episcopal High School in Houston, Anderson Ranch Arts Center in Aspen, and Colorado State University.

In addition to photographic work, she acknowledges 20th and 21st century painters as an important influence, including the work of Gerhard Richter, Bridget Riley, Ed Ruscha, and Brice Marden.

Falliers' works are included in public and private collections in Berlin, Stuttgart, London, Rome, Monaco, Copenhagen, Oslo, Mexico City, New York, Nashville, Miami, Houston, Dallas, Denver, Santa Fe, Tucson, Los Angeles, Malibu, San Francisco, and Seattle.

Danae is represented by Robischon Gallery, Denver, CO; Craig Krull Gallery, Santa Monica, CA; Susan Spiritus Gallery, Newport Beach, CA; and art consultants in Houston / Austin, Dallas, Washington D.C., Boston, San Francisco, New York, Miami, Mexico City, and others.

To see more of Danae Falliers work, visit:
DANAEFALLIERS.COM



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Photo by Kristopher Lewis
www.KristopherLewis.com

AN OBJECT, PERSON, OR PLACE WE LOVE.

ONE LAST THING.

IN

1981, John Denver flew his private jet from Aspen to Fort Collins—with Andy Warhol in it.

Warhol was headed there as part of a three-day visiting artist series at Colorado State University made possible by John and Kimiko Power.

His days were packed with interviews, a radio and TV gig, signings with a waiting list a mile long, and even a ceremony. Needing a break, Warhol and his entourage returned to their motel room, where his photographer and John Bonath, head of the photography program at CSU, were showing photo work to each other. “The room phone was ringing off the hook, as at that moment, he was supposed to be on stage for a couple thousand people who had bussed in from surrounding states to get a glimpse of him,” Bonath said.

After asking to see Bonath’s work, Warhol told him, “These are so be-yuu-tiful,” holding his hand to his heart. “I had to laugh at his demeanor and then asked if I could photograph him on the bed,” Bonath said. And he did. “He loved the idea and jumped on the bed with his little purple backpack and exposed his polished-looking shoe bottoms.”

There were bananas on the counter, and those in the room ate them and threw the peels at Warhol on the bed as he hammed it up. Bonath said of the photograph he shot here, “This was the serious pose before the banana-peel mayhem.”

“Andy Warhol, Fort Collins, CO 1981” by John Bonath

Prints are available with a Colorado Photographic Arts Center membership at the benefactor level. Visit cpacphoto.org to find out more about the center, its photo programs, and community events.



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