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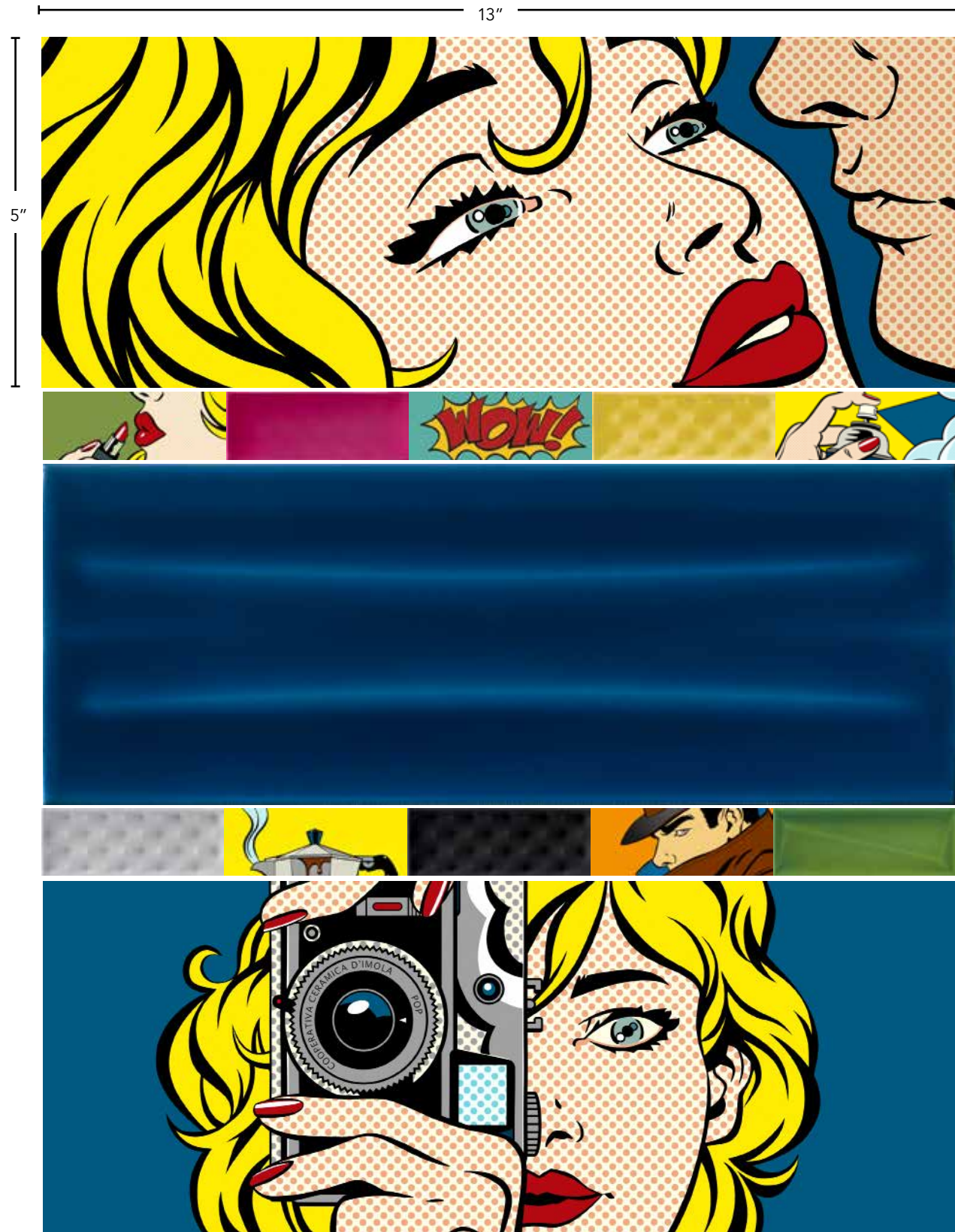
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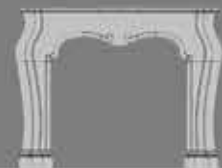


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Denver design studio Consume & Create finds success by actualizing its name. Joshua Wills (right) and Steve Hurd (left) left global brand architecture to set up shop in their Five Points office and focus on empowering smaller, local entrepreneurs. By collaborative processing, clients get a custom creative suite to advance their companies—with the results being clean, cool, and community-invested. Read more about their big design for local success on p.78.



36 // FIELD STUDY

OUR ROUNDUP OF NEW GADGETS, MODERN ACCESSORIES, AND FURNITURE FOR FALL.

56 // HIP TO BE SQUARE

THE GRAHAM FAMILY TRADES IN A BONNIE BRAE TUDOR FOR A DISHEVELED BOW MAR MID-CENTURY MODERN. BUT WHERE MOST SAW ONLY NEGLECT, THIS FAMILY GLIMPSED A CHALLENGE WORTHY OF THEIR FULL ATTENTION.

72 // YOU GET WHAT YOU PAY FOR

JONATHAN AUTY FROM STUDIO COMO AUTHORS THIS ISSUE'S "DESIGN CONVERSATIONS" COLUMN, BEGGING THE QUESTION: WHY DO WE SPEND MORE ON OUR AUTOS THAN WE DO ON FURNISHINGS?

78 // GROWING HOME

WHAT DO SKATEBOARDING, '90S HIP HOP, AND CREATIVE ENTREPRENEURSHIP HAVE IN COMMON? IT TURNS OUT, THE COMMON THREAD OF QUESTIONING CONVENTION AND REINVENTION ARE EXACTLY WHY DENVER-BASED CONSUME & CREATE IS SUCCEEDING AS A CLIENT-CENTERED DESIGN FIRM.

100 // SHOW THEM WHAT YOU LOVE

WHEN WORKPLACE RESOURCE OUTGREW ITS LONGTIME LODO FOOTPRINT, IT OPTED FOR TWO NEW FACILITIES WITH ENTIRELY DISTINCT PURPOSES. BUT JUST HOW EASY IS IT TO DESIGN THE PERFECT OFFICE ENVIRONMENT FOR A COMPANY WITH AN ENDLESS RESERVOIR OF THE WORLD'S BEST OFFICE FURNITURE?

110 // MID-MOD MAD MEN

VINTAGE MID-CENTURY ADVERTISING HOLDS AN ARTISTIC APPEAL ALL ITS OWN. IN FACT, SOME OF THE GREATEST FURNITURE DESIGNERS OF THE 20TH CENTURY SPENT DECADES CREATING SEMINAL MAGAZINE ADS FOR THEIR OWN PRODUCTS; HAVE A PEEK AT A FEW.

116 // MUGSHOTS

FALL IS IN THE AIR, AND IT'S TIME TO BREAK OUT THE MUGS. NEVER ONE TO PASS UP A GOOD PUN, WE LINED UP FOLKS FROM COLORADO'S CREATIVE COMMUNITY TO POSE FOR MUGSHOTS—HOLDING OUR FAVORITE COFFEE CUPS, OF COURSE.

126 // READY, AIM, INSPIRED!

WHAT DO YOU GET WHEN YOU BRING TOGETHER THE COLORADO ARMY NATIONAL GUARD, THE U.S. AIR FORCE ACADEMY, AND AN ICONIC MID-CENTURY ARCHITECTURAL HERITAGE? A CURIOUSLY BEAUTIFUL MILITARY INSTALLATION. ROGER THAT.

138 // BIG ART, SMALL TOWN

THEY AREN'T THE FIRST NEW YORK ARTISTS TO HEAD WEST IN SEARCH OF NEW OPPORTUNITIES. BUT BRENDT BERGER AND MARIA COCCHIARELLI-BERGER TOOK A BOLD LEAP WHEN THEY MOVED TO TINY WALSENBURG, COLORADO TO LAUNCH A CONTEMPORARY ART MUSEUM.

144 // FUEL UP

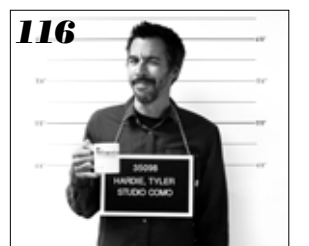
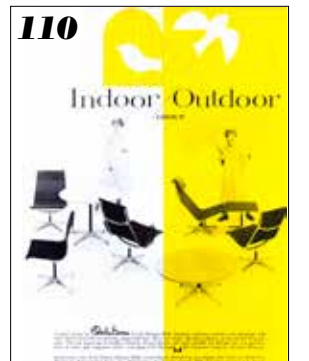
HORSEPOWER—IT'S NOT THE TERM YOU'D TYPICALLY ASSOCIATE WITH A KITCHEN. BUT THANKS TO THE COLLABORATION BETWEEN PORSCHE DESIGN STUDIO AND POGGENPOHL, A SLEEK NEW KITCHEN AT STUDIO 2B IN DENVER GOES FROM ZERO TO BREAKFAST IN THREE SECONDS FLAT.

150 // WORK NEW / NEW WORK

WHILE THE OPEN VS. CLOSED OFFICE DEBATE CARRIES ON, ONE THING'S FOR SURE: THERE ARE CERTAIN OFFICE PIECES THAT, WELL, WORK. HERE, WE CURATED A COLLECTION OF WHAT'S TRENDING, WHAT'S TIMELESS, AND WHAT FURNITURE IS TAKING OVER OFFICES TODAY.

156 // UNCOILED

WHAT'S ACTUALLY INSIDE A MATTRESS? WHAT'S THE DEAL WITH INTERNET-BASED MATTRESS STARTUPS? AND WHY ARE MATTRESSES SO EXPENSIVE? WE SET OUT TO SHED SOME TRANSPARENCY ON AN INDUSTRY THAT HAS LONG BEEN SHROUDED IN SECRECY.





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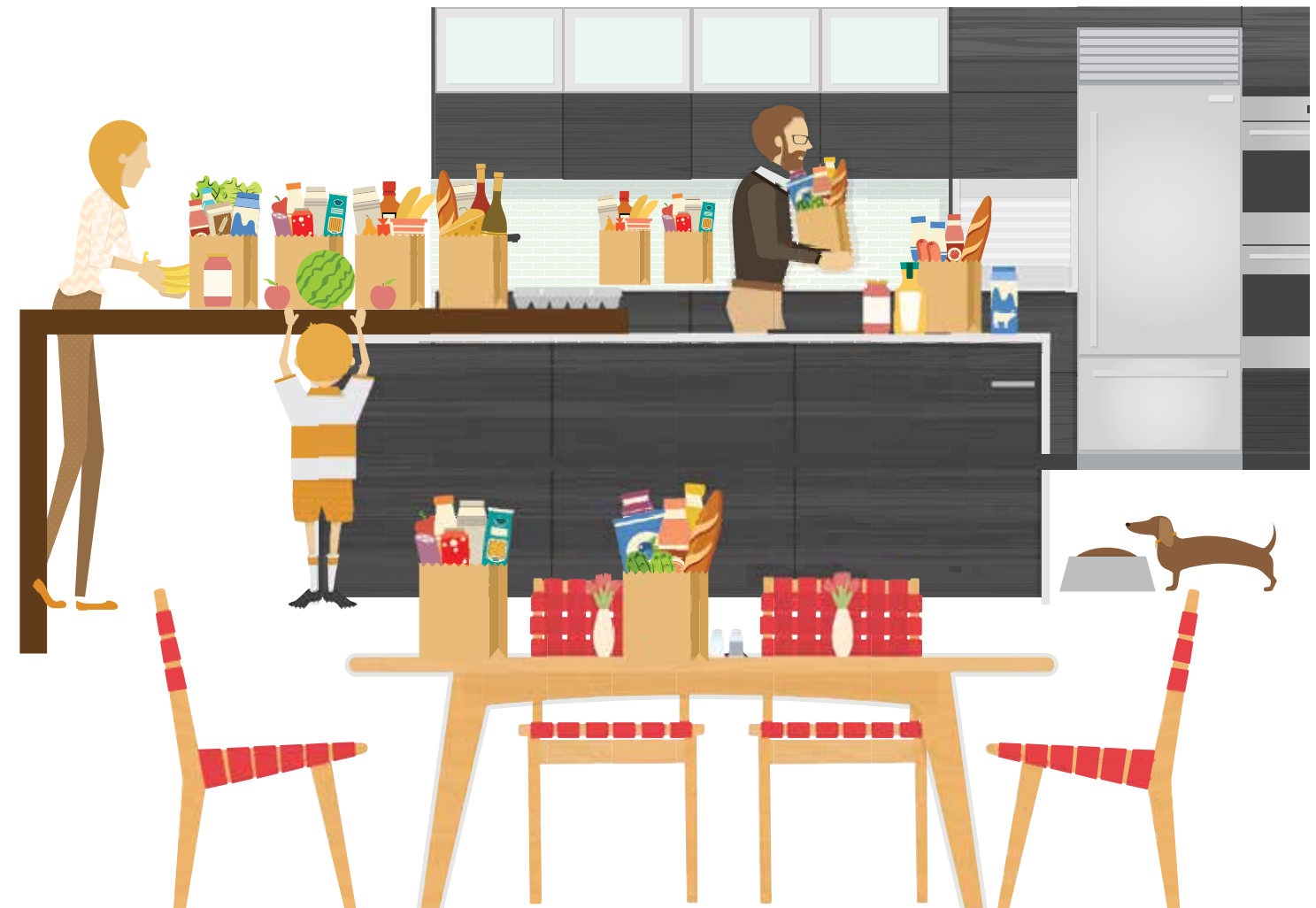
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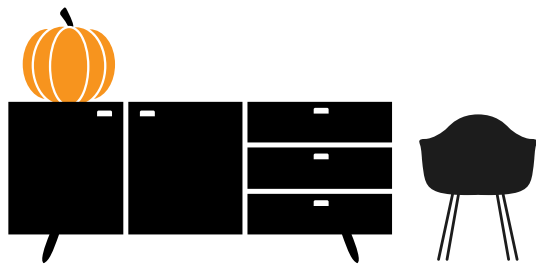


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ONE of Dieter Rams' 10 principles for good design is that it is "long lasting." In other words, good design is not fashionable and, therefore, will never appear antiquated. Good design should really embody all 10 (or at least eight) of Rams' principles, but the notion that good design is long lasting and relevant over time kept coming up during the production of our fall issue.

Scot and Angie Graham renovated a 60-year-old, mid-century modern ranch home for their family and filled it with a blend of new technology and well-designed vintage pieces. Because the architecture of the home and the furniture they chose are examples of good design, they manage to feel fresh, functional, and appropriate alongside, say, a brand new kitchen. Watching a 60-inch, flat-screen TV sitting in a Saarinen womb chair actually seems more appropriate and natural than squinting at a giant, boxy black-and-white 1960 TV set.

The enduring nature of good design also came to mind when we visited a modern new Readiness Center in Colorado Springs. The facility sits on Air Force property near the Academy campus and drew some inspiration from the great designs of the mid-century buildings that populate that site. The International Style buildings designed by Walter Netsch in the 1950s and 1960s are still fully functional, understandable, aesthetically beautiful, simple, and unobtrusive—which checks off five more of Rams' principles of good design.

Workplace Resource, Colorado's largest certified Herman Miller dealer, just moved into two new spaces, one in LoDo and the other in Stapleton. It was exciting to learn how commercial space experts go about creating their own workspace, and how the mid-century work from Herman Miller's iconic designers (Eames, Girard, and Nelson, to name a few) blend seamlessly with current office design and the needs of the modern workplace—all of which is vastly different from the time when Charles and Ray Eames designed the Management Chair. These timeless pieces work so well that it's hard to imagine they were created more than 60 years ago. Eameses' chair, as with most of the early Herman Miller furniture, is so meticulously designed that it may very well still be featured in offices of the future, 50 or even 100 years from now.

Good design solves a problem, serves a need, and does it in a simple and aesthetically pleasing way that elevates it beyond the sum of its parts. Work that meets that criteria will endure regardless of its age, and you can see so many examples of this within these stories.

Have a bountiful fall and enjoy the 166 pages of our long-lasting issue!

William Logan
william@moderninddenver.com

This issue is dedicated to the memory of my father, James Marshall, who supported and encouraged me throughout my life and was always excited to see each new issue of Modern In Denver. You will be missed.



ON THE COVER(S)

What do you do when you have more than one great option for cover? Run them both! Photographer Daniel O'Connor shot not one, but two cover-worthy images for Modern In Denver. Which one did you get? On the right: a renovated mid-century modern ranch in Bow Mar (p. 56). And on the left is one of two new offices for Workplace Resource (p. 100), the largest Herman Miller dealer in Colorado. As you know, our content covers quite a collection of creativity, from residential to commercial architecture, and fine art to street art. It's only fitting, then, that this two of kind has one thing in common: great design on—and under—the covers.



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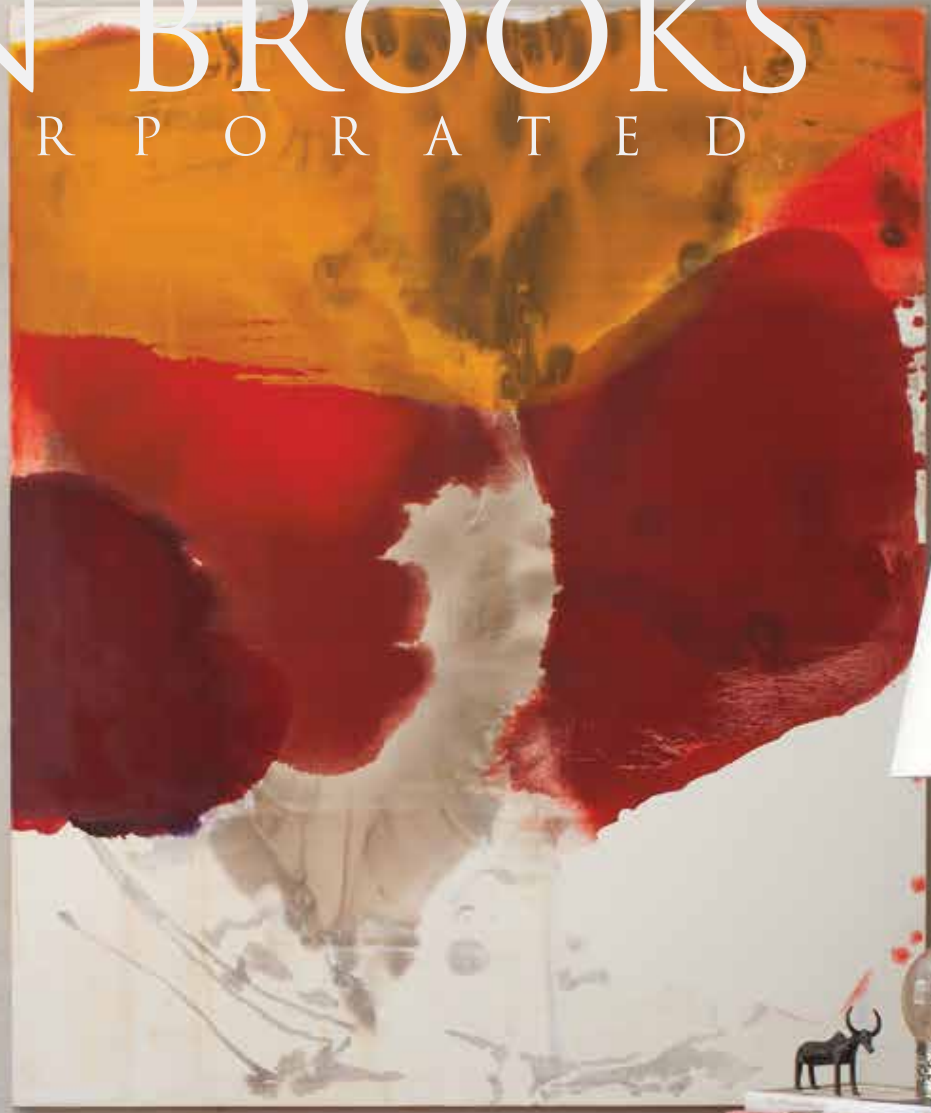
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and a much needed sense of humor.

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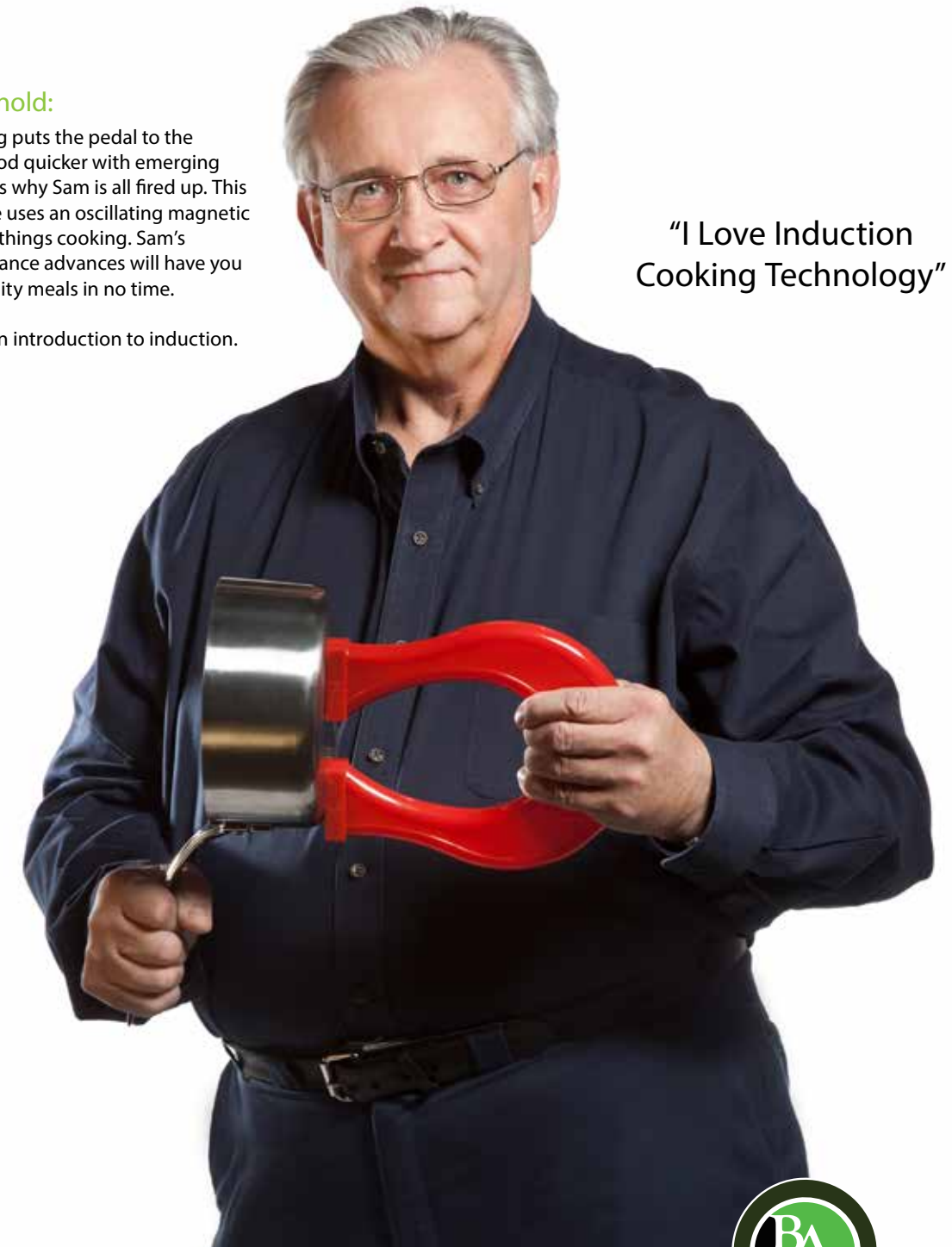
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FORECASTER

Perhaps the only time you want rain in the forecast every day is if you can get your hands on the Tempescope, which acts out tomorrow's forecast. The glass-box contraption, designed by Japanese software engineer Ken Kawamoto, connects to a computer to check weather forecasts, and then it visualizes the weather—rain, clouds, and lightning. While watching rain in a glass box is cool, the motivation behind the Tempescope, according to Kawamoto, was to "always have the sunshine (and occasional tropical thunderstorms) of the Okinawa isles in the living room." The project is currently crowdfunding.

+tempescope.com



STRAPPING SLANT

Bent Basket adds a modern touch to any bicycle, plus it holds 50 pounds worth of picnic items or other cargo. Elastic straps keep the goods secure in the bent plywood, which is made from five layers of ash wood veneer. Designed in Brooklyn, New York, by Faris Elmasu, Bent Basket is weatherproof, but please don't leave it out in the rain for days on end.

+bentbasket.com

AFTER LIFE

Death doesn't always have to mean the end. Design studio Estudi Moliné in Barcelona wanted to add new life to the task of burial or cremation. Bios Urn, a biodegradable urn with a top and bottom half, includes pine, maple, or other tree seed in the top half. As the seed germinates over time its roots infiltrate the ash, which becomes part of the soil. Whether the company will entice consumers to "convert cemeteries into forests," it definitely lives up to its motto: There's life, after life.

+urnabios.com





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Fashion your own stove top while in the wild with the MITI 1, a mighty portable stainless steel cooking kit that turns a stump into a wood-burning stove. Just position four logs beneath the laser-cut top and slide the four steel rods to keep the wood in place. Add kindling and flame and the stump is now sturdy enough for a cast-iron pan loaded with your next meal. As a bonus, it's simple and lightweight at 2.5 pounds.

+sportesoutdoortools.com



OPEN BOOK

Artifact Uprising brought the elegance of coffee table books down to a DIY level, with its easy-to-use online layout tools that nudge consumers to keep it simple and focus on the art. Now, with Artifact's Layflat Photo Album, we, too, can have a traditionally bound custom book with gorgeous panoramic spreads utilizing every millimeter of an open book. The company doesn't skimp one bit on materials or options—the woven fabric covers come in 11 colors—and the pages are so thick, they lay flat.

+artifactuprising.com



SOUND QUALITY

Grain Audio's first entry to the Red Dot Awards nabbed it a top product design for its in-ear headphones—beating out 4,000 other products. So yes, the company's IEHP (short for in-ear headphones) look great. But it also sounds great with its FSC-certified solid walnut materials that are used to create "acoustic superiority." It's won compliments from Cult of Mac and other sites.

+grainaudio.com



MCM INDUSTRIAL

Concrete and rebar take on mid-century modern with the D'Hauteville Concrete Chair, an homage to the classic Eames fiberglass seat. Designers Julie Legros and Henri Lavallard Boget keep it simple and smooth and have created a new heavyweight in the seating arena—at 19.8 pounds!

+gessato.com



TOOTH MERRY

These days, it's not enough to invent a new toothbrush. Creators of new oral care options, like Quip, build care systems to make sure users not only brush their teeth, but also replace the bristles regularly. Quip's toothbrush has vibrating bristles and a two-minute timer with pulses to help brush softer, for longer. When bristles wear out, pop off the top and add a new one. To keep you committed, Quip charges \$5 every three months for a new bristle. Add another \$5 for toothpaste.

+getquip.com



WELL ROUNDED

Unless you live a life where a table is too much, a modern minimalist will appreciate the clever storage German designer Theresa Arns hid in her Turning Table. As the name implies, the table's top rotates around one of its legs to reveal a perfect spot to hide excess accessories. What better way to clean up the room when an unexpected guest arrives?

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Imaginative Urban Neighborhoods

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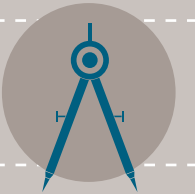
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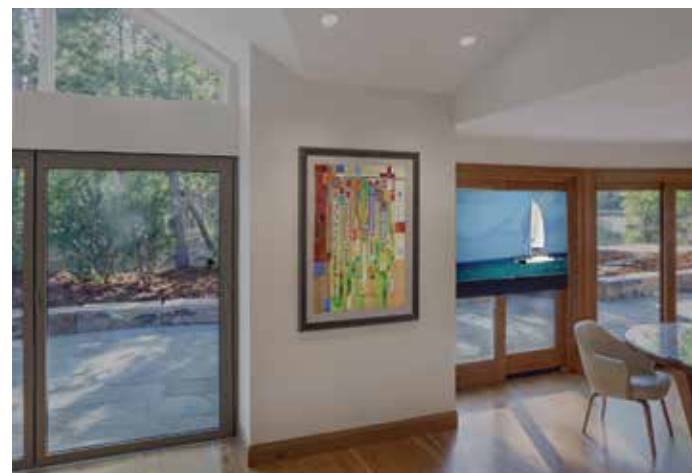
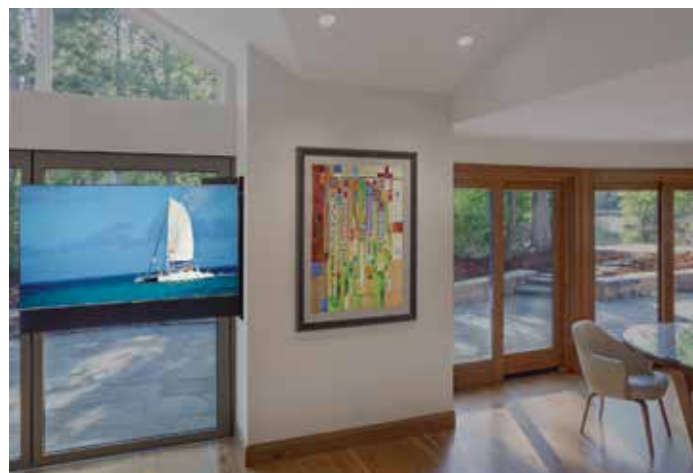
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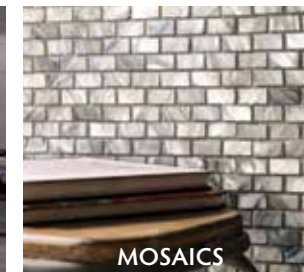
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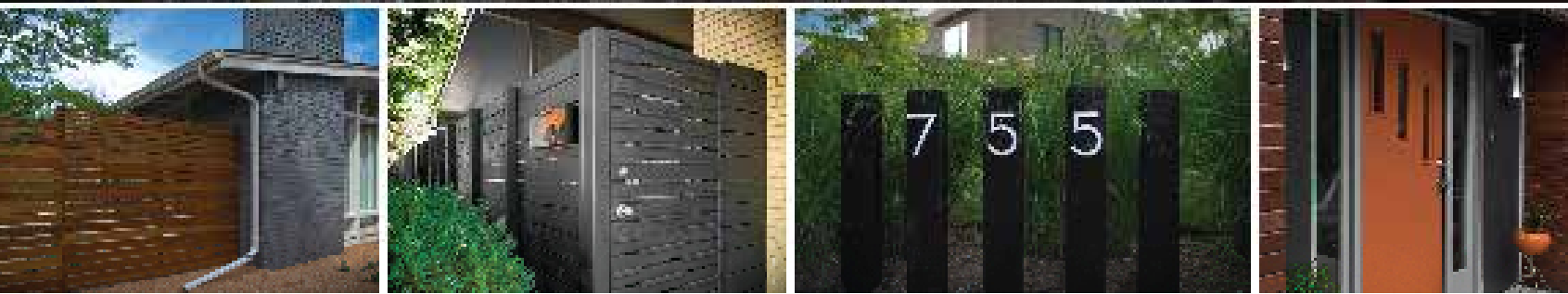


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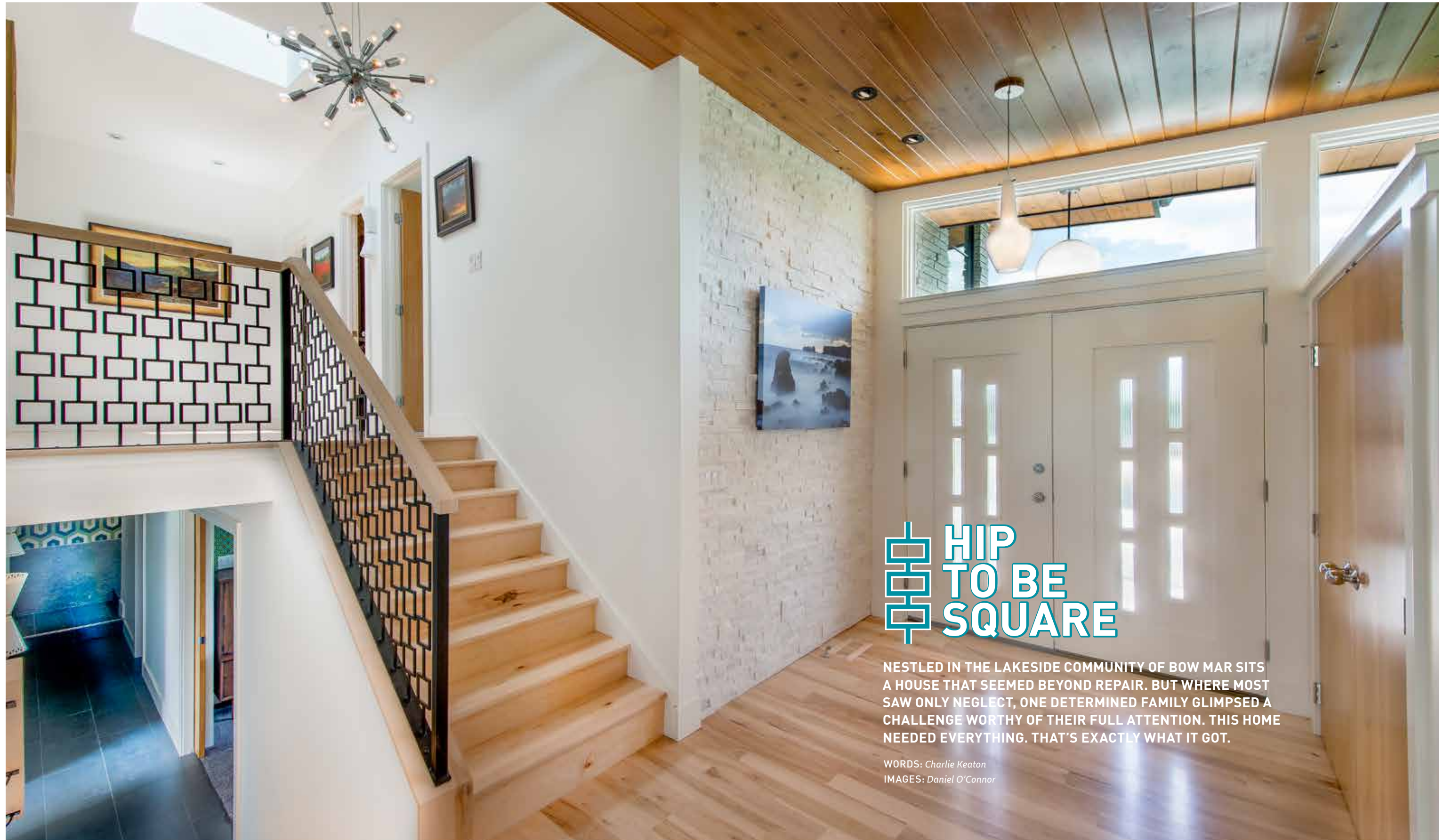
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HIP TO BE SQUARE

NESTLED IN THE LAKESIDE COMMUNITY OF BOW MAR SITS A HOUSE THAT SEEMED BEYOND REPAIR. BUT WHERE MOST SAW ONLY NEGLECT, ONE DETERMINED FAMILY GLIMPSED A CHALLENGE WORTHY OF THEIR FULL ATTENTION. THIS HOME NEEDED EVERYTHING. THAT'S EXACTLY WHAT IT GOT.

WORDS: *Charlie Keaton*
IMAGES: *Daniel O'Connor*

THERE WERE HOLES IN THE FLOOR, BUT THAT WASN'T NEARLY THE WORST OF IT. CABINETS WERE TORN AWAY, AND MUCH OF THE HOUSE WAS DOWN TO THE STUDS. IT NEEDED ALL NEW ELECTRICAL. NEW PLUMBING. NEW HEATER. NEW AIR CONDITIONER. THE FORMER OWNER PULLED DOWN WALLS AND ROOF BEAMS, WHICH EXPOSED—TO THE HORROR OF ALL INVOLVED—A SAGGING JOIST SPANNING 25 FEET OR MORE, HELD UP AT EITHER END BY TWO-BY-EIGHT BOARDS, WHICH MIGHT PLAUSIBLY HAVE DATED TO THE EISENHOWER ADMINISTRATION. THE KITCHEN BOASTED NEW WINDOWS, BUT THEY WEREN'T TO CODE AND WOULD HAVE TO COME OUT, AS WELL.

Angie and Scot Graham must have known they didn't have to do this. They didn't have to sell their immaculate Bonnie Brae Tudor and everything in it to take on a yearlong renovation project. They didn't have to buy a dilapidated 1956 beauty their realtor found on Craigslist. (It wasn't even listed in the MLS). They didn't have to pack up their children and move across town to start over. "It was overwhelming," said Angie, "but we knew we wanted to be in this neighborhood, and we felt like we were getting a good deal."

Indeed, the west Denver suburb of Bow Mar has long been a residential hotbed. Sporting a delicious array of well-crafted upscale homes and anchored by a recreation-friendly lake, Bow Mar's supply of affordable real estate is minimal, because people who move in tend to stick around. Unless, of course, an enterprising couple is ready to pounce when a Craigslist fixer-upper slips through the cracks.

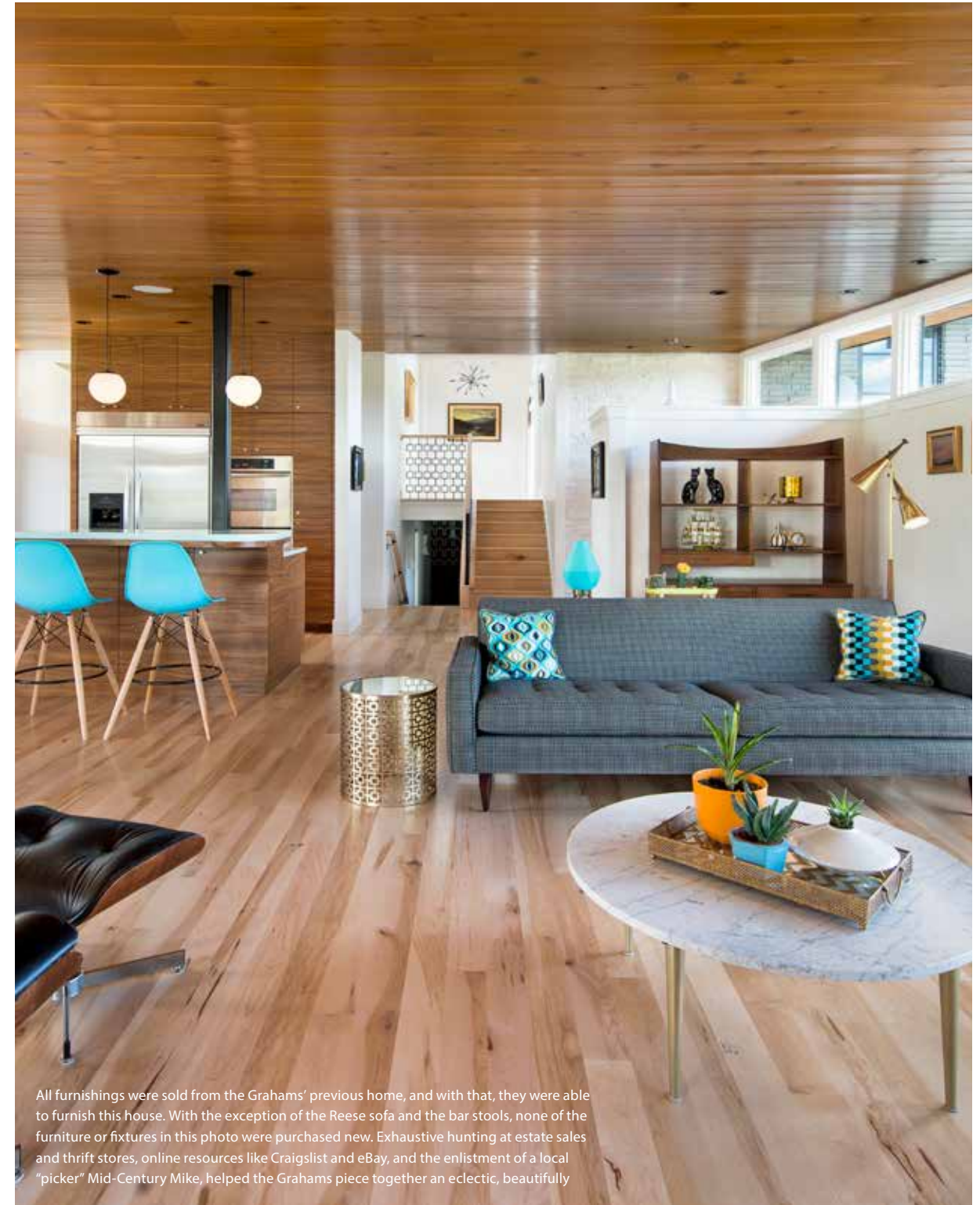
Location aside, the Grahams each brought their own motivation to the project. Tirelessly optimistic, Angie is a creative force of nature. The former labor and delivery nurse now oversees her five design-related businesses, from wallpaper consulting to



greeting cards to upcycled furs. Her passion for all things mid-century modern was the catalyst for this risky endeavor, as well as the perpetual motion machine that sustained it. Scot, whose tastes once skewed more traditional—hence the Bonnie Brae Tudor—recognized within himself a growing nostalgia for the California mid-mod in which he'd been raised. He appreciated the aesthetic, and he saw within it a functional layout that lent itself to raising three boys, all less than 10 years old.

They wanted a home that suited their lifestyle, and they wanted to put some work of their own into it. The Grahams got what they bargained for and more. Moving from there to here, however, required painstaking focus every step of the way.

Architect Steve Barsch was intent on adding tongue-and-groove wood at the overhangs. Once it became clear that the previous gutter system had resulted in copious dry rot, reframing was necessary, and the tongue-and-groove overhang was extended through the main part of the house. "I also like to do metal fascias around all the perimeter and integrate that with the gutter," said Barsch. "Not only is it no-maintenance, but also the metal has a crisp, clean look, especially when it wraps around to the tongue and groove underneath. Those were huge pluses that really brought the house together."



All furnishings were sold from the Grahams' previous home, and with that, they were able to furnish this house. With the exception of the Reese sofa and the bar stools, none of the furniture or fixtures in this photo were purchased new. Exhaustive hunting at estate sales and thrift stores, online resources like Craigslist and eBay, and the enlistment of a local "picker" Mid-Century Mike, helped the Grahams piece together an eclectic, beautifully



HIP TO BE SQUARE

IN THE KITCHEN

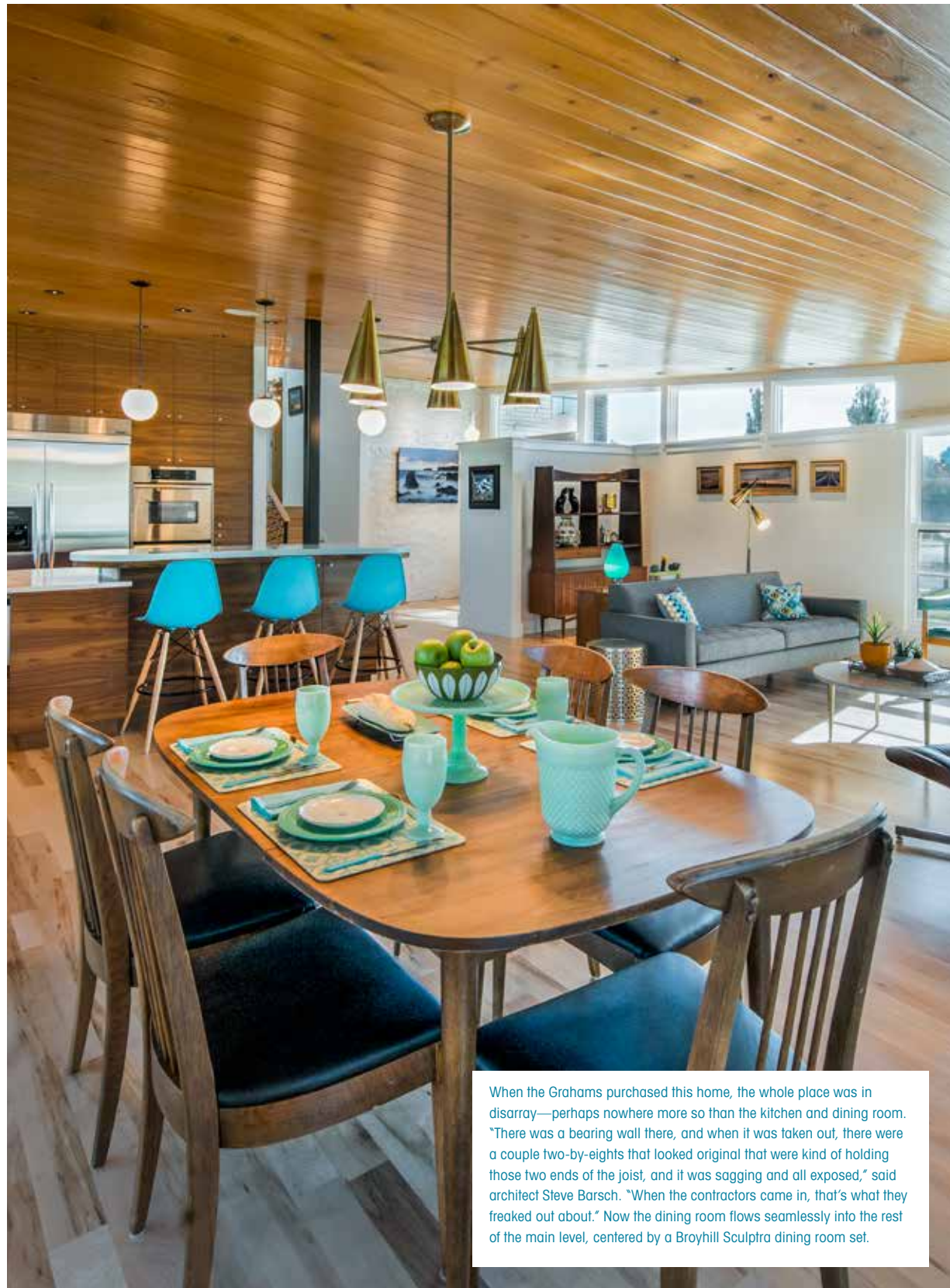
Steve Barsch was the architect who, more than a decade prior, led a full renovation of the Grahams' previous home. Now he was assigned a very different task, and he saw challenges—and opportunities—everywhere. "There were vinyl windows across the kitchen in new openings, and that was terrible, because they had really thick three-inch vinyl wraps and about 12 inches of framing between each one," he said. "So all of that got torn out so we could really open up those walls and add the high windows."

Enter all-new custom cabinetry, some white and some walnut. The backsplash is aqua and chartreuse, and in this small space, the boldness is a stark complement to the crisp cabinets and abundant natural light. New countertops are granite here, Corian there. Wood ceilings and floors support, respectively, pendant lights and shell chairs. The appliances, remarkably, were salvaged from the home's former life and blend perfectly with the new environment.

UP THE STAIRS

Where there once was a master suite and a guest bedroom, there are now three smaller rooms and two bathrooms, all reconfigured. (Remember: three boys.) Around the corner is an office that opens to a rear redwood deck. Custom shelving runs all the way to the ceiling, much like the kitchen cabinets. This is not a coincidence. Angie Graham might like an open floorplan, but she won't tolerate wasted space. The walnut desks, like so much in this space, she designed herself.

The house once ended here, with an awkward mother-in-law suite tucked around back, accessible only at ground level through a separate entrance. It sunk four inches into the ground. As Barsch said, "It was a really weird addition. They had slab-on-grade floor that had heat ducts in the dirt underneath the slab, which was terrifying but really old school. Then someone tried to add

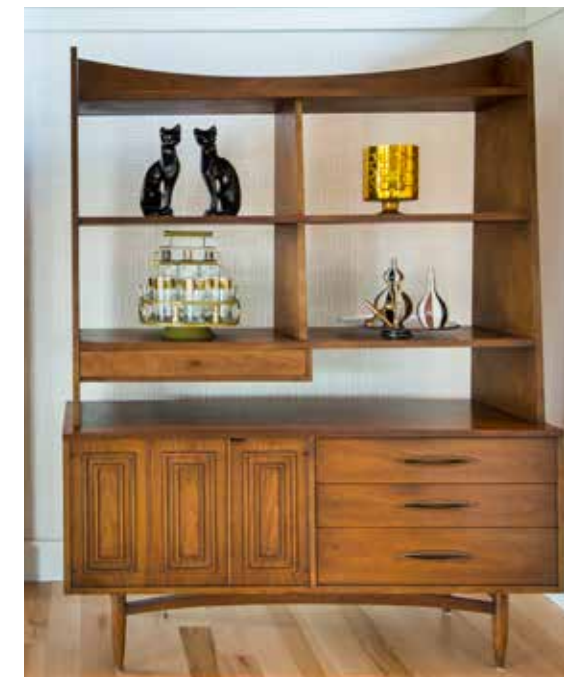


When the Grahams purchased this home, the whole place was in disarray—perhaps nowhere more so than the kitchen and dining room. “There was a bearing wall there, and when it was taken out, there were a couple two-by-eights that looked original that were kind of holding those two ends of the joist, and it was sagging and all exposed,” said architect Steve Barsch. “When the contractors came in, that’s what they freaked out about.” Now the dining room flows seamlessly into the rest of the main level, centered by a Broyhill Sculpra dining room set.



ABOVE: Tucked neatly beneath all-new windows and custom cabinets is a backsplash from Decorative Materials. Angie Graham said the pattern recalls the motion of a lava lamp, adding, “We wanted it to have a little bit of a groovy feel, and we knew that since it’s not a large area, we could go a little bolder there.” **BELOW:** Broyhill furniture is a theme that runs throughout the house. At least 34 different Broyhill pieces were added to the home over the course of the one-year renovation.

a bathroom in the back that was really trashed, and a water heater got installed after the fact, in front of the toilet.” Further complicating matters was the rear patio, which was elevated four feet above the actual room.



But the space wasn’t a lost cause. There was still original brick that managed a wainscot for a half wall on the exterior, and it, Barsch saw a singular element to tie into the rest of the house. Ultimately, they saved that brick wall but tore down the rest of the awkward addition it bordered, constructing in its place an all-new master suite—open to the office and the kids’ rooms down the hall, and raised high enough off the ground so the spectacular mountain views were no longer obstructed by the deck. An indoor/outdoor fireplace was added along with gray shag carpet to draw the eye with its ambitious use of squares. (The theme of squares abounds throughout the house. Angie calls it an affectionate nod to Jonathan Adler, and the choice provides both cohesion and period authenticity.)

IN THE BACKYARD

“The grass was a complete disaster,” said Angie. “And there were no salvageable trees.” They began by adding a retaining wall along the far perimeter to lend some definition, and to give the yard a symmetrical, mid-century feel. A fire pit kisses up against checkerboard planters, and Scot Graham apportioned each planter with their own distinct botanic colors.

Alongside the house is a pergola, framed predictably and pleasurably in black metal squares. The roof extends another



ABOVE: An area that once belonged to a neighboring bedroom is now a shared office space that opens to the rebuilt redwood deck. All of the shelving, which runs to the ceiling in an effort to maximize space and stretch the room, was designed by homeowner Angie Graham, who also sprinkled in half a dozen retrofitted doors for good measure. Custom walnut desks provide plenty of sleek, practical workspace. **BELOW:** A dilapidated, hard-to-access mother-in-law suite was reinvented as a bright and inviting master bedroom. There was enough original brick on the exterior to serve as a wainscot for a half wall, allowing for a glass corner that provides exquisite mountain views. An indoor/outdoor fireplace adds warmth and continuity.

WILL THIS PANTHER SAVE YOUR EYESIGHT?

TV LAMPS, EXPLAINED.

In the 1950s, television was still new enough that no one fully understood what harmful effects might be caused by prolonged exposure. One popular theory was that spending too much time watching TV in low light would hurt your eyes. But then again, no one wants to watch "I Love Lucy" in a brightly-lit room.

A temporary compromise sprung up in the form of TV lamps. These small figurines don't have a lamp shade, but instead create a silhouette of the lamp's shape, casting a faint light that won't distract from your viewing pleasure. Many, like the one you see here, were shaped to look like animals. Angie Graham found this ceramic panther at the Denver Modernism Show, and it now sits atop one of her many mid-century Broyhill pieces (and perfectly complements the mod wallpaper from Spoonflower).

Alas, the TV lamp craze came and went in about a decade, as the myths of damaged eyes faded. But despite their less-than-scientific functionality, TV lamps like this one have become sought-after design accents. Want one? You'll have to keep an eye out.



ALL TOLD, THE GRAHAMS AMASSED A COLLECTION OF 34 INDIVIDUAL BROYHILL PIECES, MANY FROM THE ICONIC BRASILIA LINE AND ALL ACQUIRED WITHIN THE COURSE OF THE HOME'S RENOVATION. THE RESULT IS TWO-FOLD: IT BUILDS A CERTAIN TASTEFUL CONTINUITY THROUGHOUT, WHILE BALANCING OUT THE COUNTLESS UPCYCLED ITEMS DOTTING EVERY ROOM.



10 feet to provide cover for the comfy furniture and modest bar. Tall grasses allow privacy without closing off entirely from the front yard. The flow from inside to outside is seamless.

FILLING IT OUT

Lovely as their old furniture was, it didn't align with a mid-century modern home. So they sold it—all of it—and Angie spent a full year scouring every conceivable outlet for furniture, lighting, and accessories. She made exhaustive use of eBay, Craigslist, Amazon, Etsy, estate sales, Room & Board, and at least one thrift shop whose name she guards as sacrosanct. She also engaged the services of several furniture "pickers," though none more than Mike McKeen, a kindred spirit better known around Denver as Mid-century Mike.

McKeen helped Angie locate and acquire several of her favorite pieces, including the Broyhill Sculptr set that adorns the master bedroom. Broyhill is a theme every bit as prevalent here as Adler's squares, and perhaps more so. All told, the Grahams amassed a collection of 34 individual Broyhill pieces, many from the iconic Brasilia line and all acquired within the course of the home's renovation. The result is two-fold: It builds a certain tasteful continuity throughout, while balancing the countless upcycled items dotting every room. From chairs to light fixtures, every piece has the integrity of compatibility on its side. Broyhill notwithstanding, it can be difficult to determine which furnishings are truly vintage and which are simply repurposed from something else. They all fit.

Considering their progress, the Grahams cut a strikingly nonchalant figure on how far they've come in the past year. Surely they know that they didn't have to do any of this. Still, it's difficult to soak up the mountain views from their newly finished master bedroom and not feel like this was all, somehow, part of the plan. ■



ABOVE: Carrara marble tile highlights an all-new custom master bathroom draped in shades of gray, black, and white. In its previous incarnation, this space housed a water heater that had been installed in front of the toilet.

BELOW: Angie Graham has a meticulous eye for interior design, with no detail left unattended. Light fixtures are a particular source of pride. Here we see a Jonathan Adler scone that ties directly into the Adler-inspired square theme that runs throughout the house, inside and out.



ABOVE: An evening view of the renovated 1956 Bow Mar home from the newly landscaped backyard. The fire pit and checkerboard planters are all new, with each square containing flora of distinct colors. To the far left, the redwood deck was rebuilt and now connects directly to the office and master bedroom. To the far right, an all-new pergola provides ample space for outdoor entertaining. **BELOW:** The Grahams wanted an indoor/outdoor space, and they took care to maintain a steady flow from the dining room to the backyard. This pergola is new and outfitted with furniture and accessories found exclusively at thrift stores or on Craigslist. The metal squares were designed by homeowner Angie Graham and give the space some definition, along with a touch of privacy in the absence of trees. According to architect Steve Barsch, this space is one of several upgrades that really make the house snap. "It's intense. I've never done one quite so industrial and heavy on a house," he said. "I think it creates a beautiful outdoor room."

PROJECT CREDITS

ARCHITECT

Barsch Design
Steve Barsch

BUILDER

Level Ground
Luke Klingensmith
Phil Decoster

LANDSCAPE

Scot Graham
Ventura Landscaping
Mike Lunka

TILE/FLOOR

Wenk Design
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WHY FURNITURE IS COSTLY—AND WORTH THE INVESTMENT

WORDS: JONATHAN AUTY, STUDIO COMO

“WHY IS EVERYTHING SO EXPENSIVE?” THROUGHOUT 15 YEARS OF SELLING HIGH-END MODERN FURNITURE, THIS IS A QUESTION I HEAR AGAIN AND AGAIN. I HAVE TO ADMIT, IT’S A FAIR QUESTION, AND THE ANSWER IS SURPRISINGLY SIMPLE. IT ALL COMES DOWN TO THE COST OF PRODUCING THE PIECE. MORE SPECIFICALLY, IT HAS TO DO WITH THE RELATIVELY HIGH COST OF PRODUCING A LONG-LASTING, QUALITY DESIGN. (MORE ON THAT IN A MOMENT.)

Then again, just because it’s a fair question doesn’t mean it’s the right question. Perhaps a better question might be: “What is the true value of good furniture, and how can I get the most for my money?”

This approach requires a shift in perspective, because most people, for reasons unknown, don’t give much thought to the importance of furniture design. Yet design and performance are always linked; we can easily point to the weighty consideration given to design within the fashion industry, the athletic shoe industry, or even the bicycle industry. The most obvious parallel, of course, is the automobile industry. We love our cars, and we’re not afraid to spend tens of thousands of dollars on a good one.

Whenever someone asks me why a particular sofa is priced as such, I answer with a few questions of my own. “What do you drive? And what made you choose that brand?” The answers vary somewhat, but common themes tend to emerge as customers speak of their cars’ performance, comfort, style, reliability, or resale value. In other words, they are drawn in by the specific design aspects that speak to them most directly. The cost seems reasonable, because we’ve been taught that getting a good car includes the cost for all of the arduous design work that goes into producing it. And there is the intangible notion that is always an important factor: Does your choice move you emotionally? People tend to be passionate about their design choices (fashion, shoes, bicycles, cars). So why should their furnishings be any different?

After all, good furniture does not happen by accident. Consider the engineering costs, the material costs, and the less obvious costs of moulds and other tools which may be necessary for the actual production process. There may also be the cost of commissioning a designer, some of whom receive royalties to compensate for the effort required to create something special. Charles Eames often went through hundreds of prototypes before he was satisfied with the design. I personally know of a Spanish manufacturer who made more than 100 moulds for a cast aluminum leg for a dining chair—because making a leg is easy, but making a truly beautiful leg that can also support 500 pounds is, in fact, quite hard. Then come the additional variables. Maybe the chair must also be lightweight. Maybe it should stack.

Do we need an outdoor version? And so on. For millions of people, the process of buying new furniture entails half an hour spent walking around the nearest showroom (often one of the enormous warehouse chains) until settling for something that’s reasonably comfortable, looks like it will blend in with the rest of the house, and doesn’t cost too much. But what if that “affordable” piece falls apart in two years and needs to be replaced? Upscale furniture can be expensive, but that price tag gets you more than just style. It gets you longevity, as well. In the long run, costlier pieces frequently bring the best value—and, incidentally, they’re also more likely to be the pieces that you absolutely love, which really does count for something.

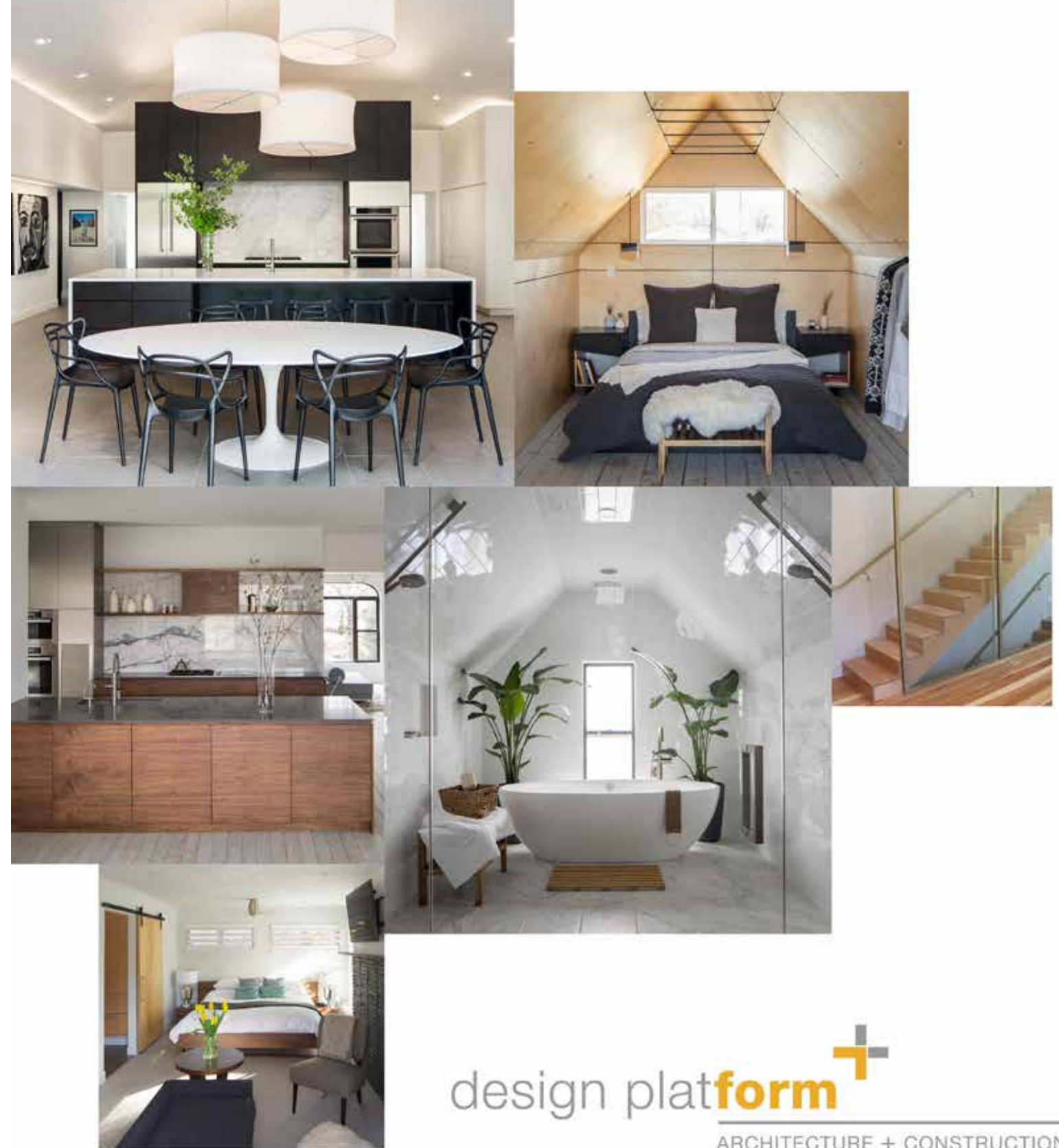
In any industry, design has many price points. As a general rule, better materials + better engineering = better quality. Or, put differently, better materials + better engineering = higher value. Know that lower-priced furnishings have a higher markup than their higher priced counterparts; you actually receive less value per dollar spent. And no matter your price point, there are a few things that everyone should take into consideration when shopping for new furniture. Did the store that sells the item manufacture it? If not, who did and where? Do they also make furniture for other lines? What is the quality of the fabric? (The cost of the covering can be as much as 50 percent of the overall price.) If you prefer leather, ask about the process of making the leather and whether it is finished, corrected, synthetic, or top grain.

Commit plenty of time to the process. Think about your specific priorities and ask every related question you can imagine. Try to balance long-term and short-term concerns. Enjoy the all-too-rare opportunity to plop your behind in lots of wildly different options as you try to visualize sitting here, in this spot, for countless hours over many years. Find something that speaks to you. I once worked with a gentleman who would say, “We sell furniture that makes you smile.” I snickered when I first heard that, but it is absolutely true.

Treat it, then, like you’re buying a car. Because you aren’t just looking for someplace to sit ... you should also love and be happy with your choice.

ABOUT THE AUTHOR

Jonathan Auty is the Studio Como Contract Director and has been in modern furniture for over 15 years, working for Ligne Roset, Design Within Reach, and multiline showrooms in Philadelphia and Chicago, as well as Denver. His professional travels have included stops in Seattle, Philadelphia, Dallas, Miami, Chicago, and New York, as well as overseeing showrooms in over a dozen other major U.S. metropolitan areas. He is also the owner of ModMobili, a modern accessories website.



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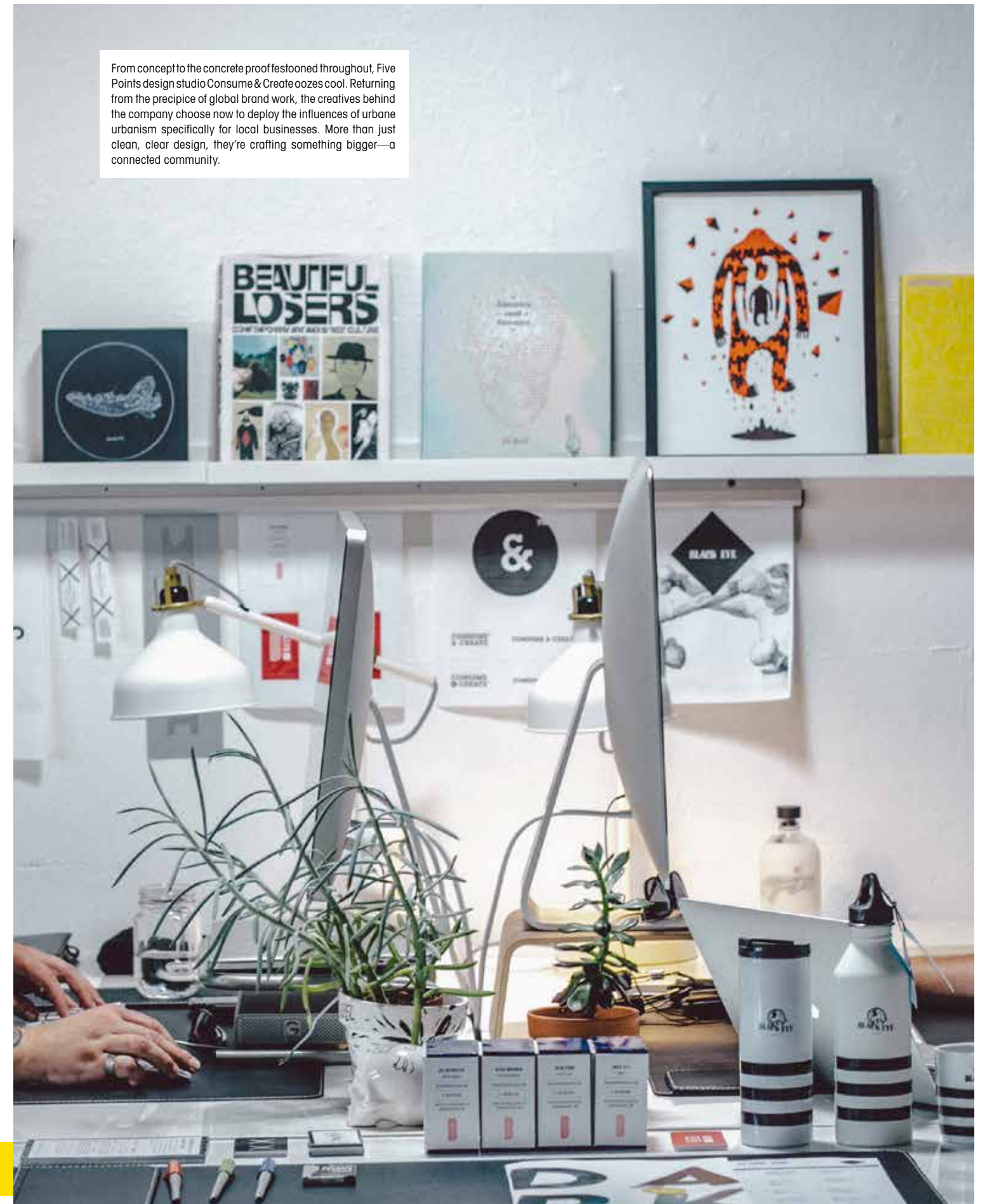
WORDS: CORY PHARE • IMAGES: ENRIQUE PARRILLA



DEFYING CONVENTION AND DESIGNING REINVENTION ARE EXACTLY WHY DENVER-BASED **CONSUME & CREATE** SUCCEED AS A CLIENT-CENTERED DESIGN FIRM. FROM SKATE CULTURE TO GLOBAL BRANDS AND BACK TO THEIR COMMUNITY, TAKING A RISK MEANS THE POTENTIAL TO STUMBLE ONTO SOMETHING NEW, SOMETHING FRESH. IT'S IN THEIR DNA. AND IT'S WHY THESE LOCAL INFLUENCERS (RE)DEFINE WHAT FRESHNESS CAN BE.

Partners and Creative Directors Joshua Wills (left) and Steve Hurd (right) joined by Designer Daniel Evan Garza (middle)

From concept to the concrete proof festooned throughout, Five Points design studio Consume & Create oozes cool. Returning from the precipice of global brand work, the creatives behind the company choose now to deploy the influences of urbane urbanism specifically for local businesses. More than just clean, clear design, they're crafting something bigger—a connected community.





AT THE INTERSECTION OF BROADWAY, ARAPAHOE, AND PARK AVE WEST, YOU'LL FIND THE SMARTLY SPARTAN CORNER SPACE HOME TO CONSUME & CREATE, THE DENVER-BASED DESIGN STUDIO RUN BY CREATIVE DIRECTORS AND PARTNERS JOSHUA WILLS AND STEVE HURD. SINCE SPRING, THE DUO HAS MADE AN IMPACT BEING A BESPOKE BUSINESS GO-TO FOR ALL THINGS CREATIVE. A STREET ART MURAL (JASON THIELKE'S "KIM AND JESSE") ADORNS THE STRUCTURE'S EAST-FACING EXTERIOR; FITTINGLY, THE EMBRACE OF THE PAINTED COUPLE MIRRORS THE FIRM'S CLEAN, COMMUNICATIVE DESIGN PRINCIPLES MARRIED TO THE EDGE AND IMPROVISATION OF KICKFLIPS AND KRYLON.

But what's in a name? For Consume & Create, it's an intentional play of nature versus nurture, and of work being a product of a collaborative process between client and designer. In lieu of having a signature aesthetic, the company constructs its design scaffolding to the business needs of each client. "This means meeting with each individual to see if we can align with what they'd like to accomplish," said Wills. "We see ourselves as our clients' creative departments, to find design that is inspired by them." For Denver-based Black Eye Coffee, that meant a balancing act of retaining identity while growing as a brand. "Our loyal customers have become familiar with our original branding and have formed an attachment to it," said Co-Founder Ali Elman. "Joshua and Steve were able to move Black Eye from its original branding to something more sophisticated and fitting to what we are evolving into. Our new look is still 'us' and tells our story, but in a different way—the impact of this is huge." The key differentiator, she noted, is in the honest (and fun) work they provide: "We can just have a conversation about our brands and our dreams, and they can turn around and tell the story so accurately. It is a rare find."

Formerly with Factory Design Labs, Wills and Hurd are no strangers to the eclectic

storytelling aesthetic. Their collective campaign resumes working with agencies read as a litany of international lifestyle luminaries: Oakley, for the 2012 London Olympics. The North Face. Calloway. Sports Authority. From sports teams in Switzerland to Shanghai, the work's global span was a pinnacle of reach. So why would these two established creatives leave the Factory to risk it all on a new venture? Why take a leap into the unknown?

Working on a multinational brand can often bring a substantial distance between the execution and creative direction, but coincidentally, it was an international influence that inspired the comprehensive problem-solving nature of Consume & Create. "In America, design is often seen as a singular pursuit—meaning we're expected to specialize in one area, which is limiting as a creative," said Wills. "Outside of the States, in Europe and Asia, it's a lot more holistic. Designers are seen as creative problem solvers who bounce between mediums, working on branding or identity projects one day, designing physical spaces the next, and then jumping into digital projects all within the span of a week." Going local afforded the opportunity to tap into the influx of vibrant vanguards flooding into Denver's creative set.

But at the turn of the 21st century, this wasn't always the case. The early aughts saw a flight of creatives move from Colorado to artistic hubs on the coasts—and with the right-brain drain came opportunities for Denver's homegrown, according to Wills. "Being Colorado natives, we dug our heels in," he said. "We opened businesses to empower the local community and to showcase the talent we have right here." Included in this community is Proper Barbershop, a throwback classic grooming establishment searching for the right branding to match their tonsorial tactics. As founder Jordan Weinstein said, the comprehensive presence and respect Consume & Create commands moved the brand forward on all fronts. "The first 50 people in our chair were Denver designers," he said. "Once C&C gets behind a project, they wear it with pride. I consider it a gift, privilege, and honor to work with them." With Weinstein's launch of the Proper Product Company sundry line this fall,



the ongoing aesthetic touch of Consume & Create on everything is testament to continued collaborative fruition. "I'll only ever work with them," he said.

Commitment to community through entrepreneurship runs deep for Wills. Just one example is his unorthodox enterprise The Shoppe—a cupcake and cereal bar on Colfax he opened with his wife—which offered the breakfast staple, cupcakes, and board games, and it doubled as a place to showcase up-and-coming artists. The sweet fixture featured more than just panache and ganache, however. As he explained, it was a place to congregate for a community that lacked a late-night alternative to inebriation. Another endeavor for Joshua and his wife, Tran, was the establishment of SVPER ORDINARY. Founded as a pop-up gallery in River North in 2010, it featured rotating contemporary artists. Built for maximum mobility, the venue was part vestibule, part vert ramp. With walls on wheels, it quickly converted into an open living (and skateboarding) space. The couple was later approached by The Source, the RiNo-based commercial collective, to evolve SVPER ORDINARY into a hip hybrid design retail/gallery space. And Base Coat Nail Salon, Tran's most recent undertaking (which also got a bit of branding help from Consume & Create), is poised to open an

"THE FIRST 50 PEOPLE IN OUR CHAIR WERE DENVER DESIGNERS. ONCE C&C GETS BEHIND A PROJECT, THEY WEAR IT WITH PRIDE. I CONSIDER IT A GIFT, PRIVILEGE, AND HONOR TO WORK WITH THEM." -JORDAN WEINSTEIN, PROPER BARBERSHOP

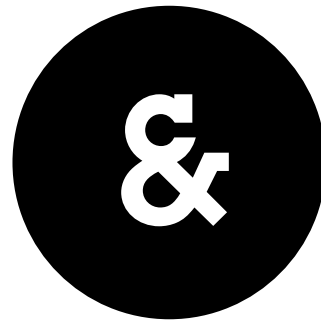
FOUNDER
LA-based branch.

Business acumen beyond the brand has become a calling card for Consume & Create and a source of inspiration. Small business owners have vision and passion built-in, necessitating the mastering of wearing multiple hats. It's no surprise, then, that this C&C creative factory fashions itself as haberdashers who work hand-in-hand, from soup to nuts. "Clients have a lot riding on the work," said Hurd. "They've got skin in the game. That's what ultimately makes this so rewarding." And as Wills described, they bring elements of success at the international level back down to the hyper-local.

It's this sense of reverse scale that makes Consume & Create unique, of seeing what works globally and transposing it within its own neighborhoods, constructing it with neighbors. They are, by their own admission, makers. "Making is helping others succeed," said Hurd. "That means your friends, your clients, and community."

This ever-prevalent organic commitment localizes their ethos of viewing everything in life as an object of design, and curated as such. For Consume & Create, innovative concepts have led to success through unorthodox approaches. So, where do they go from here? For Wills, the answer is found in the process: "Show up every day, work your ass off, and great things will happen." Here we go, yo.

THE LOGO



CONSUME & CREATE™

Consumption and creation as processes: Both intricately linked, as the latter can't effectively take place without the former. And according to Joshua Wills, the interconnectedness of their clients' creativity is what led to the creation of the striking logo for Consume & Create. "We work hand-in-hand with our clients to find the most effective solution(s) for any given challenge" he said. The processes happen collectively, reflected in a visual identity tying the brand together.

Pulled together surprisingly quickly over the course of a couple days, the ampersand proved to be the clear-cut way to unite both elements. "We started to work on different parts that included [the connective elements], then stylized it in a way to that looks a bit like an infinity symbol, but conveys the two initials that make up the brand," said Wills. They explored a few different typefaces, but Lubalin Graph was the one that conveyed the elegance, weight, and presence the studio sought. "Of all the typefaces available, Lubalin best captures and conveys the sense of craft we seek to implement in every piece of work we put out," he said. "The difference between art and design is that design provides a solution and/or serves a higher purpose than just simply aesthetic. Form and function go hand-in-hand."

PROPER BARBERSHOP

The look of Berkeley-based Proper Barbershop is both something brand new and instantly evocative. Its essence of "Grooming for the Greater Good," extends beyond aesthetics to build a local community—and it's what landed them on the Men's Health list of 10 Manliest Barbershops in America.

To create the Proper persona for founder Jordan Weinstein, the design sought to capture the barbershop as more than a place for a quick clip. "It was a place for men to gather to share stories, inspiration, and thoughts," said Consume & Create Co-Founder and Creative Director Joshua Wills. "For the aesthetic, we investigated different concepts of the pillars of a modern community. "The Andy Griffith Show" had a barber, a bar, a butcher—these were people you'd see weekly or monthly who knew you and your family." Both iconic and something new to keep coming back to, the resonance means Weinstein is still answering questions about the look four years after its implementation.

Shave, haircut, and great design? That sure ain't no two-bit operation.



ACE EAT • SERVE

Coming into the project later in the development stage, the strategy behind working with Uptown's Ace Eat Serve was rather neighborly—the approach was to fit in and complement the well-loved Steuben's next door. According to Consume & Create Co-Founder and Creative Director Joshua Wills, "We wanted to convey an attitude and energy of the Ace brand: raw space with textures, organic elements, and the badass vibe that comes with an old auto body shop." The methodology was built around the key approach of honoring history and incorporating the energy and culture of table tennis, with the result being competitive elements in an understated way, he said.





"JOSHUA AND STEVE WERE ABLE TO MOVE BLACK EYE FROM ITS ORIGINAL BRANDING TO SOMETHING MORE SOPHISTICATED AND FITTING TO WHAT WE ARE EVOLVING INTO. OUR NEW LOOK IS STILL 'US' AND TELLS OUR STORY, BUT IN A DIFFERENT WAY—THE IMPACT OF THIS IS HUGE."

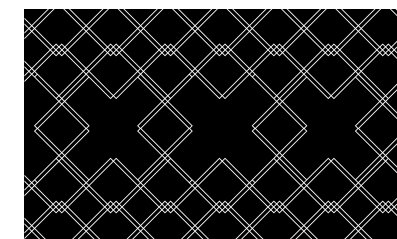
-ALI ELMAN, BLACK EYE COFFEE CO-FOUNDER

BASE COAT BEAUTY

Founded by Consume & Create Co-Founder and Creative Director Joshua Wills' wife, Tran Wills, the all-natural Base Coat Nail Salon located in LoHi's Lumina building has found the right fit by not following a script. "[Tran] and customers are confident, independent women with a voice," said Joshua. "It's visually striking with a presence, unapologetic of femininity without being girly-girl." Placing the emphasis on both how the brand looks and how it feels to consumers has proven to be successful with its confident presence—the salon plans on a sizable presence in Los Angeles soon with more growth in the works.



Similar to Base Coat, the aesthetic for Battington Lashes was born of a confident self-assured presence to mirror the women who wear them. "We found inspiration within ancient Egyptian culture, which treated women as equal to men," said Joshua. "We looked to Cleopatra and the headdresses worn at the time. The cobra is the main element with its crown as a double entendre to add a bit of whimsy and reduce seriousness."



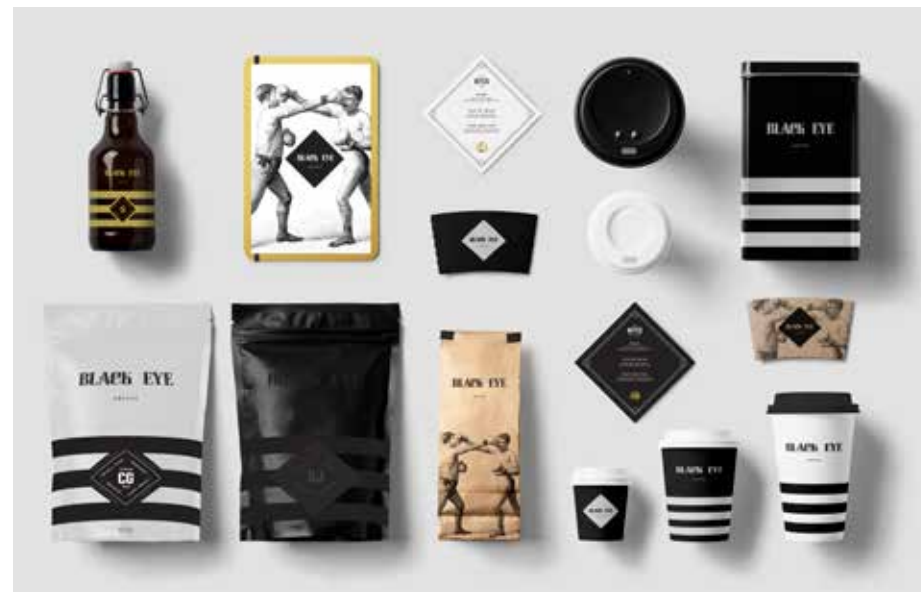
BATTINGTON LASHES



BACON SOCIAL

"Food is Family"—this is the embodied ethos behind Sunnyside's Bacon Social House, opening in October. Capturing owner David Dill's sentiment of food being the vehicle that brings people together was key to positioning the brand, according to Consume & Create Co-Founder and Creative Director Joshua Wills. "Some of the most memorable moments we have are around food and beverage," he said. "All of the identity is to position and foster the sense of community and creating shared moments around the dining experience." We think you'll agree the result is makin' bacon that ain't a boar.



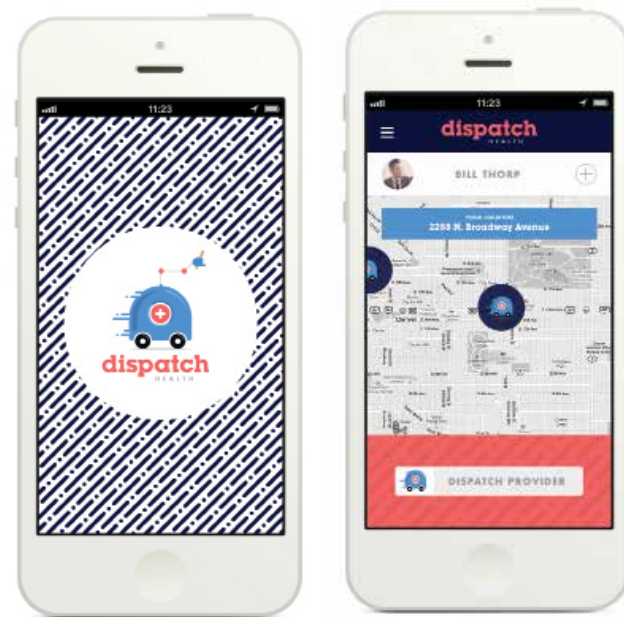


BLACK

One of the more difficult things for a brand to do is pivot its visual identity without losing the core customer base it has already nurtured. For Highlands-based Black Eye Coffee, the key was in the giving an esoteric idea legs. "Our philosophy with our brands is always to create authentic experiences through our interiors and guest experience," said Black Eye Coffee Co-founder Ali Elman. "The way that Consume & Create approaches design work is very in line with that—they create authentic branding by telling a story that has meaning and adds value."

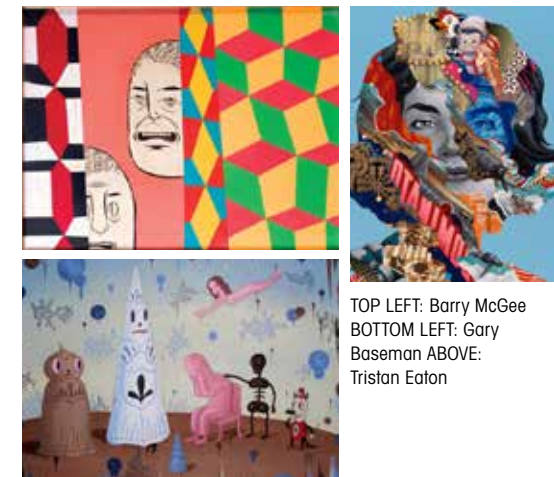
DISPATCH

Denver-based Dispatch Health is a mobile on-site treatment provider (think of it as an app-based on-demand healthcare). For this updated take on the house call, Consume & Create Co-Founder and Creative Director Joshua Wills wanted to help the company communicate their passion for both sophisticated technological advancements and the bedside manner of days past. "We wanted to capture how disruptive they're being by approaching health care in a completely different way than what we've grown used to," he said. "For a long time, all of the equipment was only available in the hospital, but within the past five years, so much has changed due to technology advancing and shrinking things. We wanted to convey the sense of being agile, quick, and efficient, while also attentive and responsive to the individual to deliver the best healthcare at the right place and time." Now that's just what the doctor Uber-ed.



UNEXPECTED INSPIRATION

It's not hard to see the attenuated fluidity and strategic rule-breaking inherent in what Consume & Create composes. And as it turns out, the fuel for groundbreaking work comes from unlikely sources. Consume & Create Creative Directors and Partners Joshua Wills and Steve Hurd share with MID how they find fodder in past, present, and future design generations.



TOP LEFT: Barry McGee
BOTTOM LEFT: Gary Baseman
ABOVE: Tristan Eaton

MID: WHERE DO YOU DRAW INFLUENCES FROM?

WILLS: The Skateboarding, punk rock, graffiti, and hip hop culture all shaped me as a youth. I read Thrasher religiously in the fourth grade and watched "Teletunes," and as a result, I was exposed to counter-culture(s) early on. I found myself drawn to an eclectic and subversive mix. I listened to everything from Eric B. & Rakim and Public Enemy to Suicidal Tendencies, DRI, and the Dead Kennedys.

HURD: I was exposed to some huge artists during my time at Kid Robot Media in New York—Frank Kozik, Shepard Fairey, Tristan Eaton, Gary Baseman, among others.

WILLS: My favorite artist is Barry McGee, particularly his transition from graffiti to fine art, building off design and pattern-making. Graffiti helped me to translate my ideas and imagination through my fingers and allowed me to shape the world around me.

HURD: A definite influence was the skate and snowboard culture. The freedom and individuality inspires a passion for creativity.

WILLS: Skateboarding taught me the importance of improv and creative problem solving. When you skate through the city, you see the world differently. Everyday objects become an invitation and challenge. Kids also have a huge impact; they break down the world and process problems and remove the bullshit. They'll literally stop and smell the flowers, and that helps remind you to be a little more observant.



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

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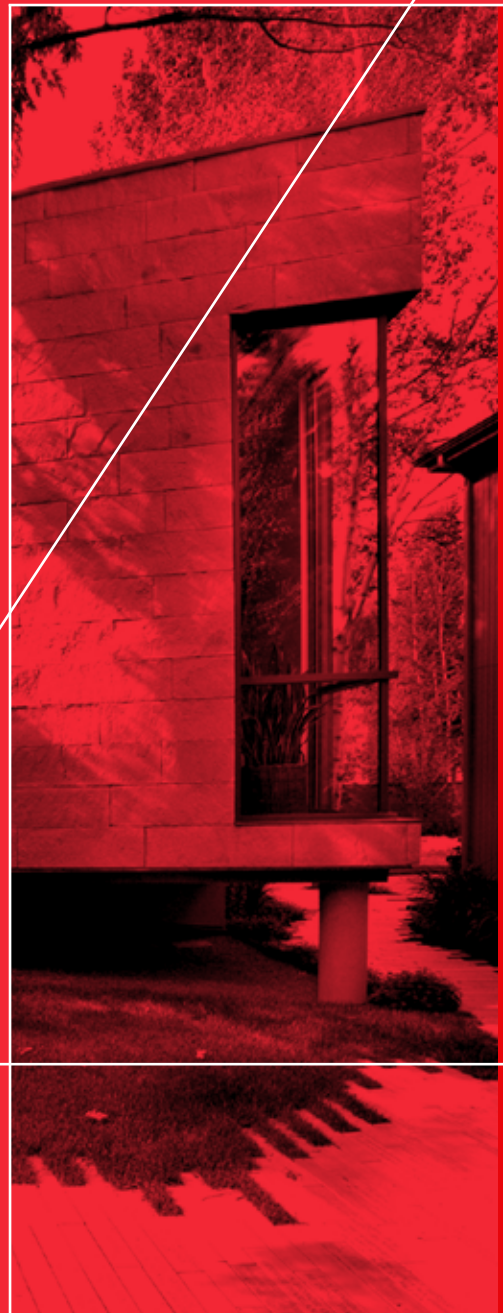
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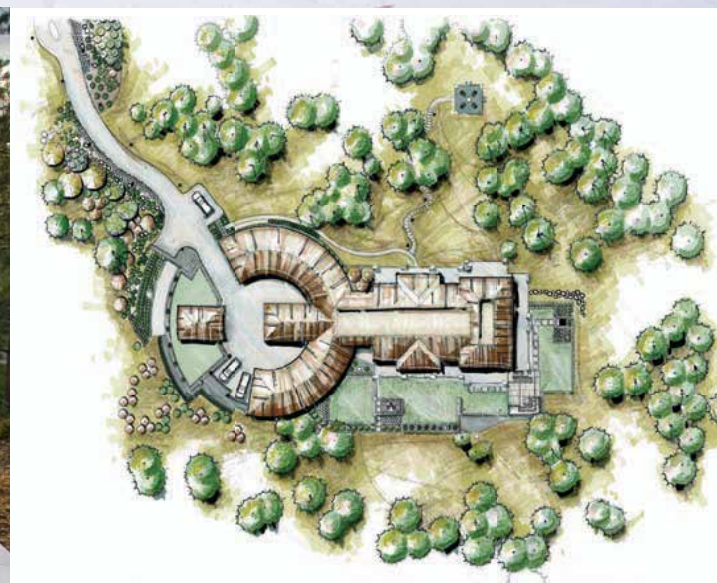
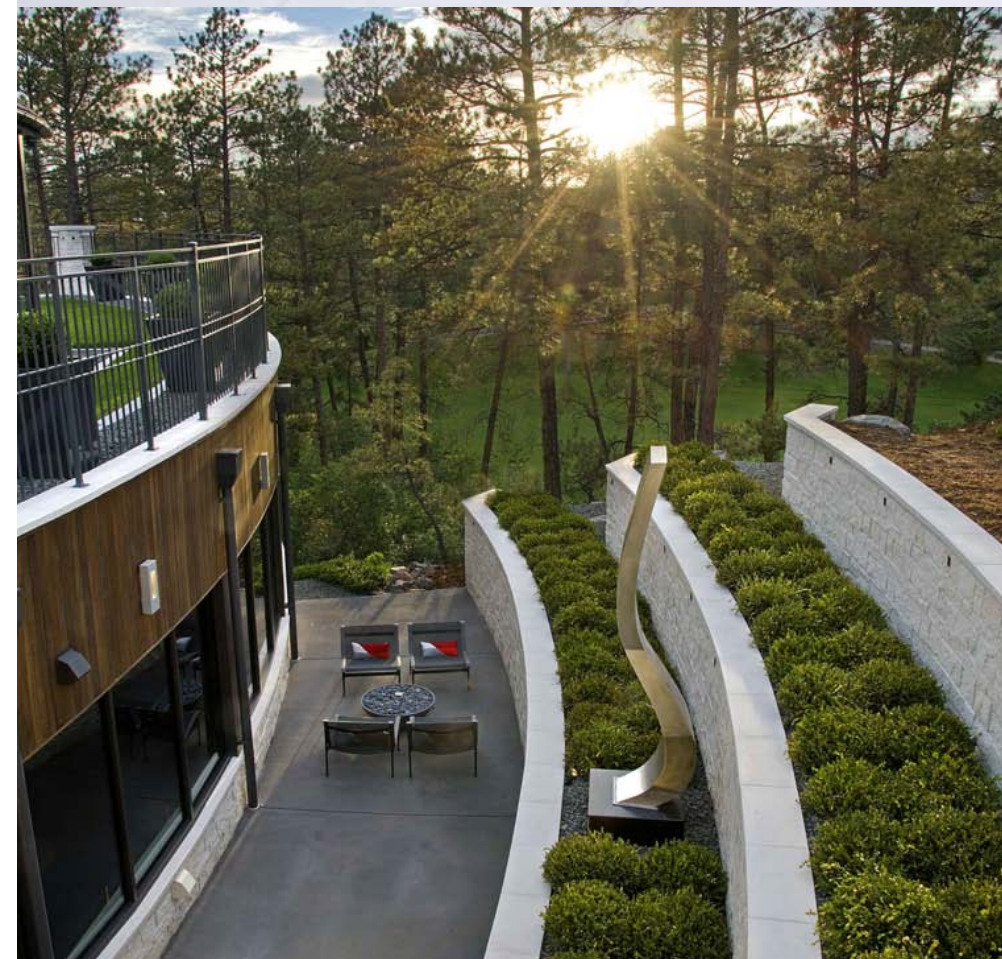


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The lobby of Workplace Resource's new 42,000-square-foot headquarters in Stapleton sets the tone for a bright, open experience throughout. During the search for a new space to serve as showroom, warehouse, and full-time workspace for 76 employees, designer Lynn Coit says the priorities were "location, size, volume, and enough height that we could do nice, tall windows and bring in a lot of light."

SHOW THEM WHAT YOU LOVE



WHEN WORKPLACE RESOURCE OUTGREW ITS LONGTIME LODO FOOTPRINT, IT OPTED FOR TWO NEW FACILITIES WITH ENTIRELY DISTINCT PURPOSES. BUT JUST HOW EASY IS IT TO DESIGN THE PERFECT OFFICE ENVIRONMENT FOR A COMPANY WITH AN ENDLESS RESERVOIR OF THE WORLD'S

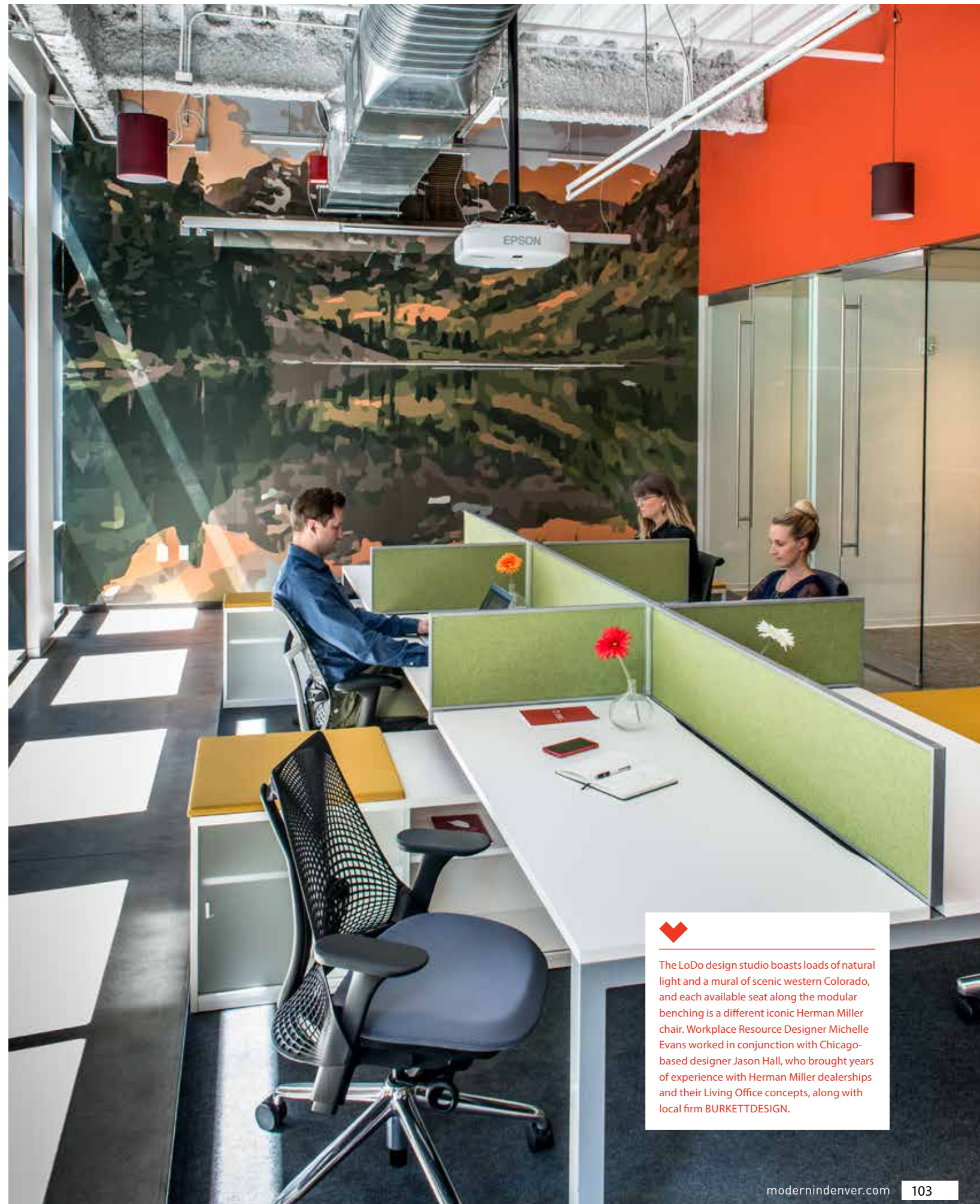
WORDS: CHARLIE KEATON • IMAGES: DANIEL O'CONNOR

TUCKED away on the ground floor of a LoDo highrise sits a design studio waiting for its closeup. Just steps from the entry is a parlor with wood floors and a fireplace framed by meticulously chosen glazed tile, and copious bookshelves. Around the corner is a state-of-the-art presentation space with stadium-bench seating. There is an open kitchen, a scenic Colorado mural, cutting edge audio/visual setup, and co-working desk space flanked by some of the world's most recognizable chairs. The studio is brand new, and most of the neighbors haven't seen it yet. But they will.

Eight miles due east, at the western edge of a developing office park in the unassuming Stapleton borough known as Central Park, there sits an expansive new 11,000-square-foot showroom. Attached to that showroom is a 31,000-square-foot warehouse, and, as if that weren't enough, the entire space doubles as its own corporate headquarters. The floorplan is disarmingly open. Employees from several departments grab whatever desk suits them on any given day. A meeting space just off the front entry is walled entirely in glass.



Carla Dore, President and CEO of Workplace Resource, enjoys a rare moment of downtime at her new design studio in LoDo. She sits in an Eames Molded Fiberglass Armchair and is flanked by a George Nelson cabinet and wallpaper from Alexander Girard, which is no accident. Each of those legendary designers had long associations with Herman Miller, and their work is still represented by certified dealerships like Workplace Resource.



The LoDo design studio boasts loads of natural light and a mural of scenic western Colorado, and each available seat along the modular benching is a different iconic Herman Miller chair. Workplace Resource Designer Michelle Evans worked in conjunction with Chicago-based designer Jason Hall, who brought years of experience with Herman Miller dealerships and their Living Office concepts, along with local firm BURKETTDESIGN.

Different though they may be, these spaces share a common lineage. Both have been designed to meet the exacting demands of Workplace Resource—and, more to the point, the thousands of clients who come here for guidance on decisions ranging from furniture selection to office redesigns. Formerly a Herman Miller-owned dealership, Workplace Resource also represents hundreds of furniture lines while remaining one of the largest independently owned Herman Miller dealers in the country. That delicate balance is what allows its business to thrive, and it's also what led it to outgrow its former, smaller downtown footprint.

President and CEO Carla Dore knew she needed more space, and she was particularly keen on bringing her office staff and warehouse operations under one roof. A tight downtown real estate market, however, offered little in the way of obvious solutions. Undeterred, Dore struck upon a novel idea: What if Workplace Resource moved its showroom, warehouse, and office staff to Stapleton, which would streamline operations and allow easy access for clients ... while simultaneously developing a more intimate studio in the heart of LoDo, where designers and clients can meet or participate in community events? "When you want to see what Workplace Resource does and what we represent, you can see everything from

products to how we take care of your space at Central Park," said Dore. "The downtown studio is really technology-rich, and it does exactly what our customers are asking us to do, which is to leverage their real estate for a much better purpose. So it's a smaller space, but it's an opportunity to bring in the community and really try to use that space differently, because that's what we hear our customers, the design firms, and the brokers say that they need downtown."

In order to make this bifurcated vision a reality, Dore worked with in-house Designer Michelle Evans to assemble a diverse team of industry professionals. For the Central Park facility they enlisted Elsy Studios, best known for their work at the 460,000-square-foot CH2M Hill headquarters, in Englewood. For the downtown studio, the choice was BURKETTDESIGN, a firm whose client list includes Comcast and the Denver Metro Chamber of Commerce. And lending expertise to both projects—though decidedly more attuned to the downtown space—was Jason Hall, the Owner and Creative Director of Chicago-based Charlie Greene Studio, who has a long history of collaborating on Herman Miller spaces.

For all involved, the project's greatest asset was also an intriguing challenge: how to creatively deploy office furniture

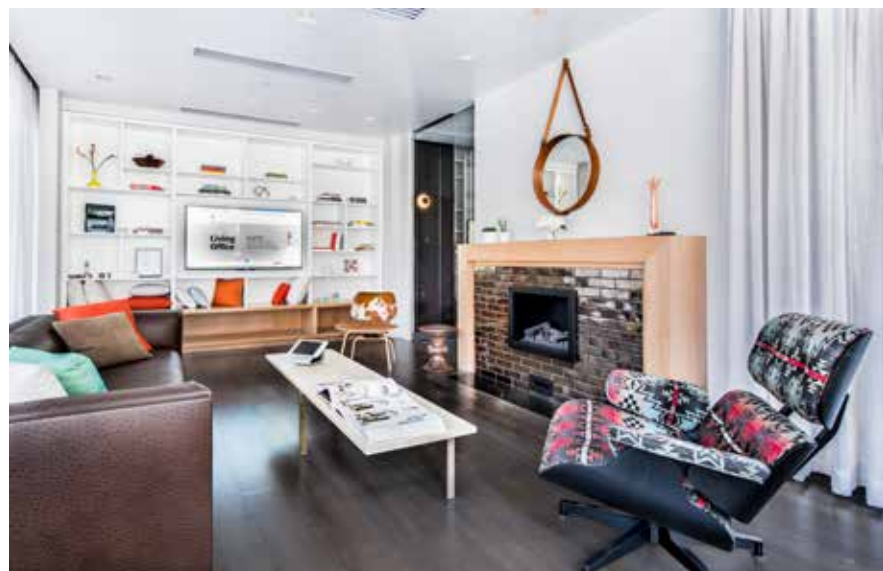


SHOW THEM WHAT YOU LOVE

TOP: This cutting-edge presentation space at the LoDo design studio comes courtesy of Valhalla Integration, a new commercial venture created in conjunction with longtime home automation provider Residential Systems, Inc. "This is more of a place for activities," said Jason Hall, Owner and Creative Director at Charlie Greene Studio. "It's not just about parties; it's about having a lecture or a talk by a local artist or an exhibit from a local gallery. It's about finding the things that draw people out of their orbits and into that space."



BOTTOM: The front parlor in LoDo bears a striking resemblance to the parlor at the Herman Miller Design Yard in Holland, Michigan. But it didn't come without a fight. "The fact that there's a wood floor in there was a bit of a struggle with the contractor because of the expansion and contraction that would potentially result from temperature swings," said Jason Hall. "We had to stick to our guns and say that it's really important that we have that warmth on the floor, and it's really important that we have that fireplace."



in the service of a company that has limitless access to some of the most beloved and storied furniture in history. After all, Herman Miller counts among its designers the most revered names in the business, from Charles and Ray Eames to George Nelson to Alexander Girard, as well as high-profile contemporary designers like Yves Behar and Jasper Morrison. The possibilities are vast enough to border on overwhelming. "It's hard for a designer to speak with any objectivity about Herman Miller," said Hall, "because of the massive importance of the brand for the last 50 years. They're consistently staying ahead of what the expectation is going to be, and that comes from amazing creative direction by executive leadership. These things don't just happen."

In the LoDo space, that iconic Miller aesthetic is on full display. The studio parlor is a deft blend of home and office, its residential feel a subtle homage to the front parlor which greets visitors at Herman Miller's Design Yard in Holland, Michigan. The mix of furniture, the fireplace, the wood floors—these choices were all choreographed down to the smallest detail. "We wanted to use



Visitors to the Workplace Resource showroom in Stapleton are greeted by a glass-encased conference room and an open seating area for guests and employees. Lynn Coit, President of Elsy Studios, said getting everything exactly right was a rewarding design challenge. "I had to think about what kinds of materials Nelson or Eames would have used and how would they have done a light and bright space but brought in a little of that mid-century modern feel," she said. "I really think this dealership has a little of that retro edge, and they have a modern approach to the way they look at what they do."



WORKPLACE RESOURCE NOW REPRESENTS HUNDREDS OF FURNITURE LINES WHILE REMAINING ONE OF THE LARGEST INDEPENDENTLY OWNED HERMAN MILLER DEALERS IN THE COUNTRY. THAT DELICATE BALANCE IS WHAT ALLOWS ITS BUSINESS TO THRIVE, AND IT'S ALSO WHAT LED IT TO OUTGROW ITS FORMER, SMALLER DOWNTOWN FOOTPRINT.



SHOW THEM WHAT YOU LOVE



pieces that weren't so iconic or recognizable, or for the ones that are iconic, we wanted to play around with them and make them feel unexpected," said Hall. "So you'll see a classic Eames Lounge Chair, but it's upholstered in this crazy Ralph Lauren blanket fabric. It's a new way of looking at something you think you know."

"We went to a very open environment, and it didn't scare anybody," said CEO Carla Dore. "So our staff is comfortable talking about it and landing on solutions that are right for our customers. They know what it did for our culture, so they're a lot more comfortable tapping into that and relating it back to what clients are asking them to do."

Lynn Coit, President and Founder of Elsy Studios, had her own challenges to contend with as she worked on the Central Park site. The lighting, in particular, was just tricky enough to be fun. As she made crucial design decisions for a cavernous space, she wasn't always sure where the actual furniture would be—or that it would necessarily remain in that spot forever. "I can't focus lighting on one area, because it may change over the years. It has to be flexible," said Coit. One way to address that issue was the liberal utilization of LED lighting. In particular, she deployed a new product called Fluxwerx, which bounces light through a lens "almost like a mini clerestory." In the kitchen, she installed Nelson Bubble Lamps to help make the space approachable. If that also allows for a nod back to the Herman Miller history that permeates the Workplace Resource culture, all the better.

Dore joined Workplace Resource in the early 1990s, and eventually teamed with Chief Financial Officer Marty Majka to buy the company outright in 2011. She knows as well as anyone the unique place that Herman Miller occupies in the past, present, and future of her industry. But she is quick to point out that her company represents hundreds of other brands, too. "Our goal," she said, "is to find what's best for our client. We really believe that Miller is an incredible option. But there are other wonderful lines that we aspire to do more with because it just makes a better space all around. We get more opportunities when an end user understands we can provide broader solutions."

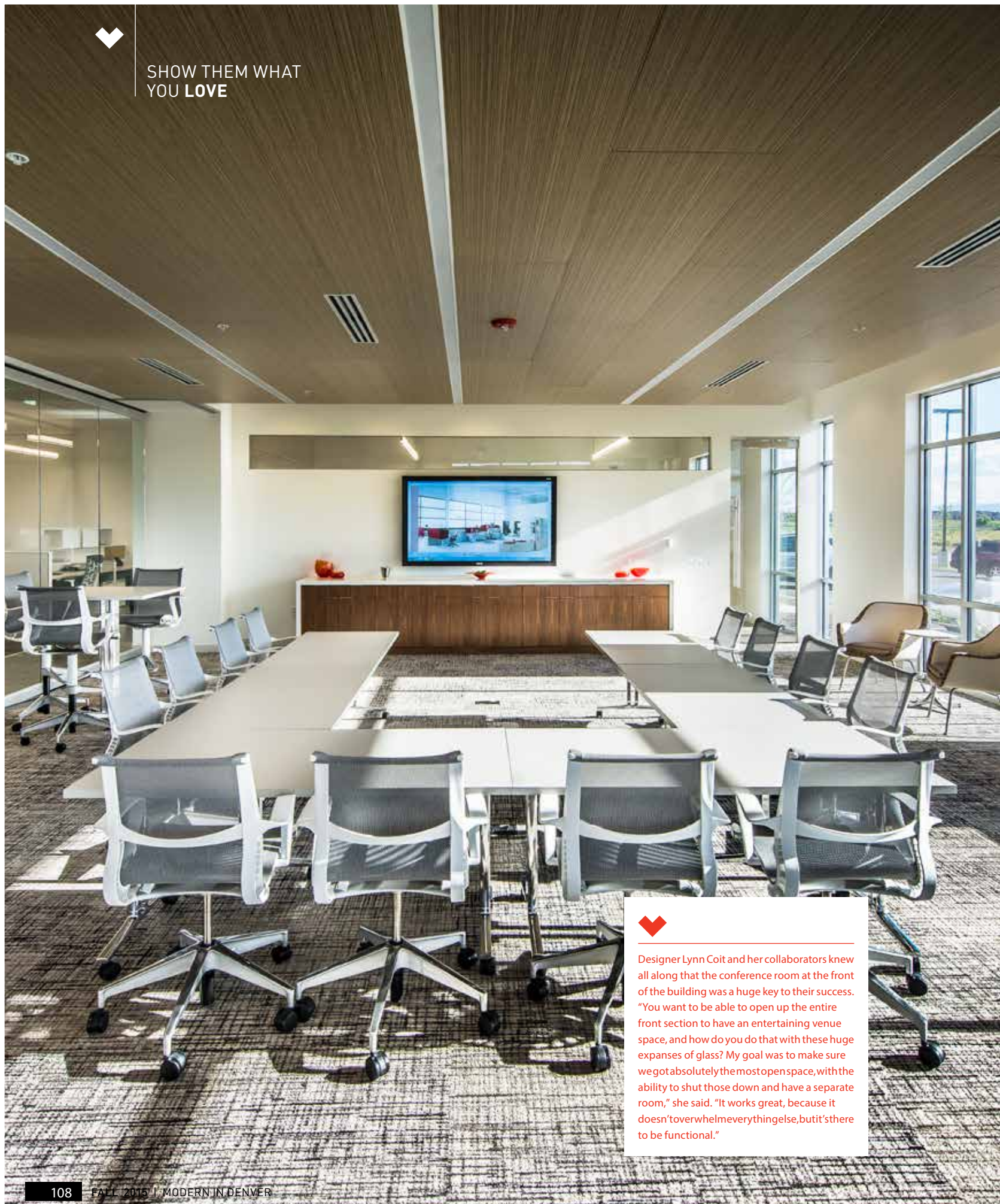
It is precisely this ability to drill straight into a specific challenge while keeping a close eye on the bigger picture that



The new Workplace Resource headquarters predominantly favors free-address seating—meaning that for much of the staff, there is no assigned desk and no door to close behind them. Workers simply plop down wherever they want on any given day. Even those with dedicated workspaces are out in the open, including the President and CEO. Need to make a personal phone call or debrief a colleague? Simply step into one of these private rooms and have a seat at the Nelson Swag Leg Desk.



SHOW THEM WHAT YOU LOVE



Designer Lynn Coit and her collaborators knew all along that the conference room at the front of the building was a huge key to their success. "You want to be able to open up the entire front section to have an entertaining venue space, and how do you do that with these huge expanses of glass? My goal was to make sure we got absolutely the most open space, with the ability to shut those down and have a separate room," she said. "It works great, because it doesn't overwhelm everything else, but it's there to be functional."

BELOW LEFT: The kitchen/breakroom at Workplace Resource is appointed with top-flight appliances, high-end countertops, and, for good measure, Nelson Bubble Lamps. The space was designed to feel warm and approachable in the way a residential kitchen might, and its placement near a high-traffic walkway gives employees a subtle encouragement to step inside and take a load off. **BELOW RIGHT:** Staffers congregate in one of many public touchdown areas to go over one of the few elements of the furniture business that can't effectively be digitized: color swatches.



makes Dore so good at what she does—and so beloved by the peers and employees who speak of her in reverential tones. When she needed new facilities for a growing company, she made a series of shrewd strategic risks. Rather than holding out for a flexible, all-in-one downtown facility that may never come, or moving so far out of town that her customers might not be willing to follow, she opted for an innovative alternative. Just minutes from the site of their former headquarters is a gleaming new Central Park showroom to house both her staff and her warehouse, enabling better workflow and providing clients with an attractive, accessible entry point. To complement that move, she doubled back on a LoDo design studio to facilitate the needs of the local creative community, while also showcasing the best of what Workplace Resource has to offer. "One of the things that I find so interesting is that great brands don't talk about what they make or what they do," said Hall. "They talk about what they love." He was describing Herman Miller. But his insight extends a good deal further than that. ♥

PROJECT CREDITS

- CENTRAL PARK OFFICE**
- ARCHITECTURE/INTERIORS**
Elsy Studios
- GENERAL CONTRACTOR**
RJM Construction
- BRANDING**
3D Identity
- LODO STUDIO**
- ARCHITECTURE/INTERIORS**
BURKETTDESIGN, INC.
Charlie Green Studio
- GENERAL CONTRACTOR**
rand construction*
- MILLWORK**
Woodcraft Unlimited
- BRANDING**
3D Identity
- A/V**
Valhalla Integration



MIDMODMADMEN

VINTAGE MID-CENTURY ADVERTISING HOLDS AN ARTISTIC APPEAL ALL ITS OWN. AND HERE'S A FUN FACT: SOME OF THE GREATEST FURNITURE DESIGNERS OF THE 20TH CENTURY SPENT DECADES CREATING SEMINAL MAGAZINE ADS FOR THEIR OWN PRODUCTS. SO MUCH FOR SPECIALIZATION.

HERMAN MILLER makes furniture. In fact, the Michigan-based company has produced some of the most recognizable furniture in the world, dating back to the early 20th century. But the Herman Miller legacy extends well beyond the bounds of tables or lounge chairs. It's also responsible for some truly groundbreaking advertising, particularly in the 1950s and 1960s.

It was perhaps the single greatest insight of Herman Miller founder D.J. De Pree to hire multifaceted designers—people with a talent for more than just furniture making. When George Nelson was named design director in 1947, it was the first in a series of shrewd personnel decisions whose effects still reverberate. Nelson would soon recommend the hiring of Charles and Ray Eames, and later, all three would voice support for the hiring of Alexander Girard. And while this murderer's row of design legends would each contribute his or her share of enduring design to the Herman Miller brand, responsibilities didn't end there.

Given the lens of intense specialization through which we experience the modern world, it's hard to imagine someone like George Nelson being asked to design furniture and the advertising behind it. But that's exactly what happened. When Nelson joined Herman Miller, he quickly established his own small office in New York, and to his eternal credit—and with the gratitude of design scholars ever since—Nelson added Irving Harper to the team almost immediately. Harper was

WORDS: CHARLIE KEATON

LEFT: This 1952 ad for the Nelson Basic Cabinet series indicates that era's shifting priorities. "You see the Nelson bench but also the components that were offered with it at that time," said Amy Auscherman, Corporate Archivist for Herman Miller. "So this idea of modularity is really great—that you could fit everything in your new, smaller modern home just on this series of really beautiful benches."

CENTER: George Nelson assembled a lush, artfully designed catalog for Herman Miller in 1948. Told that it was too expensive to print, Nelson countered with a bold idea: put it in hardcover and sell it for \$3. The catalog sold out, became a textbook for design students, and generated more revenue for the company that year than the actual furniture. This ad from 1952 promotes the follow-up catalog, which cost \$5—the equivalent of \$44 today.

RIGHT: As with so much of Irving Harper's work, this 1953 ad from *Interiors* magazine is splashed in what came to be known as Herman Miller Red. Asked why he chose this particular color, Harper gave a nuanced, highly technical reason. He liked red.

an industrial designer with experience working on exhibits for the 1939 World's Fair. He also had experience as a draftsman under famed designer Gilbert Rohde and, before that, experience designing department store interiors.

What Harper didn't have was graphic design experience. Nevertheless, his employment agreement called for, among other things, the production of two ads per month. Many of those ads are now considered artistic landmarks in their own right, and some are even part of college curricula. (For good measure, Harper also designed the Herman Miller logo.) Not to be outdone, Charles and Ray Eames opened an office in California, and began creating ads of their own. That geographical distance implies a stark contrast in style, but the Nelson and Eames offices managed to produce two decades' worth of highly complementary work, often designing ads to highlight the other's furniture.

With the help of Corporate Archivist Amy Auscherman, *Modern In Denver* has curated a collection of vintage Herman Miller magazine ads. The publication dates range from the late 1940s to the early 1970s, although the through line is so well-measured, it's not always obvious which ads belong to which years. You may find yourself surprised. And amazed.

NEW molded plastic side chair

- a sculptured shell with a full rounded edge
- molded in glass fiber reinforced plastic, resistant to weather
- attached by rubber shock mounts
- a bright chrome base
- rubber mounted self leveling chrome glides

NEW eames storage units improved and refined to give greater service and pleasure to the customer

- steel cross braces for all panels
- chrome plated structural members
- increased strength of sliding panels
- all drawers provided with limit stops and steel slides
- all hardwood, box-jointed drawers, in two sizes, for all compartments
- chrome plated legs, inset and built to resist thrusts of moving and pushing
- rubber cushioned chrome plated glides

NEW desks

- hygienic-height extension serves with the desk to form an L shaped conference table
- polished chrome legs and feet
- full extension file drawer convenient to storage of important materials

NEW upholstered plastic armchair

- trimly tailored foam rubber pad
- a perimeter lock makes entire pad removable for drycleaning
- a reinforced plastic shell attached by rubber shock mounts
- chrome plated base

in jute and cotton fabric: grey, yellow, red, black, blue

in neoplyde black

herman miller furniture company, zeeland michigan
showrooms: new york, chicago, grand rapids, los angeles

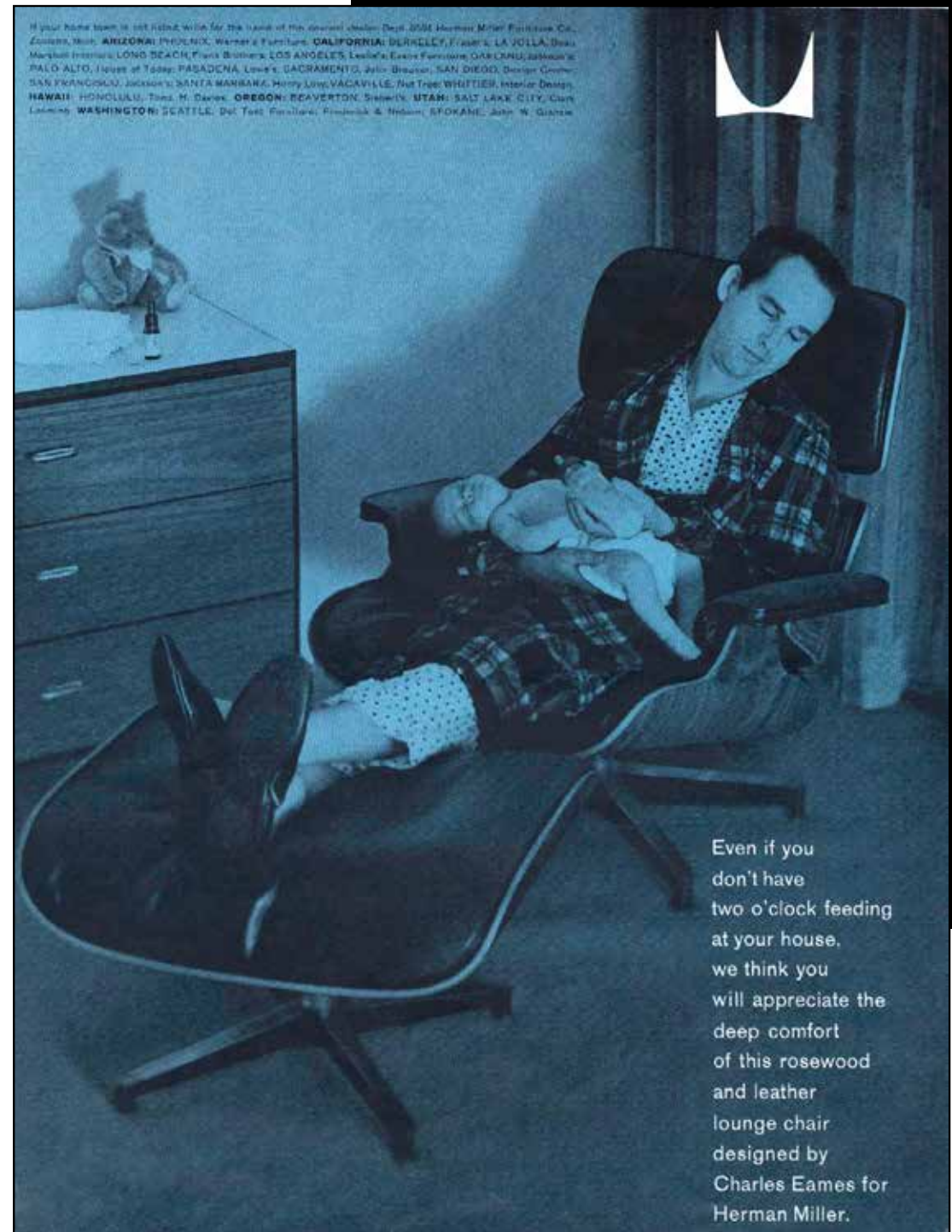
This 1953 ad came from the office of Charles and Ray Eames. Like George Nelson, the Eameses were tasked with creating promotional material to support their designs—a practice that continued until Herman Miller hired its first in-house graphic designer, Steve Frykholm, in 1970. (Frykholm, incidentally, would go on to design the iconic Picnic posters of the '70s.) Here, the Eameses spotlight their beloved shell chair and upholstered armchair alongside a storage unit that Herman Miller still produces, although no longer in this configuration.



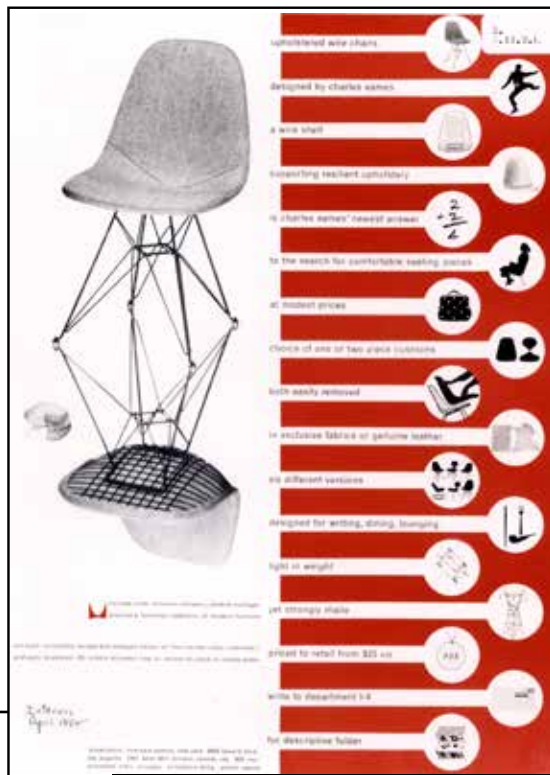
TOP LEFT: The archives at Herman Miller's headquarters in Michigan are extensive and well-maintained, but not entirely complete. The exact designer of this 1956 ad is lost to history, although it almost certainly came from the Nelson office. The Miller logo is used here to draw attention to textiles by Alexander Girard.

ABOVE: By contrast, this 1970 shell chair ad came from the Eameses. It appeared in *Architectural Forum* and *Contract* magazines.

LEFT: When George Nelson was hired by Herman Miller in 1947, he set up the Nelson Office in New York and soon brought on Irving Harper as his director of design. This ad from 1948, featuring a playful riff on an African mask, would have been among Harper's first efforts at crafting advertisements.



"I kind of love that this ad is from 1959," said Corporate Archivist Amy Auscherman. Indeed, the iconic Eames lounge and Nelson storage on display are almost secondary to the ahead-of-its-time image of a father handling overnight parenting duties by himself. Added Auscherman, "I feel like all of these ads have a timeless quality. You could put any of them in a magazine now and nobody would know that they're from the 1940s, '50s, and '60s."



ABOVE: This straightforward 1959 ad came from the Nelson office, but features an Eames chair right alongside the famous Nelson swag leg desk. Note the parallels to the ad on page 113—a similar visual layout, a mix of Eames and Nelson products, and the nearly identical placement of the Herman Miller logo.

LEFT: Perhaps no series of images better illustrates the difference in approach between the Eames and Nelson offices than these four ads. The top two (Eames office, 1952 and 1950, respectively) are visually playful, whereas the bottom two (Nelson office, 1960 and 1952) emphasize a whimsy with copywriting. Amy Auscherman said, "Eames is a little more straightforward, telling you about the product and the components, almost like infographics. Nelson is a little more pictorial, where the furniture is secondary to what they're doing on the page."

MUGSHOTS

Local creatives get collared with their coffee.

We love the way our community serves up a nice warm cup of radical creation. And since fall is a time for piping potatoes—and we're suckers for a good pun—we asked some of our favorite Rocky Mountain roustabouts to line up for a booking with beverages. These aren't your average mean mugs, though. You'll find expressive elements in each cup, from a Polaroid-tinged photo flashback to a secret stash for your looted macaroons. This season, let's get caught in the act of creating something great, and raise a toast to totally transgressive design.



mugs shot by: Jennifer Koskinen



Graeme Nistler, Denver Modern Fence

About: Formerly seen on air and heard on the airwaves, Graeme Nistler traded in the microphone and camera for a hammer and restored two mid-century modern Cliff May homes. "At that time, there wasn't a company that designed and built fences that complemented great architecture, hence Denver Modern Fence was born," he said.

Takes his coffee: "black, like my jaded soulless heart. Kidding. I do take my coffee black though."

Celeb booking number: David Bowie



Dan Sjogren, Sjotime Industries

About: After a history degree, a music degree, and 10 years in web design, Dan Sjogren switched gears, and since 2009, he has been designing and fabricating custom furniture, home accessories, and custom millwork. He and his team are working on custom furniture for a coffee shop on Tennyson and unique pieces for a corporate headquarters in downtown Denver.

Takes his coffee: black and "either very hot or very cold."

Celeb booking number: Johnny Cash



**Elish Warlop
Elish Warlop Design Studio**

About: Five years ago, Elish Warlop left architecture and construction management to pursue her love of making and design. Elish Warlop Design Studio is a firm focusing on the creation of unique lighting and furniture. She recently paired with Design Within Reach for her first design, "Rings of Fire."

Takes her coffee: large, iced, and with a little bit of soy.

Celeb booking number: Jane Fonda



**Brian Patty
Vertical Arts Architecture**

About: Senior Project Manager Brian Patty has a vast background designing many types of buildings in array of different climates ranging from the Midwest to the Front Range and the Rocky Mountains and even beyond to the Andes Mountains of Peru. Vertical Arts is celebrating its 10th anniversary and has offices in Steamboat, Denver, and the Vail Valley.

Takes his coffee: black and "preferably locally roasted, hand ground, and French pressed. Denver's great isn't it?"

Celeb booking number: Al Pacino

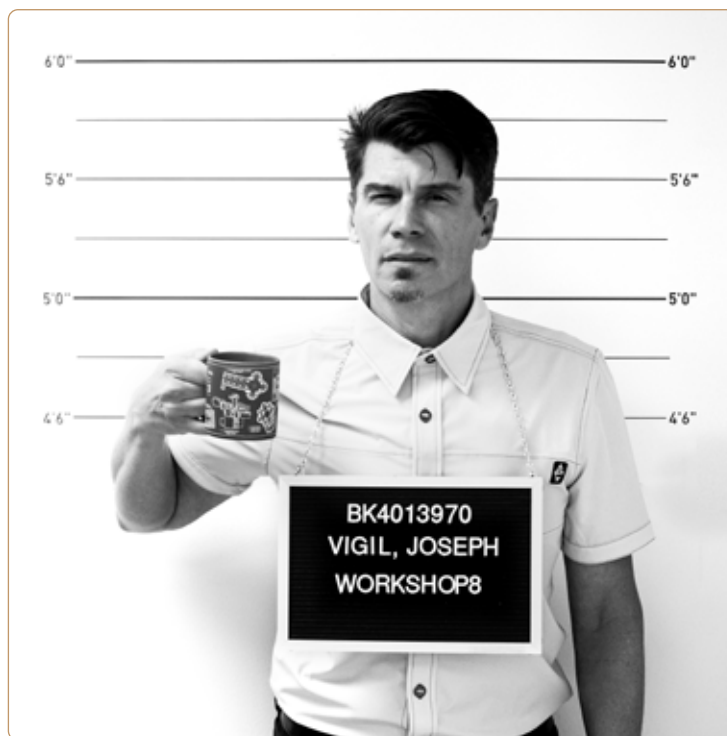


Kate Bailey
Month of Modern

About: President of Annabel Media, Kate Bailey has spent 17 years in life-style media—consulting, editing, writing, public relations, marketing, advertising, and social media. Upcoming projects include Month of Modern in October, and TARRA, a multi-media network dedicated to women in design.

Takes her coffee:
double shot espresso—black

Celeb booking number:
Snoop Dogg

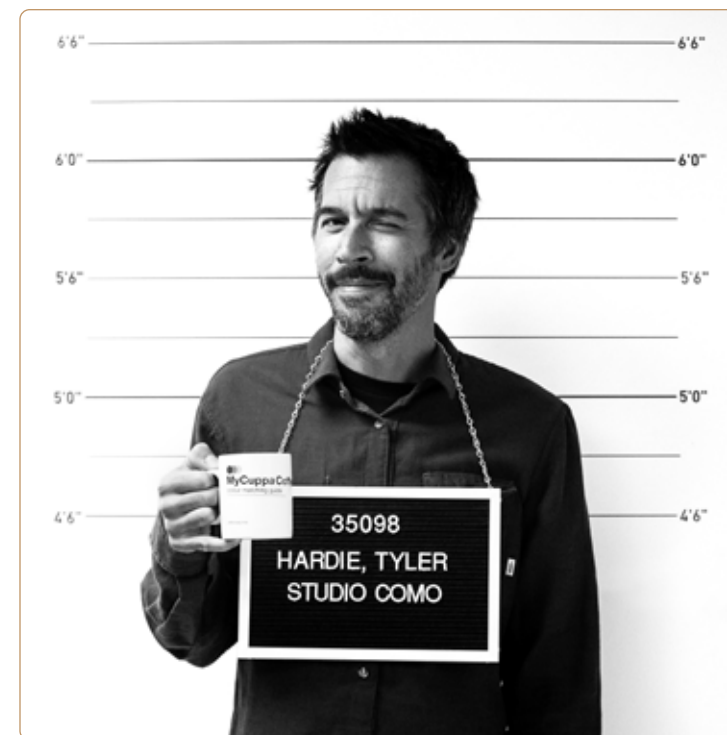


Joseph Vigil
WORKSHOP8

About: Joseph Vigil was born in San Francisco and split his youth there and in Colorado with a year-long stint in Chile while his mother was in the Peace Corps. Being raised around artists and social workers, it was natural for him to grow and focus his work on projects that benefit the public. He and WORKSHOP8 tend to work on projects that are modern, sustainable, and affordable to build.

Takes his coffee:
"No coffee for this mug. I don't touch the stuff! Give me sweet, creamy chai, and I'm a happy boy."

Celeb booking number:
OJ Simpson



Tyler Hardie
Studio Como

About: Creative Director Tyler Hardie is a "content-creating, hot-rod-building, bicycle-riding family man who lives in the city while always dreaming of the wilderness."

Takes his coffee:
black

Celeb booking number:
Mick Jagger



Antonio Romero
Porcelanosa

About: Originally from Spain, Antonio Romero went to law school overseas before working with Porcelanosa in 2009 and moving to the U.S. in 2013. Their first Colorado location opened in 2014, "bringing the latest in interior design finishes to Denver."

Takes his coffee:
"I do my coffee in the morning with a traditional Moka pot. I mix the coffee with some hot milk and add some sugar."

Celeb booking number:
Elvis Presley

THE MUGS

- 1 **Contrast Mug**
+royalcopenhagen.us
- 2 **The Godfathers of Modern Architecture Mug**
+society6.com
- 3 **Captures Great Moments Coffee Mug**
+denydesigns.com
- 4 **Face Mug**
+uncommongoods.com
- 5 **The Great Architecture Mug**
+www.meininger.com
- 6 **My Cuppa Coffee**
+www.pinkcatshop.com
- 7 **Cube Mug**
+cubemug.com



Jennifer Koskinen, Merritt Design Studio

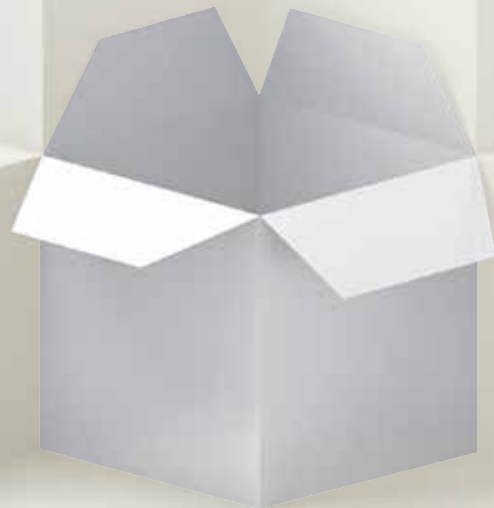
About: Our mugshot photographer Jennifer Koskinen is a design-inspired, natural light portrait photographer and internationally published architectural and theatrical production photographer. A former architectural designer, her work is also informed by the fact that she's a mountain-girl and urban enthusiast, a wanna-be theoretical physicist, an almost 5-year Instagram-aholic (@merrittphoto), and an avid tree-hugger. She has also (and most proudly) been known as "Gabe's mom" for the past 15 years.

Takes her coffee: "often, and with passion. Seriously. Black, foam, steamed milk, dark chocolate, drip, cream, press, au lait ... just leave the sugar out!"

Celeb booking number: Zsa Zsa Gabor



THIRD ANNUAL
WHITE BOX
CHALLENGE



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and your imagination.

What will you create?

Register now to be one of our
25 challenge participants.

Your work will be judged by
a panel of celebrity judges and
unveiled on October 8, 2015.

GRAND UNVEILING

Thursday, October 8, 2015 · 5:00 - 8:00 pm
Decorative Materials Denver

Join Decorative Materials & ASID Colorado over cocktails and
hors d'oeuvres as 25 lucky participants unveil their white box creations!



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SOCIETY OF
INTERIOR
DESIGNERS
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MODERN IN DENVER 

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CENTRALIZE PROJECT COMMUNICATION ✕ TRACK TASKS + BUDGET ALLOCATIONS ✕ SHARE FILES, IDEAS + INSPIRATION



READY, AIM, INSPIRED!

WHAT DO YOU GET WHEN YOU BRING TOGETHER THE COLORADO ARMY NATIONAL GUARD, THE UNITED STATES AIR FORCE ACADEMY, AND AN ICONIC MID-CENTURY ARCHITECTURAL HERITAGE? A CURIOUSLY BEAUTIFUL MILITARY INSTALLATION. ROGER THAT.

When called upon to design a new 63,000-square-foot building in the International Style, standard practice dictates that the architect pay close attention to material selection, the strategic use of rectilinear forms, and the creative deployment of wide-open interiors. As he began working on this project three years ago, Bob Datson was given a few additional directives. His facility needed modular classrooms, a commercial-grade kitchen, and plenty of administrative workspace. Plus, of course, there should be a secure place for all the rifles, pistols,

ammunition, artillery, and night vision goggles.

This job was going to be a little different, because this particular building is the last (and biggest) of five new Readiness Centers constructed throughout Colorado in recent years. Functionally, it is part-time home to approximately 350 soldiers in the Colorado Army National Guard, who descend for one weekend per month and two full weeks in the summer to immerse themselves in drills, education, and training exercises. Aesthetically, it has the good fortune to



Towering two stories high above the great hall, Iron Mike has become something of a mascot for the National Guard soldiers who operate out of the North Colorado Springs Readiness Center. The image is emblazoned across perforated aluminum panels backed with black acoustic fiber—a necessary sound treatment, but also a daily reminder of the call to duty.

WORDS: Charlie Keaton • IMAGES: David Lauer



**READINESS CENTER
PROJECT CREDITS**

CLIENT

Colorado Army National Guard

- LTC Rick Burt, Project Manager
- Justin Skoglund, Construction Manager
- Camelia Vasquez-Marshall, Contracting Officer
- Bob Datson, Chief of Design and Project Management
- COL Nicholas Goddard, Facilities Director
- LTC Brey Hopkins, Infantry Battalion Commander

ARCHITECT

HB&A, LLC

- Gene Leavines, Managing Principal Architect
- Amy Umiyama, Design Principal Architect
- Jeff Finn & Matt Orsillo, Design Team

INTERIOR DESIGNER

Senger Design Group

- Cindy Senger, Design Principal
- Beth Vincent, Designer

GENERAL CONTRACTOR

Roundhouse PBN, LLC

- Ken Harris, CEO
- Andy Shetter, Project Manager
- Randy McAlexander, Area Manager

STRUCTURAL ENGINEER

MEP

- Leo A. Daly

CIVIL ENGINEER

Farnsworth Group

LANDSCAPE ARCHITECT

Thomas & Thomas



The Readiness Center is situated on prime real estate, which has belonged to the nearby Air Force Academy for decades. In keeping with the Academy's iconic architectural design, this building was conceived in the International Style by the Colorado Army National Guard and local firm HB&A. The front doors give way to a spacious great hall, where Iron Mike keeps watch around the clock.



Not many military installations can claim LEED Platinum certification. But thanks to a bevy of sustainable design choices, including geothermal heat pump, transpired solar collectors, and loads of automated controls for both heat and light, this facility is one of them.



reside on the north side of Colorado Springs, situated on property close enough to the Air Force Academy that it owns the land, thus leading to a cooperative Army-Air Force partnership that would, in its own way, greatly influence the look and feel of the finished product.

Datson is the Chief of Design and Construction at the Colorado Department of Military and Veterans Affairs, which means that he oversees, among other things, the creation of these Readiness Centers. Working in conjunction with local firms HB&A and Senger Design Group—not to mention senior military leadership—Datson brought to this project a distinct International flair to match the world-famous architecture of the nearby Academy. In fact, it

From bathrooms to administrative offices, there is very little to distinguish the Readiness Center from a Fortune 500 company or a high-end modern hotel. The locker rooms were specifically designed to allow soldiers to sit down, slip off their rucksacks, and slide them directly into the locker behind. It sounds simple, but this clever flourish is expected to save the National Guard tens of thousands of dollars in lost equipment each year.



Just a few miles north of the Readiness Center sits a treasure trove of mid-century modern architecture on the campus of the U.S. Air Force Academy. That includes Sijan Hall, one of two massive dormitories built in a three-up, three-down style. The yellow tile walls—which are actually fractured glass imported from Murano, Italy—mark the plaza level, where everything is either tile or clear glass. The two levels above that are smoked glass, and the two levels below (plus an open lower level) help reduce the massing and the scale of the building.

hardly looks like a military installation at all. “In terms of conceptual design, we were given a group of pieces, such as classrooms, drill halls, supply cages, administrative areas, and so forth, and we were given this group of functions that we have to comply with,” said Datson. “But there are many ways to lay them out.”

What they settled on was a slender, elongated building that makes good use of the property’s strong east-west orientation. This setup also allows for a more lineal organization in the overall building design, which suits the compartmentalized nature of the work, while also maximizing the natural contours of the topography.

“Circulation-wise, it was a little more difficult, but you could see from the get-go that a strong International Style building could come from this kind of a linear layout,” he said.

Inside, the front door opens to a spacious great hall framed by towering ceilings and polished concrete

In the mid 1950s, when architect Walter Netsch first began making plans to build a military campus on what had been 18,500 acres of ranch land, he placed high value in creating buildings that symbolized the nature they inhabited. Harmon Hall features red tile walls, meant to represent the sun. The yellow tile of Sijan Hall represents the grasses on the plains just east of the Academy. And elsewhere on campus, you'll find blue tiles, symbolic of the skies above. "On a warm, clear day you can understand why those three elements of nature are important to the site," said Duane Boyle, Campus Architect and Deputy Director of Installations. "Plus, they're also the Bauhaus colors."

floors. The main level serves a number of pragmatic National Guard needs, from a weapons vault to a drill hall, though each is handled with a deft touch not generally associated with military facilities—large white columns add a touch of mid-century modernism, for instance. A Wi-Fi bar in the front commons rests at the feet of Iron Mike, a two-story soldier emblazoned across perforated aluminum panels backed with a black acoustic fiber. Unofficially, he provides the aesthetic heart of the facility and, as an enduring mascot for the U.S. Army, is perfectly positioned to inspire the infantry battalion stationed here since doors opened last October. He also serves as a bridge, tying together the main level and a second

floor, which is comprised mainly of administrative offices, conference rooms, and medical facilities. Still more impressive is the ability to marry both form and function with honest-to-goodness sustainability. The North Colorado Springs Readiness Center is certified LEED Platinum, thanks in part to progressive flourishes like a geothermal heat pump, translucent roof panels, a building automation system, and transpired solar collectors. These features are complemented by the clever utilization of natural daylight throughout the building; classrooms face north and are equipped with an automatic dimming system, and each administrative office sports

occupancy sensors that cut lights in empty rooms. Well-placed windows flood natural light so ubiquitously that daytime visitors might not notice the sparse need for artificial overhead lighting. If this facility has achieved the dual goals of efficiency and aesthetically pleasing envelope, partial and indirect credit must also belong to Walter Netsch and the legendary firm of Skidmore, Owings & Merrill (SOM). When Netsch and his colleagues designed the nearby Air Force Academy campus in the 1950s and 1960s, they did so in bold, modern strokes that have endured. Of particular renown are the Dining Hall, Vandenberg Hall, and especially the Cadet Chapel





During the Academy's design phase, architect Walter Netsch traveled to Europe seeking influence from some of the world's greatest cathedrals. At Chartres, he made note of the flying buttresses. At St. Francis of Assisi, he saw an example of multiple chapels integrated into one building. Notre Dame was instructive for its height, and in fact, from the plaza to the top of the spires, the Cadet Chapel is exactly the same height as Notre Dame. Today, people travel from all over the world to visit Netsch's chapel, just as he traveled to Europe more than 50 years ago.



(although the firm planned and designed the entirety of the campus at that time). Standing 150 feet, the chapel is enclosed at the upper level by 17 glass and aluminum spires, which are composed of 100 tetrahedrons each. It has been a tourist attraction for decades and won the AIA National 25 Year Award in 1996.

Displaying vision well beyond the drafting table, SOM foresaw suburban sprawl on the north side of Colorado Springs and sagely advised the United States Air Force to purchase as much land bordering their new academy as possible. That land had been hotly in demand for years, as it now borders a popular shopping center and several residential communities, but there were no plans to develop it until the National Guard came calling. This seemed a perfect place

for the North Colorado Springs Readiness Center, but moving ahead only made sense if the building reinforced the International Style for which the Academy is so well known.

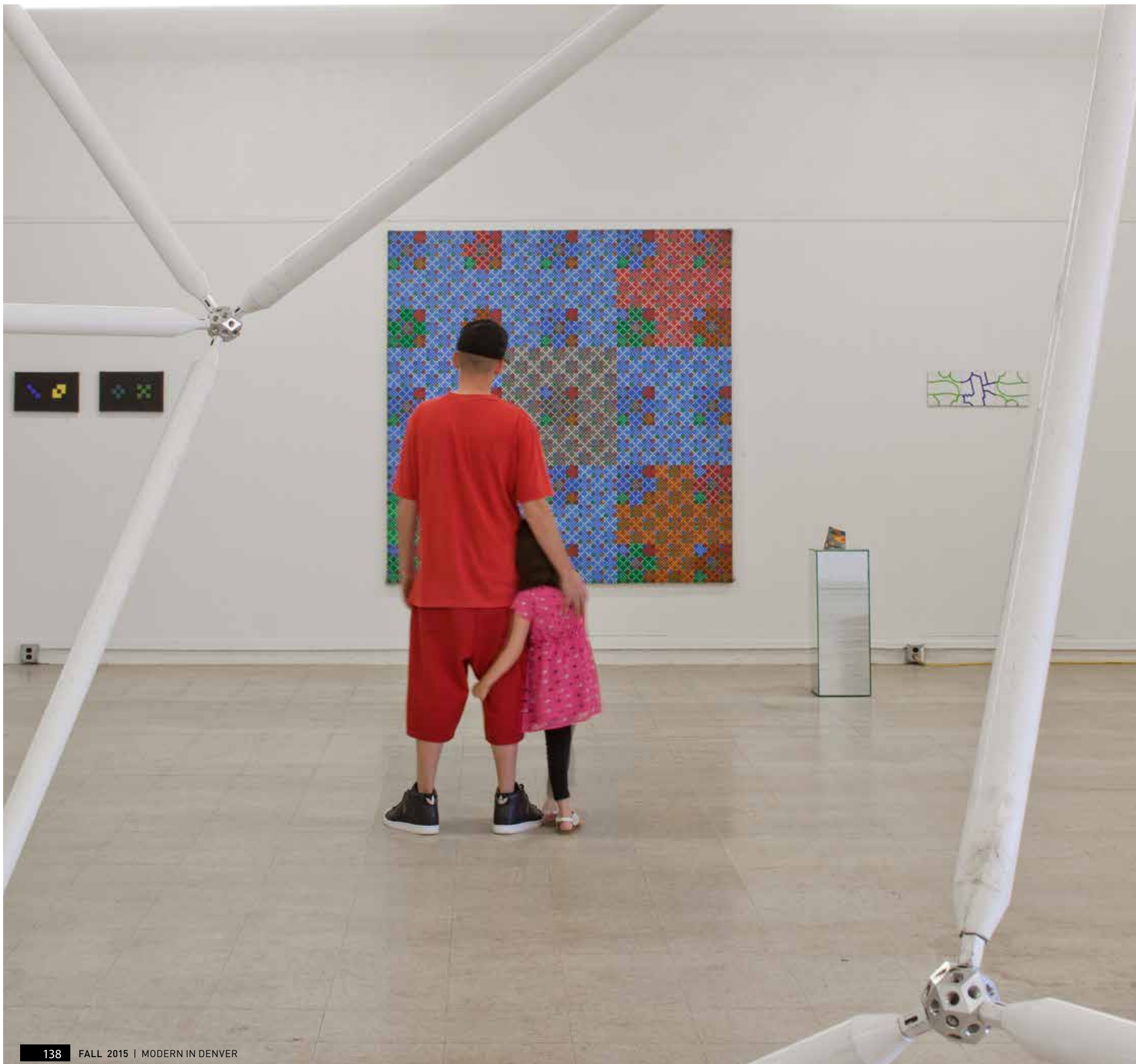
Datson was happy to comply, and in the execution of this plan, he tapped design firms already invested in the community: HB&A for the architecture and engineering and Senger for the interiors. "We believe in going out to local Colorado firms as best we can, and we've been successful with that approach," said Datson. "We get dedicated service and people who believe in the axiom that you may drive your grandchildren by this building someday. So we benefit from keeping the dollars local, and we benefit from getting that local 'ownership' from our partners."

Not so long ago, when the nomenclature was a little

more direct, these facilities were called Armories. In small towns, they often doubled as community centers, hosting Friday night dances and youth basketball games. The world has changed since then, but the Colorado Army National Guard has a vision for bringing the local community back into the fold. New Readiness Centers in Fort Lupton, Alamosa, Windsor, and Grand Junction have already begun hosting events, including weddings, and the hope is that this facility will, too. It was certainly designed and built with an eye toward maximum efficiency for the soldiers who spend their days and weekends here—but also with a thoughtful aesthetic grandeur that blends seamlessly into the iconic architecture of the Air Force Academy just a few miles up the road. And, with any luck, it may soon draw the neighbors in, as well. ●

Faced with the challenge of converting untamed ranch land into a campus with 600 miles of utilities, 170 miles of roads, and millions of square feet of facility space—and doing it all in a very short time—Walter Netsch needed a module. That module was a seven-foot grid, which he laid out over the entire mesa. It became the basis for spacing between buildings and landscape features. It could expand to 28 feet for column spacing. It could break down to three-and-a-half feet, which is the joint spacing on the granite walls. It could be reduced further to one foot nine inches, which is the size of each marble paver in the plaza. This geometric precision also provided the perfect complement to Netsch's International Modernist architectural designs, enhancing the effect of the Cadet Chapel (bottom left), the Arnold Hall student center (top left), and Fairchild Hall (top right), which houses the library.





BIG ARTsmall town

THEY AREN'T THE FIRST NEW YORK ARTISTS TO HEAD WEST IN SEARCH OF NEW OPPORTUNITIES. BUT BRENDT BERGER AND MARIA COCCHIARELLI-BERGER TOOK A BOLD LEAP WHEN THEY PACKED UP THEIR COLLECTION AND MOVED TO TINY WALSENBURG, COLORADO. NEARLY A DECADE LATER, THEIR MUSEUM OF FRIENDS IS THRIVING.

WORDS + IMAGES: RON POLLARD



ABOUT 165 MILES SOUTH OF DENVER, JUST OFF I-25, LIES WALSENBURG, COLORADO. THE SMALL TOWN AFFORDS DENVERITES HEADED TO SANTA FE OR TAOS THE OPPORTUNITY TO FILL THEIR GAS TANKS, TAKE A REST, OR PAY A VISIT TO A CUTTING-EDGE CONTEMPORARY ART MUSEUM—THAT'S RIGHT, A CONTEMPORARY ART MUSEUM.

The Museum of Friends is the brainchild of Brendt Berger and Maria Cocchiarelli-Berger, Manhattan expat artists who moved themselves and their extensive art collection to Walsenburg nearly 10 years ago. They purchased a building smack dab in the middle of town. Their mission: to bring art and culture to Walsenburg, the county seat of Huerfano County, population 6,711.

Of course, the first question that any logical person would ask is: Why? Why set up a museum somewhere so remote and so sparsely populated? The answer is pretty simple—they love the

place. "There are five communes in Huerfano Valley and two Buddhist communities; it's a very rich environment," said Brendt. "There's always something going on." The couple met in the late 1980s in Brooklyn while in a show together at an alternative gallery in Red Hook. After heading separate ways across the country, they reconnected in New York and married. "Maria hadn't been out here before," Brendt said about Walsenburg. "I came out and bought this building with the idea of doing this museum with the knowledge that Maria had a lot of experience with museums, so I thought it would be a good thing."

The two have long and varied backgrounds as productive artists, art educators, and curators. Maria was former curator for the Mark di Suvero Foundation and the University of Wyoming art department, and she was the director of education at the Kansas City Art Institute and Queens College in New York. Brendt was an early participant in the Libre artists community in southern Colorado and a similar community in Maine. He taught for many years from Mexico to New York and was a member of San

Francisco's Breakfast Group—a collection of well-known artists in the Bay Area.

After years of involvement in various roles within the arts community, the duo amassed a large collection of artworks from their artist friends and colleagues—but not just any friends and colleagues: Dean Fleming, Dennis Oppenheim, Mark di Suvero, Jaune Quick-to-See Smith, Camille Seaman, Richard Mock, Dan Christensen, Jason Crum, Darryl Hughto, Larry Zox, Linda Fleming, Walter Darby Bannard, Numyi Lee, Will Barnet, Roberto Juarez, Peter Gourfain, Fairfield Porter, Peregrine Honig, and so many others. The collection of art created by friends fills the second floor of their museum, while the main floor is used for rotating exhibits.

This idea of theirs, to share the collection they've amassed through gifts and trades with artist friends, is not anything new—it's been done throughout the years. Maria explained that early museums were often family collections that the collectors wanted to share. "It seems like art has become a commodity in our culture, more and more so every year," she said, "What we are doing here with this museum is showing that the importance of art is not so much a commodity, but it's a gift value. The real value of art is a personal exchange. It can not be a commodity."

Maria conducts regular outreach programs with kids and adults in the community, including a school tour program, Toddler Tuesdays, and other art programs to convey the importance of arts in education. "There is ritual and communication involved in the making of art," she said. "The artwork builds a relationship with the community, which is why it is so integral to have openness and access. It's an idealistic model of what we would like a museum to be—this could be replicated through every city."

Through grants like the Small Step Award, the museum is able to stay funded. "We're very grateful for that," said Maria, "but we're limited by our small size and operating budget." Yet she remains steadfast in her commitment to the museum, the community, and work of their friends. "I believe art transforms," she said. And for Walsenburg, it has.



ABOVE: Visiting the Museum of Friends, you'll be greeted by the museum staff, a crew of local art enthusiasts, and community-minded volunteers. **BELOW:** Founders Brendt Berger and Maria Cocchiarelli-Berger—entwined in art—stand in one of the museum's current displays, a giant zome structure lent by Paul Hildebrandt, who designed the structure in a quest to develop alternative housing structures.

“THERE IS RITUAL AND COMMUNICATION INVOLVED IN THE MAKING OF ART. THE ARTWORK BUILDS A RELATIONSHIP WITH THE COMMUNITY, WHICH IS WHY IT IS SO INTEGRAL TO HAVE OPENNESS AND ACCESS. IT’S AN IDEALISTIC MODEL OF WHAT WE WOULD LIKE A MUSEUM TO BE—THIS COULD BE REPLICATED THROUGH EVERY CITY.”

-MARIA COCCHIARELLI-BERGER, MUSEUM OF FRIENDS CO-FOUNDER



In the foreground, on a glass pedestal sits a small sculpture by Drop City artist Clark Richert. The large cardboard construction is by another Drop City founder and artist Richard Kallweit. The Criss-Cross exhibit, which features a number of Drop City artists, runs through October 15.

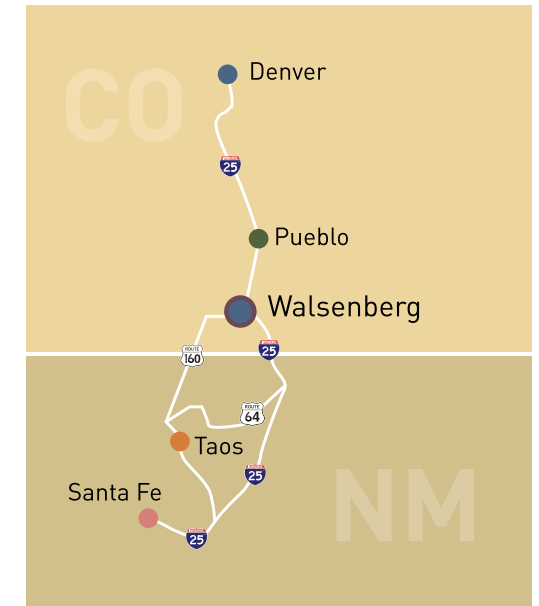
MUSEUM OF FRIENDS

109 East 6th Street
Walsenburg, CO

Hours:
Tuesday-Saturday,
noon to 5 p.m.

museumoffriends.org

AN ART ADVENTURE



ROAD TRIP

In addition to being en route to Santa Fe and Taos, there is plenty to explore around Walsenburg in southern Colorado, from nature to architecture.

On the way down I-25, stop at the SOM-designed Air Force Academy Cadet Chapel (see p. 134), the most lauded piece of architecture in Colorado Springs. Also in the Springs are several works designed by Elizabeth Wright Ingraham, granddaughter to Frank Lloyd Wright. In addition to many modern residential projects, she designed the Vista Grande Community Church and the expansion of the Fountain branch of the Pikes Peak Library District.

Continuing south, Pueblo is home to the Pueblo Creative Corridor, just one of 12 certified arts districts in the state. Enjoy galleries, museums, and street sculptures in the corridor, which is comprised of three areas: Downtown Main Street, Union Avenue Historic District, and the Mesa Junction. The Robert Hoag Rawlings Public Library is a noteworthy architectural stop in Pueblo, with a three-story bridge and a cantilevered 45-foot trellis. Pueblo is also a go-to for mountain biking when the weather begins to cool.

For more outdoor adventures, the Spanish Peaks are about 35 miles southwest of Walsenburg, tucked in the San Isabel National Forest, and Colorado’s Highway of Legends Scenic and Historic Byway begins in Walsenburg. But no trip south is complete without a visit to the Great Sand Dunes. Although 90 minutes out of town, it’s well worth the trek. And for an off-beat architectural treat, Bishop Castle is less than an hour away. While not modern, it’s a project to be appreciated. Since 1969, Jim Bishop has single-handedly built the castle—no architects, engineers, or contractors. He hauled rock from highway ditches, used railroad ties to form the arches, hand-dug 12-foot deep holes for the foundations, and built scaffolding as he went—quite a royal feat.



The galleries housed on the museum’s second floor contains works by internationally recognized artists such as Christo, Mark di Suvero, and Dennis Oppenheim. The vast collection is full of hidden gems by lesser known artists. A visit to the second floor galleries of the Museum of Friends will leave any visitor with a sense that collecting art is not about buying a name-brand piece but about the love for the intrinsic value of human expression.



Museum of Friends co-founder Maria Cocchiarelli-Berger believes that arts education can help us understand and analyze the world around us. She holds weekly classes for children in the community, encouraging them to engage with materials and express their natural curiosity and creativity.



FUEL UP

HORSEPOWER—IT'S NOT THE TERM YOU'D TYPICALLY ASSOCIATE WITH A KITCHEN. HOWEVER, THANKS TO THE COLLABORATION BETWEEN PORSCHE DESIGN STUDIO AND POGGENPOHL ON THEIR AWARD-WINNING P'7350, ENGINEERING EXCELLENCE TRANSCENDS TRADITIONAL DEFINITIONS. BUT WHAT DROVE THESE TWO ICONIC BRANDS TO COME TOGETHER? WHAT'S UNDER THE HOOD? AND, MOST IMPORTANTLY, HOW DOES IT HANDLE? WE SPENT SOME TIME WITH THE P'7350 AT STUDIO 2B IN RINO TO FIND OUT. IF YOU'VE EVER WANTED TO TEST-DRIVE OF A KITCHEN THAT GOES FROM ZERO TO BREAKFAST IN THREE SECONDS FLAT, NOW'S YOUR CHANCE.

WORDS: Cory Phare • IMAGES: James Florio & Kyler Deutmeyer

“IF YOU ANALYZE THE FUNCTION OF AN OBJECT, ITS FORM OFTEN BECOMES OBVIOUS.”

THESE WORDS BY PROFESSOR FERDINAND ALEXANDER PORSCHE HAVE UNDERSCORED THE PORSCHE DESIGN STUDIO PHILOSOPHY SINCE ITS FOUNDING IN GERMANY IN 1972. WITH LONG-STANDING EXPERIENCE IN HOME APPLIANCES AND FURNITURE, THE STUDIO CARRIES THE PORSCHE REPUTATION FOR PERFORMANCE WELL BEYOND THE GARAGE. IT SHOULD SURPRISE NO ONE, THEN, THAT PROVOCATIVE DESIGN, INNOVATIVE FUNCTIONALITY, AND MATERIAL EXCELLENCE TRANPOSE MELLIFLUOUSLY TO THE KITCHENS OF FELLOW GERMAN HIGH-END MANUFACTURER POGGENPOHL. ESTABLISHED IN 1892, POGGENPOHL IS NOT ONLY THE OLDEST FURNITURE BRAND IN GERMANY, BUT IT'S ALSO A LEGACY COMPANY WITH AN ELITE INTERNATIONAL REPUTATION. THE RESULTING COLLABORATION IS THE 2015 RED DOT AWARD-WINNING P'7350, AN AERODYNAMIC UPGRADE TO THE STOCK COOKING EXPERIENCE.

Food prep, however, is just one part of the Porsche/Poggenpohl recipe, according to Studio 2b owners Samantha and Allen Bales. The design philosophy is one of integration, defying conventional distinctions between cooking, eating, and living spaces. Precise to personal specifications, it's hard not to feel an unencumbered undercurrent of movement stepping inside the P'7350. Like strapping into a 911, everything is exactly where it should be, optimized for function. "It's the idea of the 'fitted kitchen'—customizing components to the space and to the individual," said Samantha. "It should look and be fit to the person, as they're the one working and living there every day."

This resulting "design for life," as Poggenpohl describes it, results in signature elements such as a lowered cooktop flush with the attached dining table. Eye-catching for its unconventional height, it quickly becomes obvious that the lower setup accentuates both the plane of vision into cookware directly below and economizes the distance arms need to travel to reduce your roux. Separated from the attached dining table by an elegant transparent glass top (reminiscent of an infinity pool's edge,) the cook is in good company by always being part of it. The interplay of organic and machined acuity gives a livability and warmth, customizable with the neutral-tone surface options. "We've heard from many clients who love the integration of the solid oak table into the kitchen," said Samantha. "It's a great mix of organic texture with the overall sleekness."

This sleek chic is a continuation of Porsche and Poggenpohl's 2008-lauded, limited-edition P'7340, with the newest iteration adding the dining space and unique mitering to serve as signature components of the space. Horizontal and vertical line interplay is the predominant aesthetic, found in simple but powerful fligree and finish. Anodized aluminum boxes are topped with durable satinized glass countertops, which resist fingerprints and offer

quick cleanup. Proprietary components include 45-degree angle edges on cabinet doors, which make aerodynamic flush closures befitting of a Porsche. Another defining component unique to the partnership is the descending blades above the sink, a single piece of stainless steel-effect brushed aluminum that creates depth. Outfitted with LEDs, it's adjustable to differing light warmth effects.

Other innovative components have quite literally set standards—the metal drawer designed specifically for the Porsche project was so integral that Poggenpohl now uses it in all of its lines. "The drawers are so strong, you can stand in them," said Samantha. Unless you're already outfitted with the P'7350, this test—like a stunt drive—is probably best not tried at home. A bottom-based glide system goes beyond the standard soft-close, allowing for optimized internal storage space. Aluminum and walnut dividers create customized configurations great for glasses and pans, and the magnetic knife holder keeps cutlery sharply aligned. The extremely thin profile belies the strength and durability of the drawers; you might not think of stocking your entire bar within one, but as Studio 2b demonstrated, that's the kind of high-performance you can expect from this kitchen (and really the only time it's okay to have a drink before jumping into a Porsche).

Another noteworthy element is conspicuously absent: handles. Push-open appliances and cabinets featuring Blum lift systems operate without added visual interruption. Flush linearity of the layout is complemented by Gaggenau appliances integrated by Studio 2b, resulting in smooth, fluid aesthetic movement throughout the space, from drawer to dishwasher. The one notable caveat is the refrigerator and freezer handle created exclusively for the P'7350. Solid metal and horizontally aligned, the placement reduces arm movement needed to open the door to a minimum, in addition to accentuating the overall dedication to delicate lines. It's this interplay that evokes a visceral reaction from showroom attendees, said Allen. "The technical proficiency

This resulting "design for life," as Poggenpohl describes it, results in signature elements such as a lowered cooktop flush with the attached dining table. Eye-catching for its unconventional height, it quickly becomes obvious that the lower setup accentuates both the plane of vision into cookware directly below and economizes the distance arms need to travel to reduce your roux.

has a tactile element to the surfaces and tops," he said. "People want to touch the textures, much more so than typical composite or granite surfaces."

Quality components make a quality kitchen, but cannot do so alone—the artisanship is in the arrangement. That's why it makes perfect sense for two distinct design icons to come together in the P'7350. The orchestration of livability hearkens back to the effective marriage of form defined by function found in the Porsche Design philosophy and Poggenpohl's track record of excellence. Or as Samantha stated, "a beautiful car you can't drive is just a piece of art." Thankfully that's not the case in the P'7350, which marries form, function—and horsepower—in a kitchen design that really cooks.



Form and function commingle as the boundary between kitchen and living space are eradicated in the in the P'7350. The elegant but sturdy glass top provides transparent separation between workspace and dining area, contrasting the solid anodized aluminum box with the organic livability of the extended New Zealand pine table. As a backdrop, the sleek cabinets are outfitted with descending blades and adjustable LED shelf lighting proprietary to Porsche.



OPPOSITE TOP: The lowered Gaggenau cooktop keeps with the contours of kitchen/living hybridization. In addition to extending the lines of the pine dining element and creating space for plating, it proves to be surprisingly ergonomic—there's no need to lean to view a pot's contents or lift elbows to stir sauce.

OPPOSITE BOTTOM: Complementary contrast comes stock in the P'7350 components. Satinized glass countertops provide extraordinary livability, resisting prints and allowing effortless cleanup. Customized storage systems are outfitted with high quality walnut and aluminum interior divisions, and maximize storage space with drawer guides efficiently tucked underneath.

TOP LEFT: With precise concentration on lines, the detail leads the strength of design signature to the Porsche brand. Horizontal meets vertical, thanks to industrial mitring, produced by state-of-the-art Poggenpohl engineering. The result is creative tension rooted in dynamic movement, unique to the P'7350.

BOTTOM LEFT: More than just storage for spoons, the Porsche drawers can be souped up to include magnetic knife holders and customized to content with movable aluminum. The resulting layout is often an unexpected use of space—glasses and pans can be stored on an angle, further redefining what a kitchen can be.

TOP RIGHT: Outfitted with one-touch Blum lift systems, the high quality grey walnut cabinet here is one of four finishes available for palette and texture customization. The 45-degree angle design on the cabinet edges provide a flush, smooth closure and are proprietary to the Porsche design.



COMFORT, UNCOMPROMISED

While many lounge spaces look comfortable, they often provide little ergonomic support. Until now. Meet the Brody WorkLounge from Steelcase—an ergonomic workstation solution offering comfort, power, personal storage, and lighting. Designed for focused task work, the WorkLounge offers an adjustable, personal work surface that holds technology at eye level, reducing neck and shoulder strain. What's more? Arms are supported for keying, reducing strain on shoulders, and legs are supported while reclining, reducing strain on hips. The WorkLounge optimizes real estate by delivering a work space in an efficient footprint—and we like that it's easy on the eyes, too.

NEW WORK WORKNEW

AT MODERN IN DENVER, WE BELIEVE THAT GOOD DESIGN HAS A POSITIVE AND MEANINGFUL IMPACT ON OUR LIVES—AND THAT PHILOSOPHY EXTENDS BEYOND THE HOME. AFTER ALL, MUCH OF OUR TIME IS SPENT IN THE WORKPLACE, AND GOOD DESIGN IS GOOD FOR BUSINESS.

While the open vs. closed office debate carries on, one thing's for sure: There are certain office pieces that, well, work. So we looked to NeoCon—the commercial interiors industry's signature event—to find out what's trending, what's timeless, and what's taking over offices today. From seating to sound panels, we've filled the next few pages with office highlights—all filtered through our design lens, of course.

WORDS: Amy Phare



FORM MEETS FUNCTION

With its reinforced plastic seat and backrest, chromed steel frame, with or without armrests and upholstery, the LINEAR chair is ideal for use in the office, waiting rooms, or meeting rooms. LINEAR, from Treplus (the new design department of Italian manufacturer 3P Plast Srl), is stackable up to 45 chairs high, maximizing space. It is available in seven colors—and even more with high-volume orders.

A NEW TAKE ON THE TÊTE-À-TÊTE

Meeting rooms at a premium? Welcome to the smallest space around—the love seat designed by PearsonLloyd for Teknion. Whether simply a novel design or the greatest invention to make meetings more efficient, one thing's for sure: The love seat is as close you can get to a co-worker without HR having to get involved, as Teknion's design director said to PearsonLloyd Director and Co-Founder Tom Lloyd.



LAPTOP LOUNGE

Aluminum and steel, the BINK Mobile Media Table is the perfect companion, whether at your workstation, home office, or outdoor work patio. With a soft, contoured shape, BINK creates a comfortable workspace for a laptop or tablet—and converts to the perfect happy hour resting spot for your favorite libation.

STASH WITH PANACHE

The residential feel is still trending in the workplace, and with Stash Desk from Blu Dot, you'll feel right at home. Available in four colors and either ash or walnut, the Stash Desk is friendly for both righties and lefties: the pencil drawer can be assembled to either side.

TIMELESS BEAUTY

Taking home the HIP Award at NeoCon, the Eames Molded Stool from Herman Miller represents the Eameses' process of continually pushing the boundaries of what a single-shell chair could be. A classic for both the office and home, this iteration of the shell chair demonstrates its timelessness, fitting freshly into today's trending residential office.



CREATIVE CONFERENCING

Winning NeoCon's Gold Award for best conference seating, the Flex Executive collection from Andreu World offers quite the flexibility: conference chairs and armchairs are available in three backrest versions: low, intermediate, and high. If that weren't enough, two versions of lounge chairs, with two distinct backrest heights, complete the collection. Additional options include the back finished in walnut veneer.



ONE DESK FITS ALL

Last year, adjustable height desks were the big trend, and this year, Knoll took it to another level with the Pixel. Whether grouped or freestanding, flipped or fixed, nested or folded, the Pixel Collection solves the long list of workspace demands. Designed to meet the needs of multiple tasks and audiences, Pixel by Marc Krusin is a collection of flexible, architecturally inspired tables designed so you can think, learn, and work with ease.

GOODBYE, PANELS!

Bahn is a new furniture system from Watson designed for dynamic office environments that promote heads-down focus and team interaction. We love that Bahn offers electrically adjustable tables, functional storage, and panel-free power delivery—all with a simple kit of parts.



CURVES AHEAD

Life isn't lived flat, so why is our technology? Say hello to the SonicWall Smart Curved, a movable stand-alone wall with integrated technology such as a curved LED-monitor or up to 78-inch touch screens and wireless-communication modules. From CP Furniture Systems Inc., the receiver and control technology are integrated into the product.



GETTING AWAY

Is your open office concept too open? The KI Connection Zone Privacy Booth's contoured, symmetrical design provides advanced acoustical qualities, reducing peripheral views and external noise. And for when you're done disconnecting: Its swivel base gives 360-degree access and mobility to engage with others.

ENTER THE VOID

In cutting out big holes, one can create voids in the office plan, a solution called Oblivion from Koleksiyon, a conical shape providing many structural advantages apart from an aesthetic statement. Since all vertical posts and brackets holding horizontal surfaces point to the central point of the structure, all vertical surfaces support the horizontal ones and vice versa—and that means that all shelves, desktops, etc. are suspended sans leg supports.



SOUND OF SILENCE

It's not just a color statement—Snowsound IN Acoustic Panels seamlessly integrate with drop ceiling grids to provide superior sound absorption and deter unwanted noise. Depending on color choice, the lightweight panels can blend into the surroundings or become a noticeable design feature in the space.



DIVIDE AND CONQUER

Do you need privacy, quiet, or protection? The BuzziCactus from BuzziSpace is the most playful room divider that combines no less than three factors: sound insulation, design, and a surface you can stick pins onto. Thanks to the striking shape and color of the plant, you can make a statement at home or at the office.



MID-CENTURY STUDIO

Like West Elm for your home? Then you'll love the Mid-Century line from its new Workspace collection. The warm walnut finish, tapered solid wood legs, and bronze-finished hardware make it mid-century down to the last detail. Designed for collaboration and concentration, these benching systems allow for a balance of time alone and teamwork.



ARCHITECTURAL ARCH

Hand-built by Goebel & Co., the Opus Bench makes up a 60-degree arch, which can be used singularly or in series—indoor or out. Great for waiting areas or shared office spaces, Opus is fabricated in steel and hardwood.

THE MATTRESS INDUSTRY



UNCOILED

FOR AN INDUSTRY THAT HAS LONG BEEN SHROUDED IN SECRECY,
TRANSPARENCY IS QUICKLY BECOMING THE WINNING STRATEGY.

IF YOU'RE EVER CURIOUS ABOUT WHAT'S ACTUALLY INSIDE A MATTRESS, STEVE VAN DIEST IS HAPPY TO SHOW YOU.

"WHAT'S IN THIS BOND BED? I DON'T KNOW, LET'S TAKE A LOOK," SAID VAN DIEST, OWNER OF THE DENVER-BASED MATTRESS FRANCHISE URBAN MATTRESS. HE THEN PICKED UP A CROSS-SECTION OF THE BOND MATTRESS AND POINTED TO EACH INDIVIDUAL LAYER. "NATURAL SOY BASED POLYURETHANE, LATEX, MERINO LAMBSWOOL ..."

This cross-section, which resembles the world's largest and fuzziest slice of cake, speaks to Urban Mattress's overarching philosophy of honesty and customer education. Van Diest believes in arming customers with the knowledge necessary to make an informed purchasing decision, and believe it or not, that's a fairly novel idea for someone so deeply embedded in this industry. To understand why Van Diest is something of a rarity, a brief history lesson is in order.

Spurred by the invention of the box-spring in the late 1800s, the mattress industry truly emerged at the turn of the century. Stearns and Foster was one of the country's first mattress manufacturers, followed by Simmons, Sealy, and Serta, just to name a few. These companies came to be known as the Big S brands, and although hundreds more manufacturers surfaced over time, the Big S brands proceeded to dominate the market.

With so much power in the hands of so few, the Big S brands were able to control the flow of product information, leaving consumers in the dark as to what exactly was inside their mattresses. Comparison shopping became impossible, and price gouging became the new normal.

But in the age of the Internet, it became more difficult to hide information, and the robber baron tactics of the Big S brands started coming to light. Websites like *The Mattress Underground* began divulging industry secrets, and consumers grew more savvy to the industry's shady practices. It was only a matter of

time before honesty and transparency came in vogue. "We play a higher road," Van Diest said. "Urban Mattress, for example, is not going to be your big-box store, wheeling and dealing. We want to be very upfront."

Rather than pledge allegiance to the Big S brands, Urban Mattress hunts down the best quality products at the best price point. What's more, its sales staff is typically comprised of former teachers or nonprofit workers, not trained salesmen. "We look for people who like people, who want to help their community," Van Diest said.

It's likely, then, that he would find a kindred spirit in Rob Rollins, owner of Colorado Mattress Company in Vail. "I want the industry to be honest," said Rollins. "I look people in the eyes and say, 'Hey, let's find a bed that works for you.'"

As a small retailer, Rollins is adamant about aligning himself with only the most trustworthy vendors, such as Sherwood Bedding, out of Phoenix, who consistently fight against cost-cutting measures that would yield lower-quality products. "It takes a lot of integrity in the industry to push back against pencil pushers," Rollins said.

You'd be hard-pressed to find a more honest mattress salesman than Rollins. His unflinching commitment to transparency and customer education strikes a chord with today's increasingly disillusioned shoppers. In fact, he just had his best fiscal year to date. "What beats in this new hipster heartbeat is local, pure, honest, and real," Van Diest said.

While Van Diest and Rollins are challenging the status quo through brick-and-mortar operations, a slew of mattress startups is shaking things up from the online arena. In 2013, the same year that Tempur-Pedic merged with Sealy's, online mattress manufacturers Tuft & Needle and Casper launched to great success. Along with other mattress e-companies like Leesa and Saatva, these newcomers are challenging the reigning mattress incumbents by focusing on convenience, affordability, and candor. "The Internet really gives people a whole other lens to look through to help them," Rollins said. >

WORDS: JOSH KRAUS • IMAGES: JAMES FLORIO





While these startups are certainly an answer to consumer frustrations, they're also a product of recent technological advancements. "There's a new paradigm," Rollins said. "The technology has leaped forward exponentially over the last seven years. They're using computers to design new foams, create things more organically, and make the beds stronger and more comfortable. I've never seen better products than now." There is, indeed, a broad range of new and improved products, and if you're ever stuck with a slippery salesman, it's important to know how each product differs.

When you hack through all the buzzwords and sales talk, mattress quality rests on two basic principles: comfort and support. Comfort pertains to pressure relief, and for a mattress to provide optimal pressure relief, it must form a cradle that evenly distributes your body weight. The top layer of a mattress is responsible for comfort, and these days, comfort layers are typically made from latex, memory foam, polyurethane (polyfoam), buckling column gel, or microcoils. Gel and memory foam are generally the most expensive.

Support pertains to spinal alignment, and for a mattress to provide optimal spinal alignment, it must control how deep your body sinks into the mattress. The lower layers of a mattress are responsible for support and are typically made from innerspring, latex, or polyurethane, with innerspring being the least expensive option.

Understanding these two principles immediately puts you at an advantage. For example, if someone tries to sell you on the groundbreaking comfort of an innerspring core, proceed with caution. Innersprings make up the support layers, and have little to do with comfort. Inversely, if someone advertises the cutting-edge support of a top layer, you know they're spinning you a tale.

A little mattress knowledge can also provide insight into price points. Tuft & Needle's mattress, for instance, is made from three customized layers of high-quality polyfoam. Casper's mattress is made from three layers of polyfoam as well, but unlike its competitor, Casper uses memory foam for one of its layers. The added expense of memory foam contributes to Casper's higher price point.

With so many types of mattresses and so many distribution channels, customers have more options than ever, and thus, more power. Where there was once a drought of information, there is now a flood, and while the Big S brands are still a force to be reckoned with, consumers are no longer beholden to them. As Rollins will tell you: "I really believe that this is the best time to buy a mattress."



Web-based retailers like Tuft & Needle, Casper, and Leesa have disrupted the mattress industry with direct-to-consumer sales, making mattresses affordable for consumers. In addition to eliminating the middle man and brick-and-mortar stores, these manufacturers keep expenses low by offering only one product and reducing additional marketing and R&D costs. These "bed-in-a-box" companies generally have generous return policies, with many allowing months of trying out a mattress.



SWEET DREAMS ARE MADE OF THIS

NEVER MIND THE DISCOUNT OUTLET STORES. THERE'S A MARKET IN HIGH-END MATTRESS PRODUCTION, FEATURING MATERIALS LIKE CASHMERE AND HAND-TEASED BRAZILIAN HORSE HAIR. SLEEP TIGHT.

LIKE CERTAIN SPECTRUMS OF LIGHT, THERE IS A TIER OF MATTRESS BRANDS SO HIGH-END THEY'RE NEARLY INVISIBLE TO THE NAKED EYE. AND EVEN THOUGH THEY ARE NOT COMMON HOUSEHOLD NAMES, SOME OF THEM HAVE EXISTED FOR OVER A CENTURY.

One of the world's most expensive mattresses is the No. 1 by Savoir Beds. Started by the Savoy Group in 1905, Savoir Beds wants you to "spend a third of your life in first class," and insists that the production of each mattress is assigned its own craftsman, who sees the process through from start to finish. This commitment to perfection is just one of the reasons why the No. 1 costs \$90,000.

The No. 1's high price tag is also informed by the materials. Rather than foam or gel, Savoir Beds stuffs its mattress topper with hand-teased Brazilian horse hair, which undergoes a two-year curing process before it's ready for use. The topper's outer layer is made from pure cashmere, and the support layers are built around hand-tied pocket springs. The total skilled production time for this mattress is 120 hours.

Another member of the mattress industry's elite inner circle is the Swedish bedding company Hästens. Founded in 1852, Hästens has since become the Royal Court of Sweden's official purveyor of bedding, which is fitting, as it takes a royal budget to afford these rectangular thrones. Hästens' crowning jewel, the Vividus, will run you around \$50,000 and is built primarily of horsehair, cotton, linen, and wool.

If you're dead set on owning a high-end mattress, but refuse to part with a year's salary, Vi-Spring, an English company, might be your saving grace. Their priciest model, the Masterpiece Superb, comes in at a (relatively) modest \$20,000, and contains European horsetail, Shetland Isle wool, cashmere, and alpaca.

As you've probably noticed, high-end mattresses seem to favor animal products, which provide a myriad of unique physical properties not shared by their synthetic counterparts. Hand-teased horsehair, for instance, is extremely durable and doesn't settle or collapse to the degree that other materials do. The hollow structure of horsehair also makes it incredibly

breathable and allows it to quickly wick away accumulated moisture. Then there's Shetland wool, which purportedly inhibits the growth of fungi, bacteria, and dust mites. It's also hypoallergenic, fire retardant, and naturally responsive to body temperature. Of course, both of these materials are rare and expensive, which might explain the high price tag.

Many will tell you that the exorbitant prices aren't justified, that buzzwords like hand-teased and hand-tied don't a \$90,000 mattress make. But here's the thing: Someone buying a \$90,000 mattress isn't concerned about buzzwords or false advertising. They're not worried about value. What matters to them is comfort, style, and luxury, and high-end mattresses deliver on all three fronts.

It may be difficult to find people who own \$90,000 mattresses, but if you do, they'll probably tell you that it changed their lives. They'll cite relief from chronic back pain. They'll tell you it all but cured their insomnia. Spending nearly six figures for a mattress may seem unbelievable, but \$90,000 for a better life? Now that makes a little more sense.

AN OBJECT, PERSON, OR PLACE WE LOVE.

ONE LAST THING.



GOLDEN OPPORTUNITY

THE PLATNER COLLECTION ARRIVED IN 1966, AND HAS MAINTAINED REMARKABLE RELEVANCE EVER SINCE. TO CELEBRATE 50 GOOD YEARS, KNOLL IS BRINGING THE FAMED DESIGNER'S ORIGINAL VISION TO MARKET—IN A RICH WAY.

WORDS: Charlie Keaton

ONE LAST THING.

IT

seems fitting of Knoll to commemorate the upcoming 50th anniversary of its famous Platner Collection by re-releasing the line in limited edition 18-karat gold. After all, half-century milestones have long been acknowledged as golden anniversaries. But there's more to this story.

Warren Platner is perhaps best known for the furniture collection that bears his name, and rightfully so; the Platner Collection has been in continuous production for the better part of five decades. His background, however, was in architecture, where he worked with luminaries like I.M. Pei and Eero Saarinen. As a young man, he contributed to Manhattan's beloved Ford Foundation building, and after starting his own firm in the mid-1960s, Platner delivered both the Georg Jensen Design Center and Windows on the World, the iconic restaurant once perched on the 106th and 107th floors of the World Trade Center's North Tower.

Even such massive success is unlikely to outlast his enduring contributions to modern furniture. Introduced by Knoll in 1966, the Platner Collection is an intricately crafted series of chairs, stools, and tables featuring steel rods atop sculptural bases. The chairs alone required more than 1,000 welds and 100 rods.

But the collection, while iconic and influential, never fully realized Platner's vision. From the beginning, he wanted to release a gold edition, and he was dismayed to learn the production methods of the 1960s hadn't yet evolved to the point where such a thing was practical.

Production methods have come a long way in the intervening years, and it feels appropriate that Knoll celebrates the 50th anniversary of the Platner Collection by bringing the dreams of its creator to fruition. Each piece is available in 18 karats, giving the world an opportunity to see them as Warren Platner saw them: gleaming, gorgeous, and golden.



"I began to think about what I thought furniture, specifically a chair, really might be, starting with the philosophy that it isn't going to be aggressively technological or aggressively handcrafted," said Warren Platner of his legendary line. Instead, Platner went for what he called a more decorative and graceful design. His Platner Arm Chair, Stool, and Coffee Table are all newly available in 18-karat gold to commemorate the 50th anniversary.

Warren Platner (left) cut his teeth working with such world-renowned architects as Eero Saarinen, Kevin Roche, and I.M. Pei. As an interior designer, he contributed to Dulles International Airport, as well as to iconic restaurants including Windows on the World in New York and The American Restaurant in Kansas City (center). Despite his success with interiors, his most enduring work came in the furniture world, courtesy of his deft touch designing modern sofas (below) and the Platner Collection.





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