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2016 / 2017

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MODERN CLASSIC



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INSIDE
→

40 // FIELD STUDY

Our carefully curated roundup of gadgets, modern accessories, and other items you didn't know you needed.

62 // ONLY WHAT YOU NEED

If you think the trend toward smaller homes is a passing fad, think again. This Boulder couple proves that even on a substantial plot of land, 450 square feet is more than enough space to turn a tiny house into a happy home.

72 // COZY BY DESIGN

Find some warmth this winter by embracing Hygge, the Danish philosophy of comfort and well-being. Any belief system that includes turning off phones and having a cup of coffee is worth exploring.

76 // ALL TOGETHER NOW

In the age of specialization, it's increasingly rare to see architects drive all phases of home design. For Boss Architecture, leading a hand-picked team of collaborators is the only way to create timeless, contextual spaces.

106 // NUOVO TILE — CHE FIGATA

Cersaie is an annual exhibition of the newest and best innovations in ceramic tile and bathroom furnishings. This year's installment drew 800 brands and more than 100,000 visitors, including *Modern In Denver*. Here's what we loved.

116 // SIDE BY SIDE

Meet the graphic design duo who shares everything — a business, a life, and a growing stable of clients who benefit from their Novel brand of illustration and typography.

122 // PERFECT(LY) BOUND

Building transparency, efficiency, and flow into workplace culture begins with applying those very principles to the spaces your firm inhabits. Well, hello there, Davis Partnership.



122



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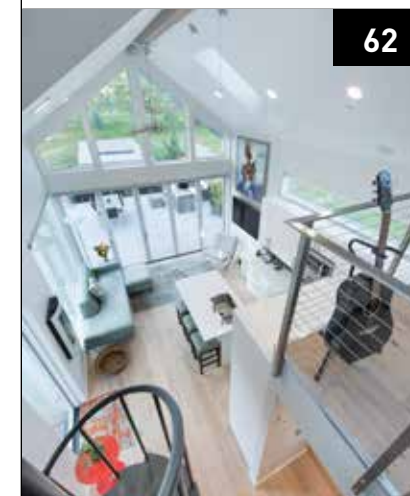


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"LET US LOVE WINTER, FOR IT IS THE SPRING OF GENIUS." -PIETRO ARETINO



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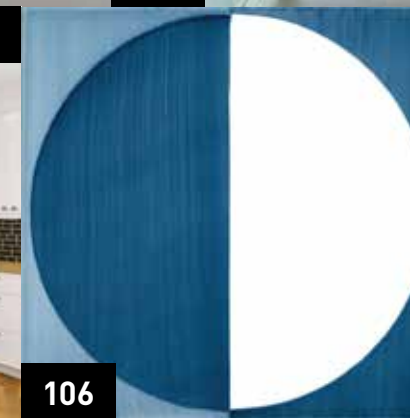
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ISSUE #35

130 // ABOVE AND BEYOND

When your brand relies on knowing the past, present, and future of the built environment, having a bird's-eye view of the city comes in handy. Design firm Gensler used that perch as the starting point for CBRE's thoroughly modern new headquarters.

138 // ROOM WITH A VIEW

When Room & Board expanded its longtime Cherry Creek location to include more space and a rooftop deck, they called on the same firm who designed the building decades earlier. A brief Q&A on continuity and ingenuity.

142 // ALL THE RIGHT ANGLES

Getting the kitchen in this Hilltop home just right required the thoughtful merging of modern sensibilities and mid-century ideals. Designers at Thurston Kitchen & Bath weren't the least bit afraid of that challenge.

148 // HERE COMES THE NEIGHBORHOOD

The ascension of the River North Arts District continues with the addition of a wide-open neighborhood market at the corner of 27th and Larimer.

150 // OPEN WIDE

Artist Terry Maker repurposes ordinary biomedical objects for a new exhibit at the Anschutz Medical Campus. Take two of these and call us in the morning.

156 // NOW IS THE TIME

The application of time is fundamental to our modern lives. Lucky for us, there have never been more tools available for designing brilliant timepieces. See for yourself.

160 // ONE LAST THING

Good modern furniture typically comes with a hefty price tag. Get ready for Modern by Dwell, an affordable (but stylish) collection coming soon to a Target store near you.



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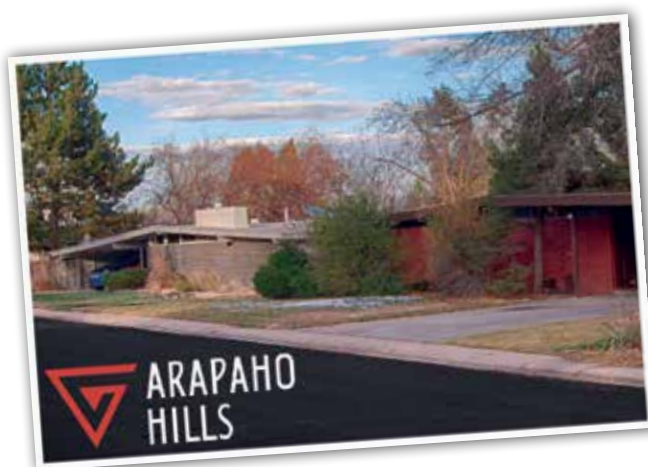
A good mid-century modern home is hard to find. It is my mission and passion to research, understand, and keep up with the latest about the Denver area's 2,000+ mid-century modern houses. Whether you're looking for the challenge of a renovation in an undiscovered neighborhood, or are searching for that beautifully restored house in an iconic MCM enclave, tap into my knowledge and let's work together to find your MCM dream home.

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Get to know your neighborhoods with Adrian:



Arapaho Hills Lowell & Berry, Littleton

Arapaho Hills is the younger sister of the iconic Arapahoe Acres neighborhood. Although the development of Arapaho Hills was started by Edward Hawkins around the time he completed Arapahoe Acres, development of the project was ultimately carried out by business partner Clyde Mannon with the help of architect Bruce Sutherland. The neighborhood, which was recently added to the National Register of Historic Places, has generally larger houses than Arapahoe Acres, featuring the same notable architectural quality and variety, with many houses thoughtfully designed to respond to the enclave's hillside terrain.

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HELLO! | WINTER 2016 / 2017

GOOD DESIGN IS MAKING SOMETHING INTELLIGIBLE AND MEMORABLE. GREAT DESIGN IS MAKING SOMETHING MEMORABLE AND MEANINGFUL. -Dieter Rams

IN its broadest sense, the mission of *Modern In Denver* is to promote our belief that good design has a real and meaningful impact on our individual lives, as well as collectively on our community and the entire world. We showcase, celebrate, promote, and spotlight good design by giving a voice to those who are creating it. We highlight their work so that all of us might gain insight into the process.

Virtually everything in our built world is designed, but much of it is not designed well. Good design is important, and we need to strive to elevate its priority in our lives, because good design understands and combines form, function, beauty, and responsibility. It makes things work better so you'll want to use them. And because good design sometimes lead to great design.

Great design is more than the sum of its parts. It elevates, inspires, reaches deeper. It affects our emotions. It is psychological. It gives more than what was asked.

Like great art it is difficult to precisely identify or isolate what separates the great from the good — or the poetic from the passable — simultaneously understanding that the big vision, the overall destination, and the tiniest detail are of equal importance seems like a common ingredient in the process of all great art and design.

This issue features an exquisite Boss Architecture-designed home in Cherry Hills that felt special before I even stepped inside. It had a presence most homes don't possess, and as I moved from space to space, its purpose and intention were visceral. For this home, Boss and the owners worked together on everything. They listened to the site in an effort to understand what kind of building was appropriate right down to the smallest finishing detail, including selection and placement of all the art and furniture.

The house, while large, feels calming. It fits unimposing on the tranquil and sloping site. The simple materials, fine art, and comfortable furniture work together and resonate a warm refined beauty. Great design knows what is, and why it should be. This home feels like it belongs exactly where it is and embodies the calm and quiet confidence of a zen monk. You can find the story on page 76. See the beautiful images and learn more how a combination of trust, vision, execution, and collaboration lead to a very remarkable home.

In addition, this issue features Davis Partnership deftly blending the past with the future through the design of their new workspace in the Bindery on Blake. We profile talented design duo Novel and travel to Boulder for a feature on a small 450-square-foot home designed by Tomecek Studio. We also explore how coziness becomes a key to happiness with the Danish lifestyle ethos Hygge — just in time for our winter ahead. Stay warm and enjoy the issue!

William Logan
william@modernindenver.com

THE COVERS



In the spirit of the season, our winter 2016 issue of *Modern In Denver* features two distinct covers that match the warm and inviting content within. Photographers James Florio and Kyler Deutmeyer captured the merging of past and future at the new workspace of Davis Partnership Architects (with shots by Paul Brokering inside). In Cherry Hills Village, Raul Garcia photographed a sprawling-but-modest home of stunning contextual beauty. Curl up with something warm and lose yourself in the stories and visuals of masterful design.



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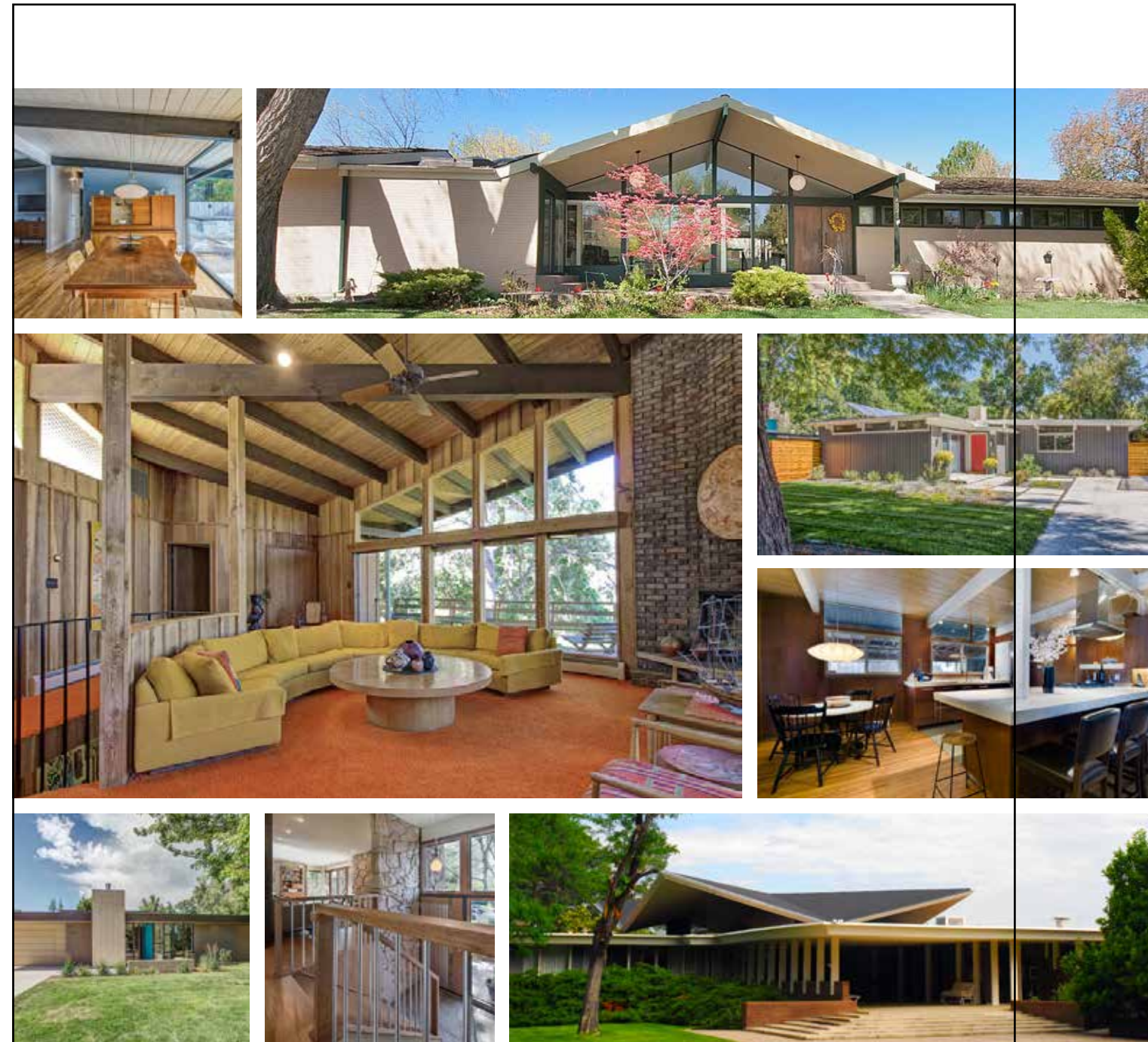
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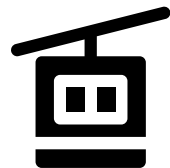


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YES, DO REACH OUT. Now is a really good time.

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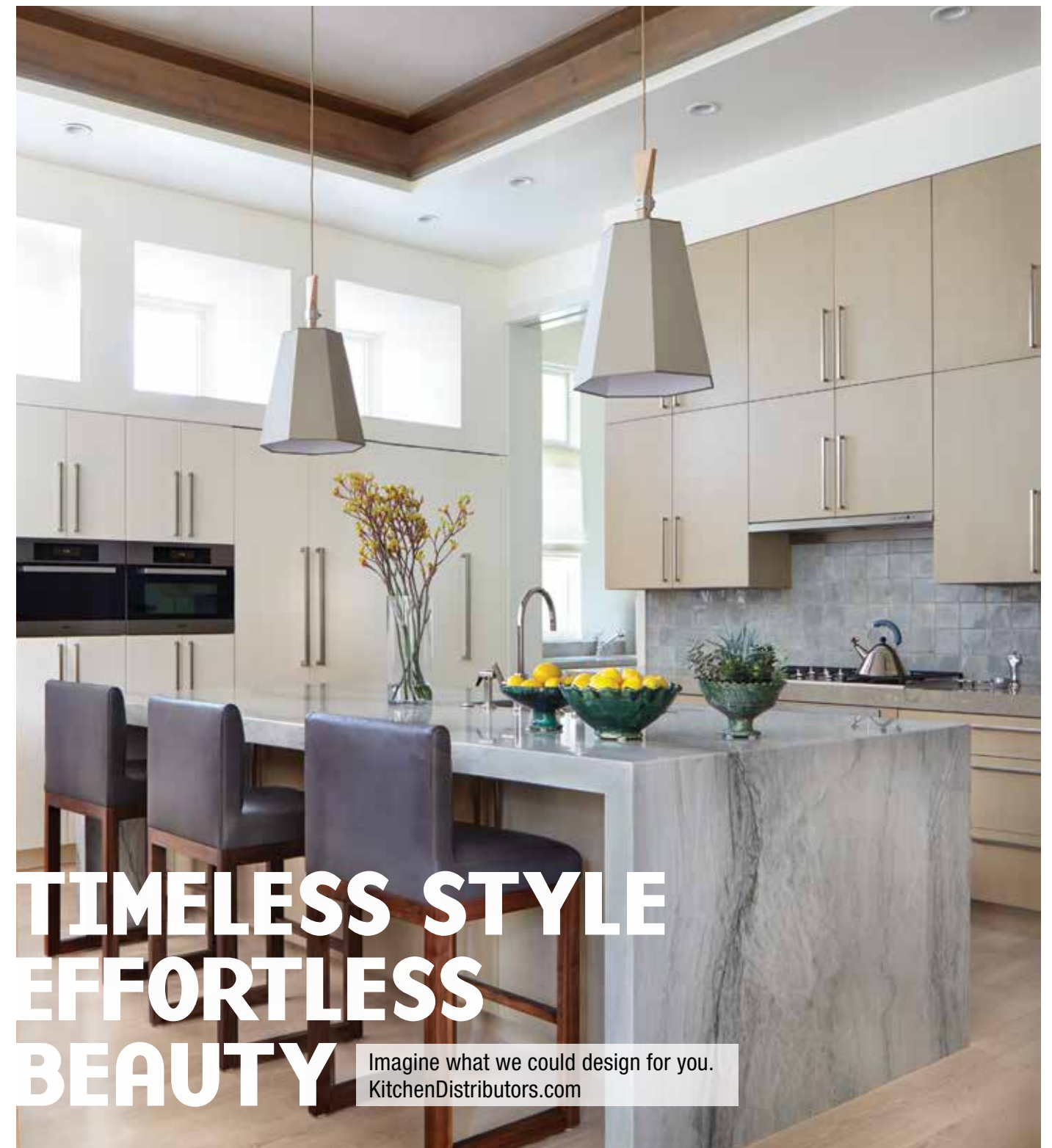
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LUGGAGE MEETS MODULAR

Travelers now have a special system that connects all their pieces of luggage together no matter if they're bringing one bag or three. The Bugaboo Boxer, from the company that brought us the modular baby stroller system, takes a similar approach to luggage. It starts with a simple frame, the Chassis, which looks like a dolly. Extend it to add more bags – the larger suitcase is called Travel Case while the smaller Cabin Case fits in overhead bins. The cases have their own set of interesting compartments. Everything just fits. And when ready to stow, the Chassis folds flat, including the wheels.

[+www.bugaboo.com/boxer](http://www.bugaboo.com/boxer)



BUD LIGHT

Now that we're smack dab in the middle of winter, we can dream about the first buds of spring. Or just get one of your own Buds table lamps, designed in the 1990s by Rodolfo Dordoni. The Italian architect created a series of nature-inspired, blown glass lamps using a five-layer, hand-crafted process. Now, Foscarini, the Italian design house, is bringing Buds back in colors that include cold brown, cold grey, bamboo green, and white. As the company notes, Buds reflects more than one feeling: "It is warm when the lamp is on and cold when off."

+studiocomo.com

SAVE THE FOOD

A home-cooked meal can go bad fast when you realize the ingredients purchased a few days ago have spoiled. Waste no more! Vacuvita in the Netherlands built a food-vacuum storage system that looks good even in minimalist modern homes. As Vacuvita says, it's "the only vacuum system that is designed to look good in your kitchen." Its bins suck all the air out to prevent oxidization from ruining fresh food. The large Home Base holds a loaf of bread, but you can also use special vacuum-packed baggies for storage. An app lets users track how long the items have been sealed, probably to nudge you along to eat the food already. But it is also a beautiful thing, loveable and playful. Just like Magis.

+vacuvita.com





SAFETY OF THINGS

To keep prescription meds and other valuables safe, lock them away. If you have the iKey smart personal safe, you don't even need a key, though it comes with one. But it also links up to a smartphone so if you lose the key, you're still safe. This portable safe locks up meds, passports, and other valuables. If someone tries to break in, iKey sets off an alarm and alerts the owner's phone.

[+go.ikey.com](http://go.ikey.com)



MAKE A CHAIR

A chair with 8,000 possible combinations? That's the pitch from Layer Design, which partnered with Danish furniture brand Fritz Hansen and British designer Benjamin Hubert. Dubbed Pair Chair, the stackable seat offers a choice of colors and materials. But Pair also lets companies pick and choose legs, seats, chair bases, and backrest. Cushions are optional.

[+layerdesign.com/projects/fritz-hansen](http://layerdesign.com/projects/fritz-hansen)



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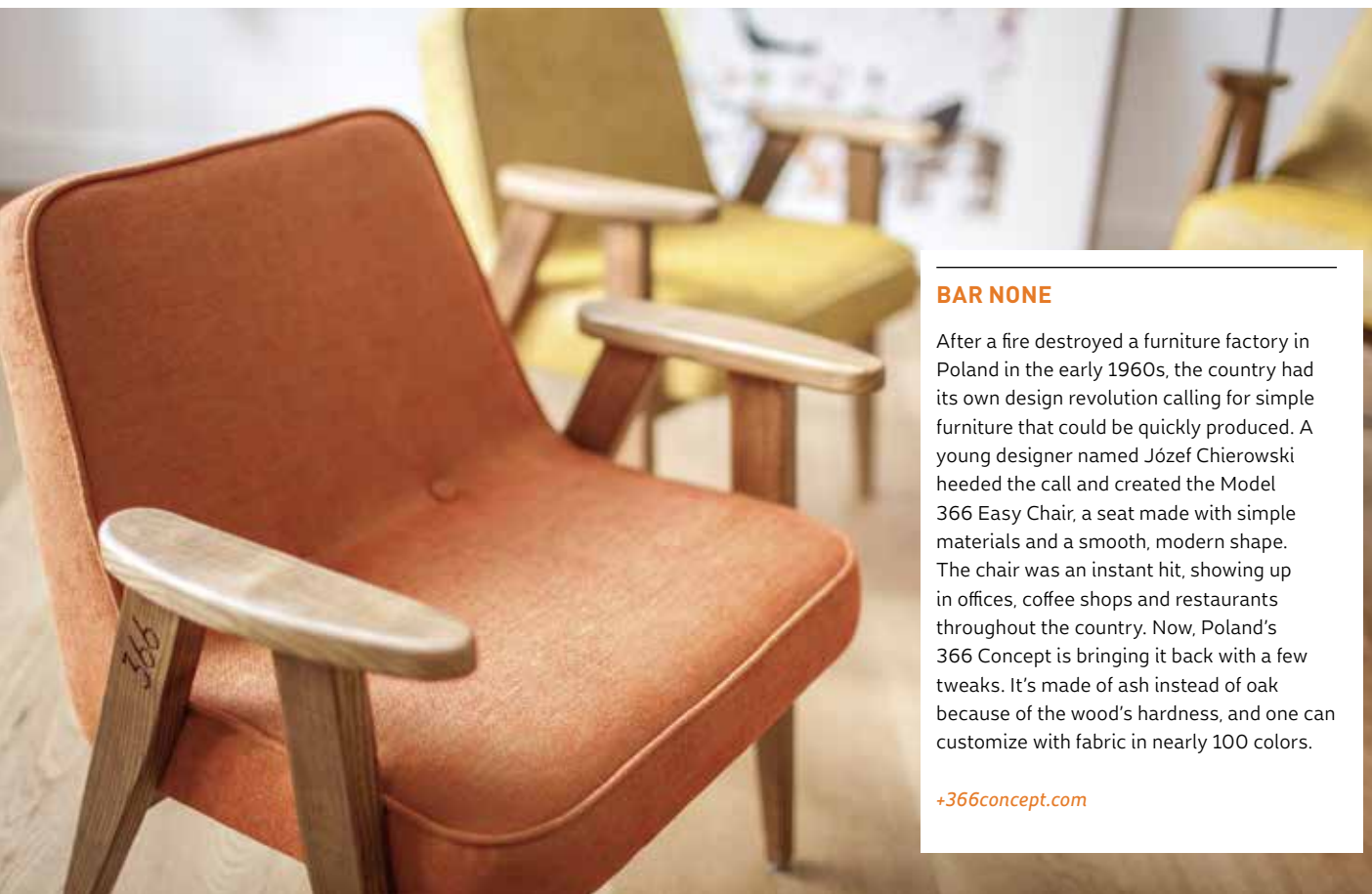




IT'S PERSONAL

Watching TV isn't what it used to be. So, why are you using the same old TV remote? There are quite a few new remote technologies that can handle streaming devices. And the Savant Remote adds a sleek touch with visual cues for channels, songs, and user profiles. Better yet, it can control an evening, by dimming lights and getting video ready when it hears "movie night." When it's time to wrap, say "Goodnight," and Savant turns off everything.

+harrisonhomesystems.com



BAR NONE

After a fire destroyed a furniture factory in Poland in the early 1960s, the country had its own design revolution calling for simple furniture that could be quickly produced. A young designer named Józef Chierowski heeded the call and created the Model 366 Easy Chair, a seat made with simple materials and a smooth, modern shape. The chair was an instant hit, showing up in offices, coffee shops and restaurants throughout the country. Now, Poland's 366 Concept is bringing it back with a few tweaks. It's made of ash instead of oak because of the wood's hardness, and one can customize with fabric in nearly 100 colors.

+366concept.com

Rolf Benz NUVOLA. Lounge architecture deluxe.

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Exclusive for this craftsman-made, sophisticated sectional sofa: the optional Lounge Deluxe upholstery for luxurious, extremely soft and visibly relaxed seating comfort. The ideal addition is the new, attractive Rolf Benz 8770 coffee table made from glass with a graceful metal frame.

Maximum flexibility: every individual element can be used as a free-standing or linked solution, addressing the trend for generous, lounge-like living room environments. The linkable Rolf Benz 987 table matches this arrangement perfectly.



ROLF BENZ

studio 2b



DING DONG

As the Internet revolutionizes all sorts of things, a London company is the latest to tackle the doorbell. Ding, which just wrapped up a crowdfunding campaign, is not as fancy as the August Doorbell Cam or the Ring Video Doorbell, which use cameras to show who is at the door. Ding, instead, is simpler, but it pings your smartphone and lets you talk to the visitor even if you're not outside.

+dingproducts.com



HOT SPOT

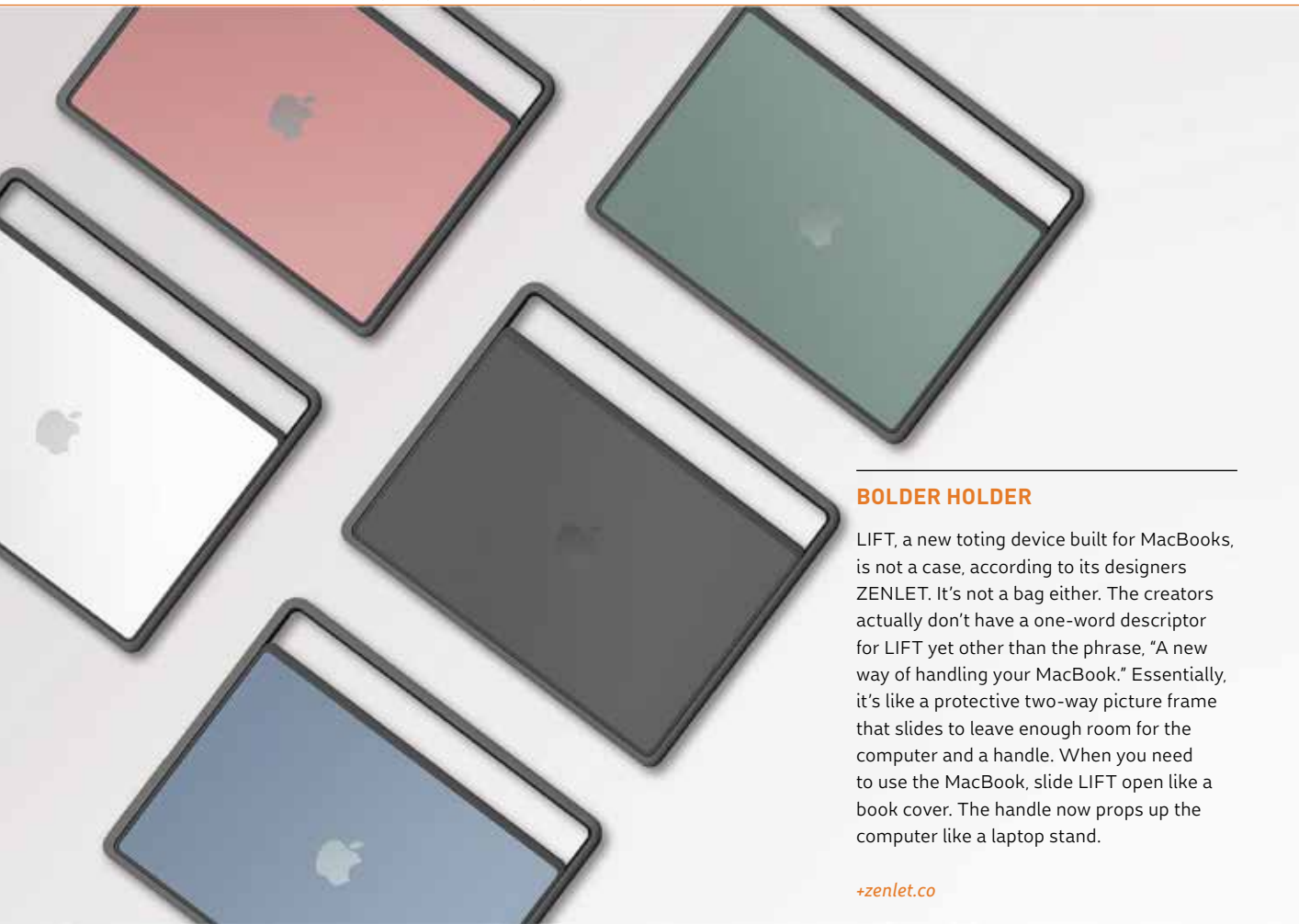
Solo Stove has expanded its efficient camping-stove technology into the Solo Stove Bonfire, a stainless-steel fire pit meant to warm up a group of friends. Bonfire borrows the design of the original, with vent holes and an air pocket underneath that heats up oxygen to improve combustion and create a hotter fire with less smoke. At 20 pounds, Bonfire isn't as lightweight as the Solo Stove, but you can't go camping all the time.

+solostove.com

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BOLDER HOLDER

LIFT, a new toting device built for MacBooks, is not a case, according to its designers ZENLET. It's not a bag either. The creators actually don't have a one-word descriptor for LIFT yet other than the phrase, "A new way of handling your MacBook." Essentially, it's like a protective two-way picture frame that slides to leave enough room for the computer and a handle. When you need to use the MacBook, slide LIFT open like a book cover. The handle now props up the computer like a laptop stand.

+zenlet.co

WATT NEXT

Plumen developed a new shape for low-energy lightbulbs when it introduced its original bulb in 2010. Now, it's taking its mission of energy-efficient lighting to all lightbulbs. Through its brand WattNott, the company has added its flexible filament technology and LED to all shapes of lightbulbs, including the iconic Edison lightbulb. WattNott bulbs last up to 25,000 hours, or 25 years.

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One of the most popular chairs during the dot-com era is back. And the non-leather Aeron, from Herman Miller designers Bill Stumpf and Don Chadwick, gets remixed. With a new crew of office workers, the office-furniture icon added more back support, a new suspension and tilt mechanism, plus stronger materials. It's also available in three sizes. Visually, the reengineered Aeron looks pretty much the same as the 1994 original, but if it was a hit for one generation, why not a new one?

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RIGHT HEIGHT

Inspired by the movement of aircraft wings and propellers, the Boulon Blanc transformable table raises a coffee table into a dining table in seconds. The secret is all in the legs, which use a helicoid maneuver to morph from low to high with minimal human effort. The Paris, France company patented the movement of its curved boomerang-style legs that shift to shorten or lengthen in height. Fresh from a successful crowdfunding campaign, Boulon Blanc promises delivery by summer 2017.

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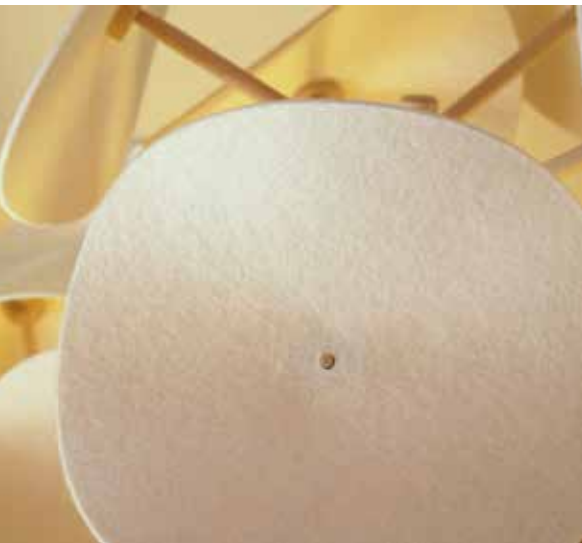
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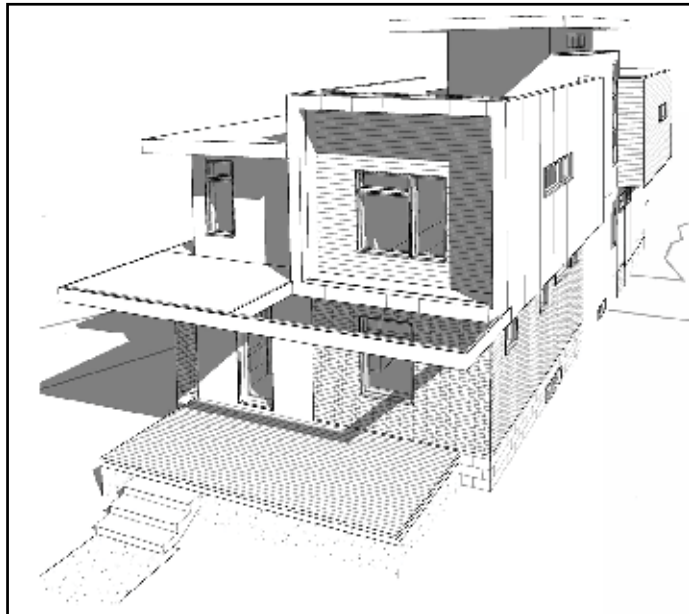


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WHEN LEAH GARCIA AND IAN ADAMSON MOVED INTO THEIR NEW 450-SQUARE-FOOT HOME ON A SCENIC LOT IN NORTH BOULDER, IT WAS A CONSIDERABLE UPGRADE IN LIVING SPACE; THE COUPLE HAD BEEN LIVING IN AN AIRSTREAM CAMPER FOR NEARLY A YEAR.

Building a small house hadn't always been the plan. In fact, when Garcia, a TV personality and fitness guru, and Adamson, an experienced endurance athlete and president of the International Obstacle Racing Federation, first contacted Tomecek Studio Architecture, they intended to place a larger home with a small carriage house on the three-quarter acre lot. Leading a busy lifestyle that includes frequent travel and ample time outdoors, the couple began to consider what they really needed in a home. "A smaller house just made more sense for us financially and for who we are," explained Garcia. "Because we are on the road so much, sometimes 200 days a year, we just need a place where we can come back, get our work done, change clothes, do laundry, and have a zen moment."

Working closely with architects Brad Tomecek and Brian Martin, the team established a hierarchy of spaces based on the couple's needs. Then they set to work to fit a fully equipped kitchen, three-quarter bath, office, living room, sleeping loft, and subgrade storage area into the 450-square-foot footprint dictated by the city of Boulder for an Owner's Auxiliary Unit (OAU or "carriage house"). In order to maximize every inch, the house design features an open mezzanine-level sleeping space above the kitchen/living room/dining room, and a large glass bi-fold door that allows the west-facing wall of the home to virtually disappear, thus creating a sense of blended indoor and outdoor spaces. →⁶⁷

WORDS: Tara Bardeen
IMAGES: Daniel O'Connor





ONLY WHAT YOU NEED



For three seasons of the year, the living room extends out onto the home's main outdoor social space, with views north all the way to Longs Peak. The sleek, understated furniture is meant to allow the outdoors to be the main attraction: A large sectional and Horizon coffee table from Studio Como are balanced by a classic Eames Lounge Chair, cowhide ottomans, and an arching Streeter Floor Lamp, all from Room & Board.

The secret of happiness, you see, is not found in seeking more, but in developing the capacity to enjoy less. -Socrates



The highly efficient kitchen facilitates quick cooking as the food prep area, stove, and fridge can be reached in a single step. Creating such a streamlined design was far from simple however, as Garcia spent dozens of hours visualizing the space using tape outlines on the floor and creating numerous layouts using the IKEA kitchen design tool. Now living in the space they designed, Garcia notes that "even in the tiniest house, people still gather around the small bar in the kitchen. It really is the heart of the home."





3 RULES FOR SMALL HOUSE LIVING

1. TAKE IT OUTSIDE.

You have to keep the energy in the house really pure, so if you're going to have an argument or need to cool off, you have to go outside.

2. PUT IT AWAY.

It's just like living on a boat, you have to put away things constantly or else the clutter starts to creep in.

3. COFFEE IN THE MORNING.

Living together in a small house requires small daily rituals that nurture relationship and create harmony.

GREEN HOME FEATURES

- HERS Index: 11 (Exceeded City Requirements by -39)
- Fire Resistant Construction

RENEWABLE ENERGY FEATURES

- 3.85 kW
- 14 REC Group Panels, SolarEdge inverter, Sunrun, Inc. (93 percent power offset)

ACTIVE AND PASSIVE CLIMATE CONTROLS

- Passive solar design
- 18,000 BTU Mini Split
- Radiant Floor Heating (bath)
- La Cantina Aluminum Doors Green Design (Low E NFRC rated glass)
- Wall Mount Electric Fireplace (CSA Certified, 99 percent Efficiency)
- Insulation: Roof R50, Walls R28, Floor above Crawlspace R38

MATERIALS

- GreenLeaf EchoWood door (CARB phase 2 compliant, 100 percent harvested fiber)
- DuChateau white-oiled flooring (VOC free finish, CARB 2 compliant)
- 90 percent LED lighting
- Bosch appliances (Energy Star Certified A+++ Efficiency Rating)
- Quartz countertops, Arizona tile (Low VOC, Greenguard Certified)
- Formaldehyde-free cabinets
- Marmi Classico porcelain tile (Up to 70 percent recycled content)
- PowerPool™ (BlueMAAX™ green insulation system)
- AZEK decking (up to 95% recycled plastics and tires)

When the goal is building a home that's smart, efficient, and sustainable, designing a space that's less than 500 square feet is a good start — but it's not the whole story. For Tomecek Studio, achieving optimal efficiency required deftly balancing the right materials, appliances, climate controls, and more.



Additional structures on the property include a carport and a shed constructed of reclaimed wood to house the couple's outdoor gear. The Airstream where Garcia and Adamson lived during the construction of their small house remains nearby.

“WHAT WE HAVE IS EXACTLY WHAT WE USE. WE USE THE BEDROOM, THE BATHROOM, THE OFFICE, THE KITCHEN, AND LIVING ROOM, AND THAT DOESN'T CHANGE WHETHER YOUR HOUSE IS 4,000 SQUARE FEET OR 450 SQUARE FEET.”

-Ian Adamson

“With something that small, every single square foot is important and has to be utilized to really make it work,” noted Martin. “But the biggest thing that we were trying to accomplish was to make it live a lot larger than is actually is, and I think that's evidenced by the amount of glass on the side that faces the mountains and outdoor area, as well as the vaulted ceilings. You don't feel cramped when you're inside because it just feels wide open.” The fluid blending of indoor and outdoor spaces not only creates the sense of a larger living space, but also capitalizes on the stunning mountain scenery surrounding the house.

The clean, open look of the interior finishes was influenced by the efficient use of space one finds on a catamaran or in a luxury

hotel room, which are some of the couple's favorite places to be when not at home. Creating a home with a smaller footprint allowed them to prioritize quality over quantity and add some high-end finishes. “What we have is exactly what we use,” said Adamson. “It's the bedroom, the bathroom, the office, the kitchen, and living room, and that doesn't change whether your house is 4,000 square feet or 450 square feet.” The efficiency and economy of this small home is far from superficial, however, as the project incorporates a variety of green materials and technologies. Those include solar panels that provide a 93 percent power offset, an instant water heater, LED lighting, and VOC-free paints and sealants. Perhaps the most significant green feature is in fact its small size, which directly reduces the

impact on the area and generates less construction waste than a larger build. While Boulder's building standards require many green building practices, this house earned a Home Energy Rating System (HERS) score of 11, which exceeds city requirements by -39.

At the end of the day, homes are not about numbers, they are about people. As Tomecek said, “The joy in architecture is that we get to tailor solutions for our clients.” This tiny gem of a home not only suits its owners, but also showcases the stunning spaces that become possible when we carve away the excess and focus on the essence of a home. ■

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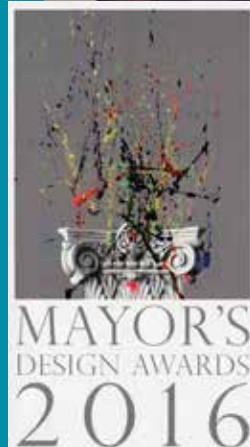
Modern Love

I have a confession to make.

When I bought my Cliff May Home in Harvey Park a few years ago, I had no intention of living there. I simply saw it as a nice house, with good bones, that I could fix up and sell for a good profit. But as we started to work on it, the house really grew on me. I learned from neighbors about its famous designers, its pre-fabricated construction, and about the holistic concepts around which it was planned: the indoor-outdoor connection, private outdoor living spaces, its neutral and informal style, and careful considerations about light, air, and space. And I fell in love. I fell in love with the house, and I fell in love with mid-century modern home design. So much so, that I made this house my home, and made improving the state of Denver's mid-century modern houses and neighborhoods my career and mission.

In addition to helping people buy and sell their MCM dream homes, I am investing in distressed MCM properties, carefully bringing them back to life and selling them to caring homeowners. And I am also investing my time into educating everyone that will listen about the importance of preserving Denver's MCM homes, even consulting with homeowners about renovations that will improve their house, while still paying homage to its original architecture.

All of this has culminated to my former Cliff May Home being recognized with a Mayor's Design Award last month. I am so honored for the recognition, and pleased that even city leaders are recognizing the value of our city's mid-century modern neighborhoods.



Adrian's former Cliff May Home in Harvey Park was a winner of this year's Mayor's Design Award. See more at COMidModHomes.com/MDA

Ask Adrian! ✨

What good would all of this MCM knowledge be if I didn't share it? Now is your chance to ask your burning MCM questions:

- Who built this MCM house?
- Is this detail original?
- Are there MCMs in my part of town?
- What's worth keeping in an MCM renovation?

Jump onto Facebook and post your questions to my page, and I will share my knowledge with you! Need help finding my Facebook page? Get there fast at: COMidModHomes.com/Facebook



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Photo: Evan Semon

COZY BY DESIGN



EMBRACE YOUR PRIMORDIAL INSTINCTS WITH A LESSON FROM THE HAPPIEST NATION IN THE WORLD. RESTORING ROOMS WITH HYGGE-INSPIRED NOTES IS AN EASY WAY TO FILL EMPTY SPACES WITH WARMTH, COMMUNITY, AND COZINESS.

WORDS: JAHLA SEPPANEN



It's a modernist's dream to live in a home of clean lines and windows for walls, à la Ludwig Mies van der Rohe. In the pursuit of improving our created environments, wringing the benefits of technology into our spaces, wiping the clutter of ornate flourishes, and letting function drive form, the inclination to pull back on emotional design undertones can sometimes shoulder comfort for comfort's sake and lead to a stark experience. If not properly considered — or without remaining faithful to the guiding principles of true modernist design — the empty spaces that once brought clarity to our rooms begin to summon a sense of lonesomeness.

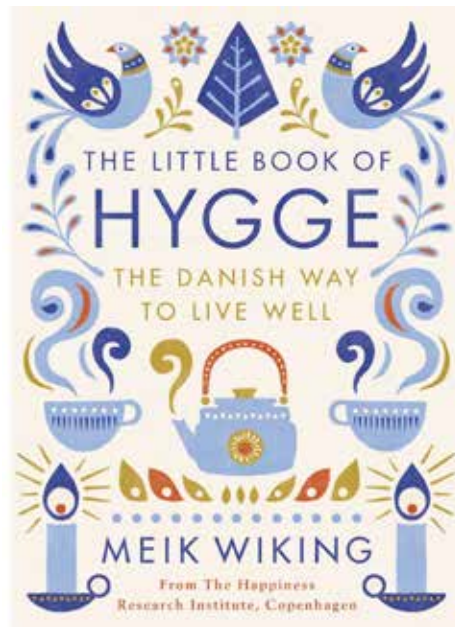
On a psychological level, humans desire the protection and warmth of being indoors, surrounded by the ones we love. It's a sense so integrated into our primal, human nature that we've striven for its achievement since Paleolithic cavemen. The first ones to really get it right were the Danes, who spend half the year engulfed in sub-zero temperatures and months of darkness. Denmark has turned this evolutionary impulse into an

art, developing an ethos-meets-design-principle that promotes coziness and contentment. We should wonder why, for a nation geographically positioned to endure some of the most dreadful winters on the planet, the country and its surrounding Scandinavian siblings continue to top the UN's list of happiest countries on earth. It could be their remarkable healthcare and education systems, but the real secret's in the Hygge (hoo-gah).

This Danish principle can closely be translated to the English "coziness" or "togetherness." Others refer to the meaning as a ritual of enjoying simple pleasures, of cultivating joy. Jamie Kurtz, associate professor of Psychology at James Madison University, calls it "the absence of anything unpleasant." Kurtz teaches a course focused wholly on Scandinavian happiness, with Hygge being a centerpiece. "There really is no direct translation, and no way to track its first emergence," she said. "The best way to explain Hygge is to see it, to feel it."

It's uncanny how interior design elements can come together to effect →74

"THERE REALLY IS NO DIRECT TRANSLATION, AND NO WAY TO TRACK ITS FIRST EMERGENCE. THE BEST WAY TO EXPLAIN HYGGE IS TO SEE IT, TO FEEL IT." -JAMIE KURTZ



combat the fluorescent light and cool white tiles of the synthetic indoors. Extend this practice through the food and flora of your home. In *The Little Book of Hygge: Danish Secrets to Happy Living*, Meik Wiking, CEO of the Happiness Research Institute, suggests: "Give yourself a break from the demands of healthy living. Cake is most definitely Hygge," and, "Live life today, like there is no coffee tomorrow." Hygge begins at survival and becomes true living.

The perks of going Hygge are many, from increased joy to a lower energy bill and even stronger relationships. From a design perspective, decorating rooms to promote comfort and warmth last longer than remodeling at every vogue somersault. It's your grandma's recipe; it doesn't need a 2.0 version. A good, comfortable couch perfectly attuned to the space around it is both timeless and welcoming. "It is about... a feeling of home. A feeling that we are safe," Wiking added.

Although there's a thrill in having to cope with an edgy design and a beauty in spaces that are made to be a two-dimensional aesthetic, we must always have a place to retreat. A haven to Hygge. We have no power in transporting a full-scale Danish lifestyle to our boarders. What we can do is open our spaces to the practice of Hygge. As a design, it can be done with simple, inexpensive shifts that promote intentional comfort.

Hygge can be cultivated year-round, but is used intentionally as a way to cope with the depressive effects of winter. This holiday season, resist the urge to luxe-out with glitter and gold, and opt for naturalistic, comfort-fueled design cues that can be shared with friends. Measure your newfound merry as the season runs its course. Your ancient DNA will thank you. ■

the interior of our beings. Many popular western trends provoke the opposite of Hygge, fostering instead a coolness, a separation, and ultimately, a lack of pure contentment.

In an attempt to portray a sterling cleanliness, past trends have favored black steel, marble accents, and statement chairs that act as art instead of furniture. In a word: We've been searching for the ultra-cool. It's about a look, not a living in. Western design sometimes favors staging and strict boundaries, along with a focus on displaying luxury. Said Kurtz, "In America, we are obsessed with showing off, which is not the Scandinavian way." She also credits an unintentional quality to the way we accent our homes, lending to an affection of negligence. We are creatures of our environments. How we design, we feel.

We have long created spaces to photograph and point to as we pass by, but there's a turnover happening. Mounting trends that include tech-free living rooms and escapist nooks, natural-finish tiles, and organic textured materials, along with promoting natural wear and tear, are bringing us back to the primal joy of spaces.

Adding leisure books, wood, leather, lamps, and repurposed pieces can

BRINGING HYGGE HOME

In The Little Book of Hygge, Meik Wiking (it's pronounced "Mike Viking!"), Danish author and CEO of the Happiness Research Institute, reveals what items bring the most warmth and comfort to your living spaces. Here, according to Wiking, are the most fundamental.

A Hyggekrug

Roughly translated as a nook, a hyggekrug means a comfy space of your own that invites snuggling up with a book or a cup of coffee. In Copenhagen this often manifests as a seating area with cushions and blankets that overlooks the street. It's such an important part of Danish culture that real estate agents use it to stage houses for sale.

Fireplace

Having a source of natural heat such as a stove or wood-burning fireplace provides not only warmth during the colder months, but also a place to sit by ourselves in a state of reflection, or with loved ones as a way of intensifying our feelings of togetherness. Good news for Americans: nearly 60 percent of new homes have at least one fireplace.

Candles

An absolute necessity for practicing hygge. More than half of Denmark's citizens report lighting candles almost every day during autumn and winter. In fact, the Danish word for spoilsport literally translates to "the one who puts out the candles." The American Ambassador to Denmark, Rufus Gifford, calls the incorporation of candles into everyday life "a kind of emotional happiness, an emotional coziness."

Nature

When trying to incorporate nature into your home, Wiking recommends asking this question: How would a Viking squirrel (not to be confused with a Weiking squirrel) furnish a living room? Leaves, twigs, and nuts are surefire go-to items. Cow skins frequently adorn floors, with sheep and reindeer skins alternating across benches and windowsills.

Things Made from Wood

Speaking of nature, few things bring us closer to the natural world than wood. The smooth feeling of wooden furniture gives tactile pleasure. The creak of wooden floors tickles auditory awareness. The smell from a wood-burning fireplace triggers olfactory delight (especially during a cold winter day). Even wooden children's toys are back in fashion.

Books

Never mind the genre, the length, or the literary pedigree — carving out a little time to just sit and read is considered a hygge cornerstone. Young children also enjoy having a family member read to them, and the experience can be just as rewarding for the one doing the reading. Plus, a well-placed bookshelf looks and feels both cozy and inviting.

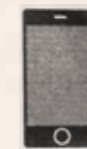
Vintage Items

The idea that furnishings have history, or that they have an emotional value beyond their physical properties, holds a lot of value in the world of hygge. It's not uncommon to see Danes outfit entire homes with items procured from vintage or antique stores. Bonus points for pieces made by hand.

MEIK WEIKING'S HYGGE MANIFESTO

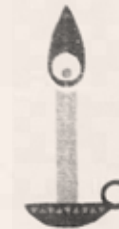
1. ATMOSPHERE

Turn down the lights. Bring out the candles.



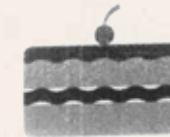
2. PRESENCE

Be here now. Turn off the phones.



3. PLEASURE

Coffee, chocolate, cake, candy. Enjoy it all.



4. EQUALITY

We over me. Share the tasks and the airtime.

5. GRATITUDE

Take it in. This might be as good as it gets.



6. HARMONY

It's not competition. We already like you. There is no need to brag about your achievements.

7. COMFORT

Get comfy. Take a break. It's all about relaxation.



8. TRUCE

No drama. Let's discuss politics another day.

9. TOGETHERNESS

Build relationships and narratives. "Do you remember the time we...?"



10. SHELTER

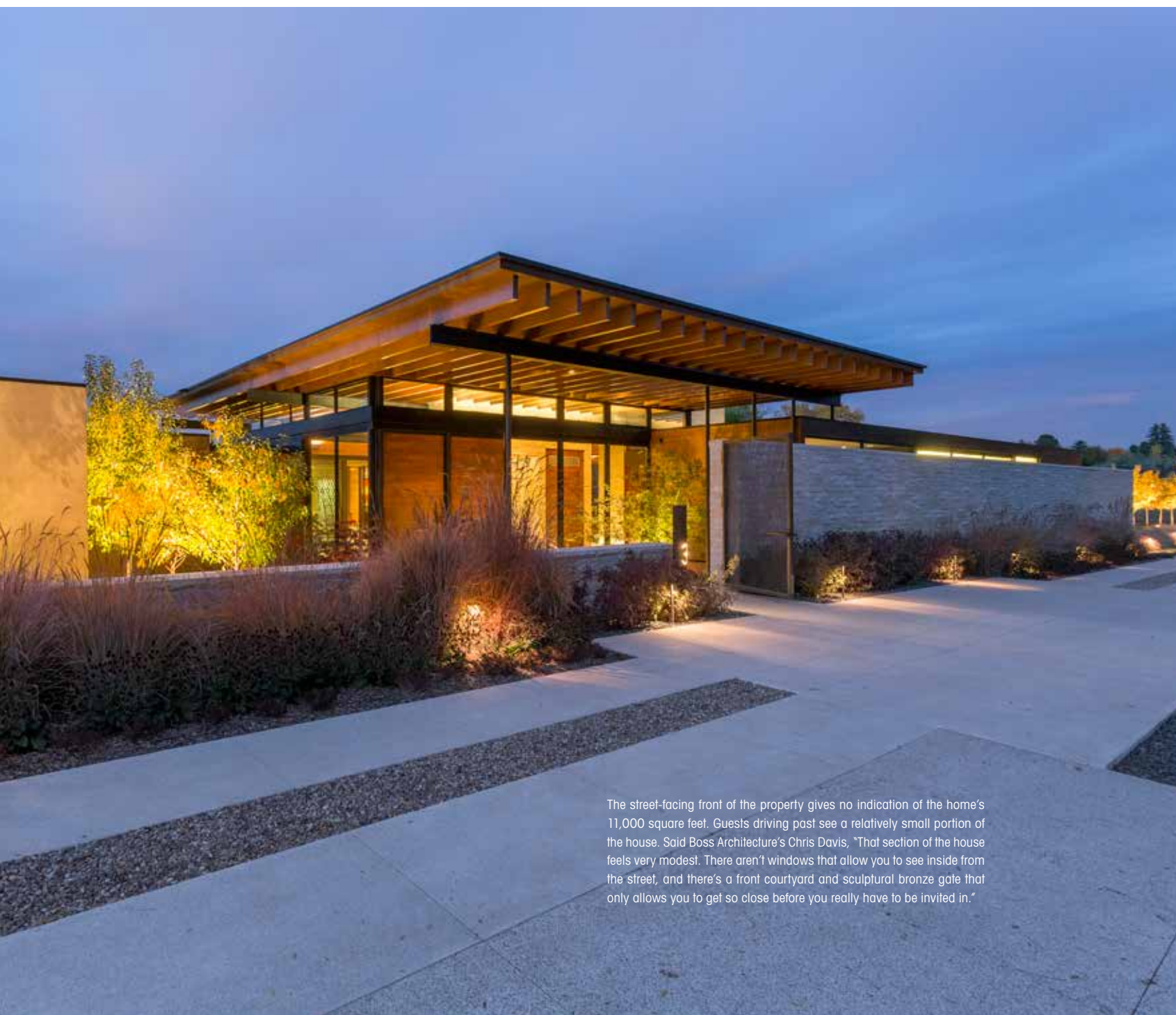
This is your tribe. This is a place of peace and security.

ALL TOGETHER NOW

IN THE AGE OF SPECIALIZATION, IT'S INCREASINGLY RARE TO SEE ARCHITECTS, DESIGNERS, BUILDERS, AND HOMEOWNERS WORK TOGETHER ON ALL PHASES OF AN 11,000-SQUARE-FOOT HOME. FOR BOSS ARCHITECTURE, THAT BRAND OF COLLABORATION IS THE ONLY WAY TO DESIGN TIMELESS CONTEXTUAL SPACES.

WORDS: Charlie Keaton





The street-facing front of the property gives no indication of the home's 11,000 square feet. Guests driving past see a relatively small portion of the house. Said Boss Architecture's Chris Davis, "That section of the house feels very modest. There aren't windows that allow you to see inside from the street, and there's a front courtyard and sculptural bronze gate that only allows you to get so close before you really have to be invited in."

IT was 2010 when Ryan and Jill Ahrens began the hunt for a lot perfectly suited to the creation of their dream home. Whereas many Colorado residents prioritize mountain views or low-maintenance landscaping, the Ahrens' were more concerned with finding a place that offered true connection with the natural environment; a site that would support a low-slung, modern home that hugged the land rather than overshadowing the surrounding beauty; somewhere to merge indoor and outdoor without sacrificing privacy. Eventually, they found it.

Resting on a three acre plot of land adjacent to a horse farm, the Cherry Hills Village location was convenient to their office and close to good schools for a son born while design was underway. Real estate in hand, they assembled a roster of architects, designers, and builders to form a single cohesive unit — a team they could trust implicitly, and with whom they could collaborate on details big and small. At the head of that list were Chris Davis and Kevin Stephenson, founders and principals of Boss Architecture.

"They were incredibly thoughtful," Jill said of Boss. "That first meeting, they already had a site plan. They said, 'Here are your views, here are your sight lines, here's what we're going to mitigate and here's what we're going to highlight, and how does that sound?'" Next came a

discovery process that included a long list of issues to consider before a single drawing could be shared — everything from big-picture items like solar exposure to more granular specifics about how guests would park their cars. "We felt like Boss understood that we're not just trying to drop something on land, or to build a house that doesn't belong here," said Ryan. "We really wanted something that speaks to the property itself."

Beyond the meticulous approach, Boss arrived with a design philosophy built around contextual, comprehensive architecture. They emphasized the importance of working with the land, rather than against it. They felt strongly about creating a house where every seat in every room worked in isolation, while also coming together as a single, cohesive composition. "I see this project as being crafted at every level," said Stephenson. "We're always looking at materiality, interior, exterior, and furnishings as a whole, rather than just putting your blinders on and asking, 'What do you want this room to look like?' A person walking in might not necessarily be aware of it, but there's a sense of comfort and unity that happens as you move through this house."

As abstract wants and needs became concrete design choices, the size of the home expanded from approximately 7,500 square feet to more than 11,000. →82

"SOMETIMES YOU'RE ASKED TO MAKE EVERY SELECTION AT ONE TIME, EVEN DOWN TO PAINT COLORS. BUT IT'S BETTER TO BUILD IT OUT OVER TIME, TO SEE WHAT MAKES SENSE AND WHAT EVOLVES DURING A MULTI-YEAR PROJECT. EVERYBODY EVOLVES, AND SO DOES THE PROJECT."

-JESSICA DORAN

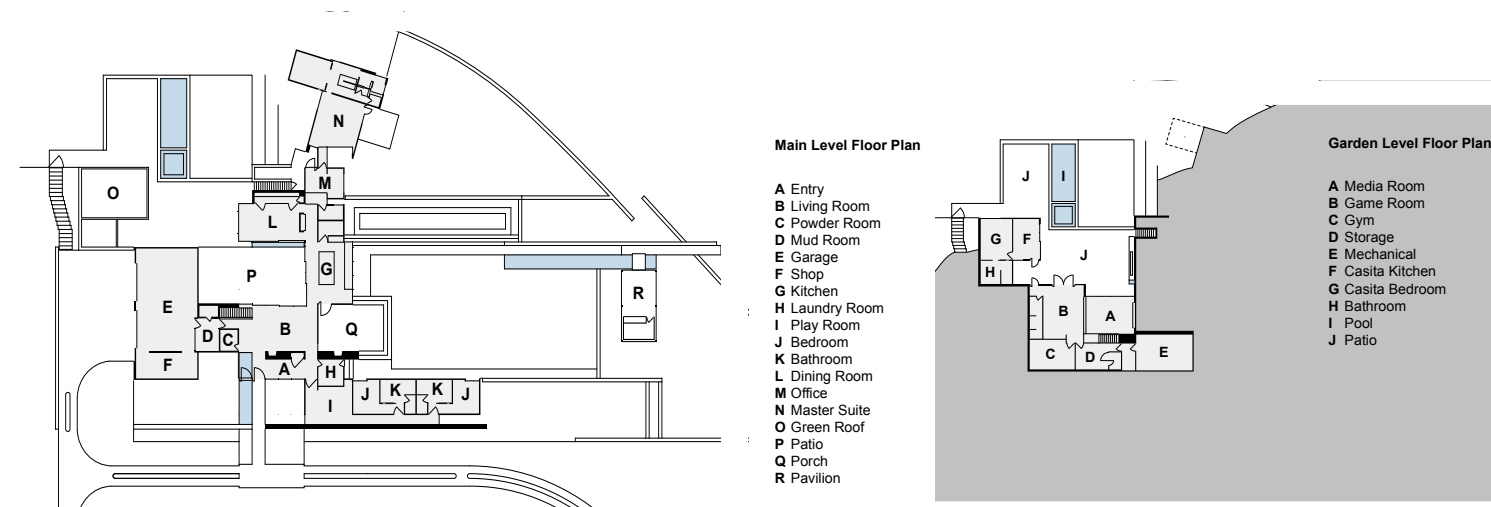


Boss Architecture worked closely with Interior Designer Jessica Doran to develop a materials palette on the warmer side of concrete, limestone, and walnut — and to furnish each room as a complement to the house itself. Much of the art and furniture was sourced locally, but Doran traveled with the homeowners to New York and Los Angeles in search of others. The main-floor living area features custom Axis deer hide chairs and an Ashley Tudor cast bronze and antler sculpture. The far wall is highlighted by a Massimo Vitali diptych (measuring approximately 12-by-7 feet) that captures the coastline of Santa Cesarea Terme, in southern Italy.

The view from the kitchen into the living area reveals a 400-pound sculptural side table (far left) carved from anthracite coal and embellished with molten pewter by artist Jim Zivic. Outside, a green wall makes clever use of the garage's rear side. Said homeowner Ryan Ahrens, "We felt it was the perfect place to add this living art that drew your eye in that direction." Jill always saw it as an art piece, but concedes that learning exactly what type of life would thrive there required extensive trial and error. "The answer," she said, "is annuals."



ALL TOGETHER NOW



Growth of that magnitude required fine-tuning of layout, flow, and placement. A natural materials palette of limestone, steel, glass, concrete, and walnut lent the home an air of timelessness and connectedness. (Materials and finishes in the lower level bathroom, for instance, were paired subtly with those from other rooms in other parts of the house.) Sight lines also proved crucial. From bedrooms to living areas, each space features composed views from windows — but not at the expense of privacy. Every room is naturally oriented, or in some cases twisted slightly, so adjacent houses or street views never line up with interior windows.

Beginning with a front courtyard guarded by a Boss-designed sculptural

bronze gate, outside visibility of the home is limited without feeling restrictive or closed off. The rear courtyard is the heart that feeds the living room, kitchen, and dining room. Each space is distinct: scale and ceiling heights vary to bring easy harmony. Floor-to-ceiling glass walls welcome year-round natural light that allows the interior and exterior to complement each other in ways that shift with the seasons. An expansive lower level opens to a pool and casita, and features a stunning 6-by-13-foot Planar video screen. Comprised of 60 magnetically mounted panels (measuring 1-by-1.35-feet each), the screen is LED true 1080p. Only a handful of others exist in the world.

From the outset, Ryan and Jill were deeply engaged in specific design →85

“WE’RE ALWAYS LOOKING AT MATERIALITY, INTERIOR, EXTERIOR, AND FURNISHINGS AS A WHOLE, RATHER THAN JUST PUTTING BLINDERS ON AND ASKING, ‘WHAT DO YOU WANT THIS ROOM TO LOOK LIKE?’”

-KEVIN STEPHENSON

ABOVE: Boss’ Kevin Stephenson points to the dialogue between the living, kitchen, and dining rooms as being among the home’s most important achievements. “Each space has a different scale to it, the ceiling heights are different, and yet they all work in a symbiotic way around that central courtyard space. It’s truly the heart of the house.” A B&B Italia Michel sectional emerges from the living area. A custom walnut and resin encased brass bench rests beneath the Vitali diptych at right. **OPPOSITE:** The kitchen has no upper cabinets, giving the room a lighter feel. The lower cabinets are walnut and matte lacquer by EKD, with fusion granite countertops. The custom claro walnut bartop accommodates four bronze, leather, and hair on hide barstools by Martin Shea.





ABOVE: The dining room showstopper is a Kyle Bunting hair-on-hide rug that runs from the floor beneath the table and up the south-facing wall before touching the ceiling. At rear, a temperature controlled wine storage room continues the theme of limestone and walnut, and is accented by an Emily Mason painting called "Rafter." Mason is homeowner Jill Ahren's favorite artist. Her work is featured throughout the home.

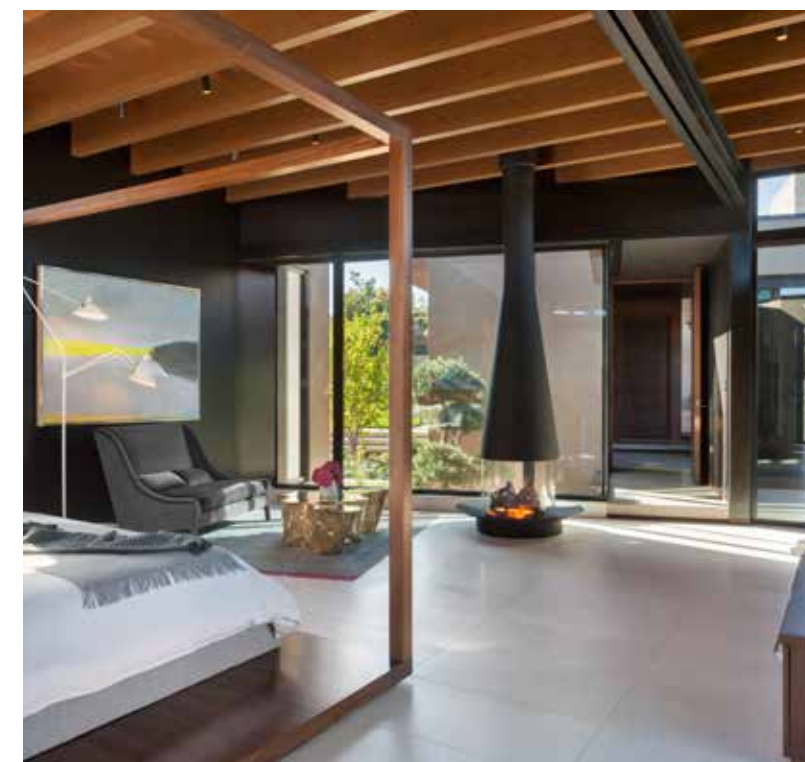
LEFT: A custom Lindsey Adelman Branching Burst chandelier hangs above the custom 12-person dining table designed by Boss.



choices — but also comfortable stepping back and showing faith in the team they'd enlisted. As the project progressed, so too did the breadth of collaboration. When a significant water mitigation issue reared its head, Davis and Stephenson worked with Cadre General Contractors and Three Sixty Design to devise a system of four subterranean detention ponds buried beneath a grassy lawn. A covered pavilion, surrounded by tall native grasses to give it a sense of floating, was added at the rear of the property. What once seemed problematic now inspired design solutions that actually made the site more dynamic. Those detention ponds, in conjunction with a koi pond, pool, and spa, embraced water throughout the site, treating it as an amenity rather than an adversary.

Inside the home, no detail escaped the attention of Davis and Stephenson, who enlisted Interior Designer Jessica Doran to help ensure every room was perfectly situated, perfectly outfitted. Said Davis, "If you design this amazing house, and it has great spaces in it — spaces that have views that open up to these courtyards, and water features, and amazing landscaping around it — but you put in ugly furniture and bad art, then you haven't completed the vision."

In this case, the vision was a fully curated property, shaped from raw site to fully realized home, right down to the Kyle Bunting hair-on-hide rug and the 400-pound anthracite coal end table. A Massimo Vitali diptych looms large →89



ABOVE: The master bedroom balances openness with coziness. Carefully considered ceiling height and a slightly raised platform give an inviting scale. Floor-to-ceiling sliding glass doors ride below clerestory windows to admit natural light in the mornings, and open to the rear of the property whenever the mood strikes. Art by Emily Mason hangs above the custom bed. Sconces are Serge Mouille. **BELOW:** A painting by Wolf Kahn in the sitting area adds a subtle, romantic gesture when viewed alongside the work of his wife, Emily Mason, which hangs above the bed. The lamp is Serge Mouille. Coffee table by Chista.



The lower level family room opens to a pool and spa, along with a sitting area centered around Paola Lenzi furniture from Studio Como and a James Perse teak sectional. The pool features Ann Sacks tile. Its design was driven by the size of the hot tub, allowing the owners to use a single cover while also keeping the aesthetics as clean as possible. At left is "The Walking Man," a sculpture by Regardt van der Meulen. "The most impressive thing about the house," said Mark Drexel of Cadre General Contractors, "is to go to the back side and really see all the architectural features."



ABOVE: The main floor porch continues the merging of indoor and outdoor. The interior space boasts custom walnut lounge furniture by Martin Shea Millwork, and petrified wood tables. The exterior space features Knoll table and chairs, and opens to a vast expanse of lawn leading to the pavilion. **BELOW:** The home's pavilion at the rear of the property came about after water mitigation problems were solved. Cast concrete and gabion walls helped create a space away from the main house for relaxing or entertaining, and tall grasses give the structure a sense of floating. "It's one of my favorite places in the home," said Jill Ahrens. "It's a great place to have a glass of wine, look at the koi pond, and reflect back on the home." **OPPOSITE:** A custom light sculpture by Courtney McRickard of Three Sixty Design runs along the front and side of the home.

PROJECT CREDITS

BOSS.architecture
Chris Davis
Kevin Stephenson

Jessica Doran | Interiors
Jessica Doran

Cadre General Contractors
Mark Drexel
Rusty Conway
Doug Maher

Three Sixty Design (landscape)
Courtney McRickard

Artenluz (lighting)
Javier Ten

Conundrum (low voltage)
Jason Perez

PHOTOGRAPHY CREDITS

Raul Garcia
Images on pages:
77, 82, 84, 85

Jess Blackwell
Courtesy of LIV Sotheby's International Realty
Images on pages:
78, 80, 81, 83, 87, 88, 89



in the main living room, contrasted brilliantly against black walls. Custom Axis deer hide chairs, based on a Jean-Michel Frank design and built by local millworker Martin Shea, sit low to the ground. Nearly half the home's furnishings were sourced locally, while others were discovered during several years' worth of bi-coastal scouting excursions with the homeowners. Of the process, Doran said, "Sometimes you're asked to make every selection at one time, even down to paint colors.

But it's better to build it out over time, to see what makes sense and what evolves during a multi-year project. Everybody evolves, and so does the project."

Architects are rarely given the opportunity to drive the entirety of a project, from top to bottom. According to Davis and Stephenson, there's no better way to ensure continuity and harmony between the home's interiors and exteriors, between its structure and its heart. "This was one of the first projects

where we got to be involved at that level all the way through," said Davis. "It's a piece of the process that allows us to finish our thought." If the Ahrens' home is any indication, that thought extends beyond the isolated design of individual homes and on to the creation of a more contextual brand of design. The Boss path seems to lead away from the traditional mountain aesthetic and toward a quieter, more intimate modern vernacular for Colorado architecture. It's a worthy cause. ■



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Craig Hospital



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ADVANCES IN TECHNOLOGY AND MATERIALS REVEAL NEW POSSIBILITIES FOR ITALIAN CERAMIC TILES

EVERY FALL. 800 exhibitors descend on Bologna for a massive international event highlighting the best in new ceramic tile and bathroom furnishings. *Cersaie* (pronounced chur-SIGH) draws more than 100,000 attendees from all over the world, showcasing the latest design innovations in a truly historic backdrop. This year's installment, which took place during the final week of September, kicked off with an opening night party at a palace that dates to the 15th century.

But don't let the setting fool you: The products on display were decidedly more modern. High-profile designers came together to produce some of the highest quality building materials in the world. New technologies, including the ability to print directly onto porcelain in high resolution, ushered in stone and wood-look tiles with aesthetic qualities previously unseen. Advances in performance properties and a strong emphasis on texture delivered creative

new styles meant to complement the architecture they inhabit.

Modern In Denver joined national publications like *Architectural Record*, *Elle Decor*, *Interior Design Magazine*, and many others on a comprehensive tour of the best of *Cersaie*. We've compiled a few of our favorites here — hopefully they'll inspire you to join us in Bologna next year. *Ciao!*

TOP TRENDS FOR 2017

- TEXTILE INSPIRED
- SEAMLESS PATTERNS
- 3D TEXTURES
- WOOD GRAIN
- RETRO REVIVAL
- MULTI-LAYERED ART
- GRITTY CHIC
- MEGA MARBLE

TEXTILE INSPIRED

Sant'Agostino - Tailorart Living Taupe



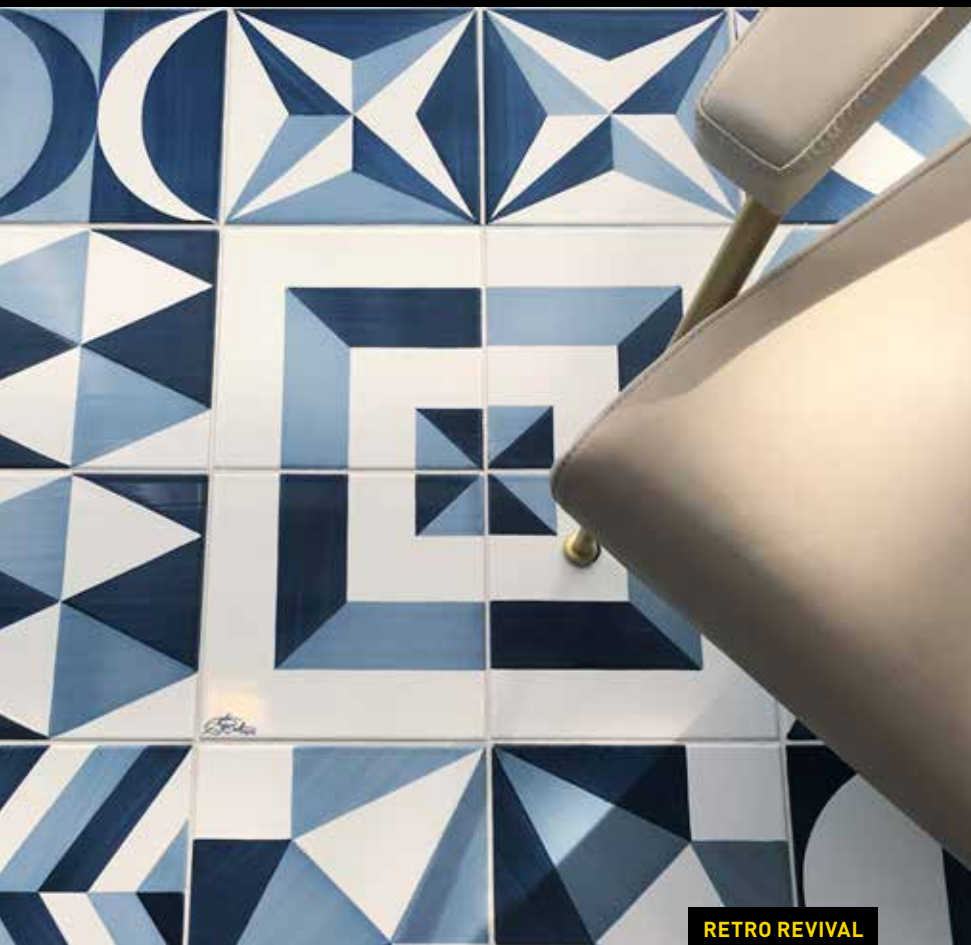
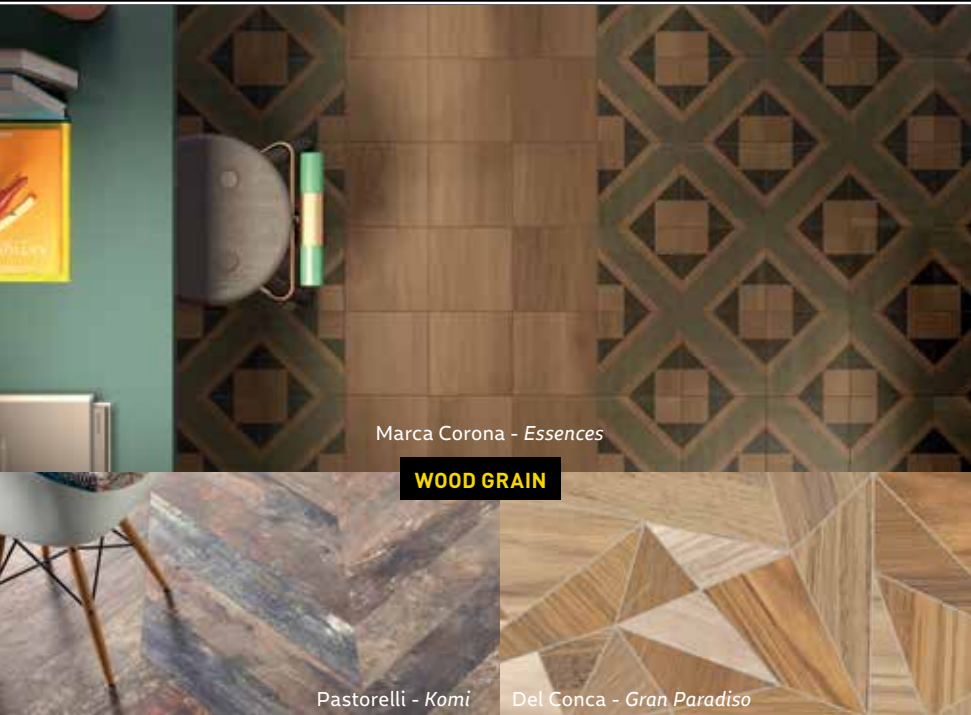
3D TEXTURE

Atlas Concorde - 3d wall



SEAMLESS PATTERN

41zero42 - Paper41



Francesco de Maio - *Blu Ponti*



Ceramica Bardelli - *Sofia*
Designed by Marcel Wanders



Sant'Agostino - *Tartan Dark*



Viva - *L'H*



HERE NOW.

While there are more outlets than ever for acquiring the showstoppers featured at Cersaie, many of those products haven't yet made it to market, and tracking them down via international sources can be a challenge. But fear not: Denver has a pipeline to ceramic tile and bathroom furnishings every bit on trend with the emerging styles unveiled in Bologna. Here are a handful of local showrooms that are plugged in to the zeitgeist of luxury modern design.



GRITTY CHIC

Iris - Industrial Glass
Available and stocked at
Decorative Materials



SEAMLESS PATTERN

Salinas - Nero Sicilia lava stone
Designed by Patricia Urquiola
Available at Boffi Denver



MEGA MARBLE

Urbatek, Porcelanosa Grupo
XLight PremiumCollection - Lush White
Available at Porcelanosa Denver



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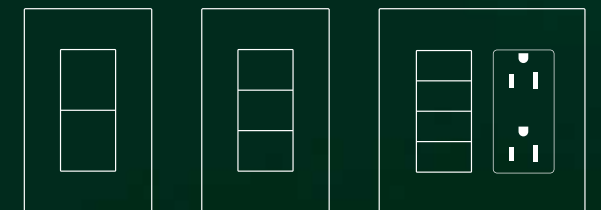
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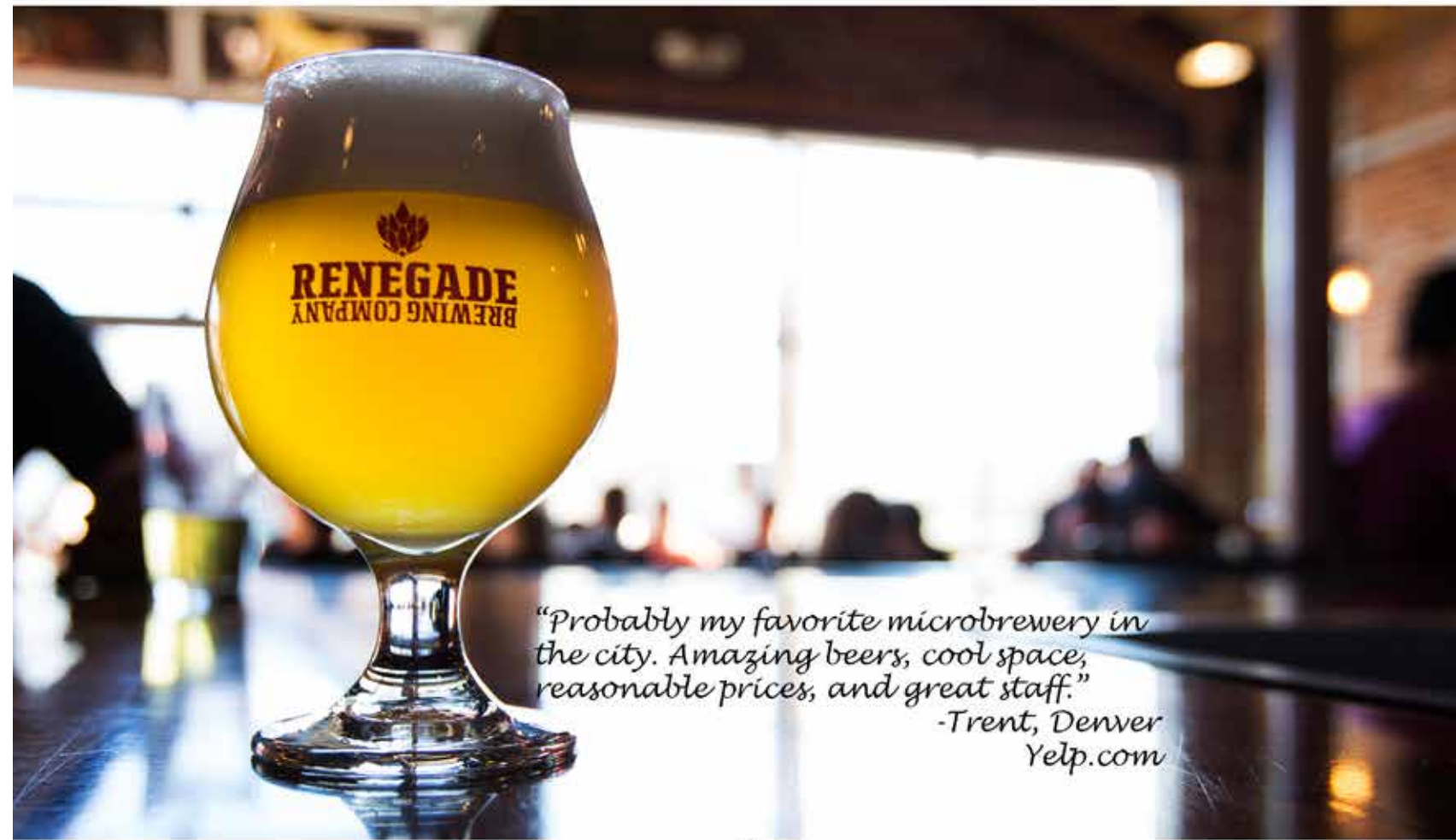


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SIDE BY SIDE.

THEY LIVE TOGETHER, PLAY TOGETHER, AND WORK TOGETHER. FOR THIS GRAPHIC DESIGN DUO, LEAVING A MARK ON SOME OF THE REGION'S CULTURAL INSTITUTIONS REQUIRES MODERN TYPOGRAPHY, INVITING ILLUSTRATIONS, AND LOADS OF QUALITY TIME.

Jared and Rachel Rippy came at graphic design from opposite ends of the spectrum. As a child, he discovered illustration and iconography through a love of Major League Baseball logos, while she learned about oil painting from her grandmother. Two decades later, he focuses primarily on typography and illustration while she enjoys strategic thinking and pixel-perfect web design. That combination of talents has helped them create sophisticated identities for businesses and government agencies with an architectural bent — abilities they're now extending to their work for nonprofits and cultural institutions.

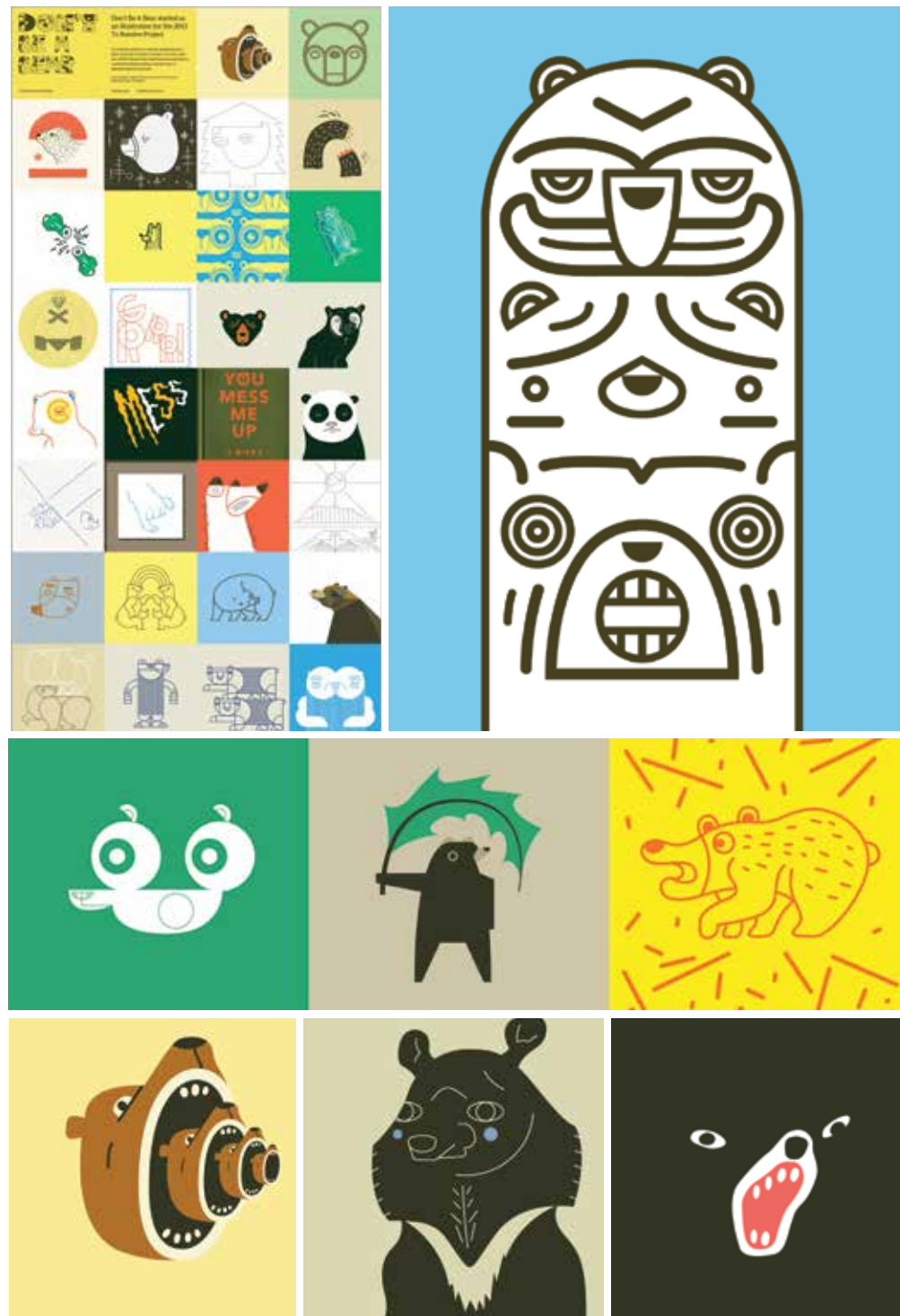
The two met at the Art Institute of Colorado in 1999, married a few years later, and polished their skills during five years together at the Aspen Art Museum, where Jared was hired as design director and later "put in a good word" for his wife. They spent their days creating brochures, invitations, mailers, and websites, and even designing exhibit spaces. Fundraising materials also took up a healthy portion of their efforts—part of an \$80-million capital campaign that helped fund construction of a new building while also carving out a bold new brand for a small-town museum. Three

WORDS: Scott Kirkwood
IMAGE: Mark Woolcott

Jared and Rachel Rippy met as design students at the Art Institute of Colorado. Now married, the couple run Novel from their home on Capitol Hill.

NOVEL





Like many designers, Jared and Rachel both believe in the value of side projects: Here, selections from Jared's 2013 Don't Be a Bear project, which aimed to expose "boorish, snarky, and general grumpy behavior" and remedy it with a daily dose of creative expression.

"DENVER IS STARTING TO CATCH UP WITH SOME OF THE BIGGER METROPOLITAN AREAS LIKE PORTLAND, SEATTLE, AND EVEN SAN FRANCISCO. PEOPLE ARE OPEN TO BIGGER IDEAS, BIGGER RISKS, AND NOT BEING SO LITERAL — AND IT ALL MAKES OUR WORK SEEM MORE APPLICABLE." -JARED RIPPY

years ago, the couple launched their small agency — Novel — from a dome in Bailey, Colorado. For the last year they have been working in a duplex on a quiet tree-lined street on Capitol Hill, where they share a home with two Boston Terriers, Eames and Pal.

Being married to your design partner certainly has its benefits — creating a level of trust that makes feedback much easier — but it can have its drawbacks, too. "It's tough selling ideas to your spouse, because she knows all my tricks," Jared said, "but in the end, she helps offset my weaknesses, and I help offset hers."

Jared counts among his influences Pablo Picasso, L.A. illustrator Geoff McFetridge, and French artist Malika Favre, all known for a clever combination of line and color that evokes warmth and familiarity. That level of sophistication paired with simple, often child-like line drawings is indeed novel, and a more-than-likely explanation for the agency's name.

"We definitely want to communicate a level of sophistication for our clients," said Jared, "but we don't want the work to feel too stuffy or

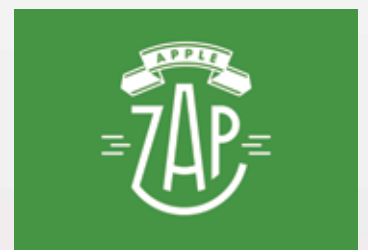
high-brow — we want it to come across as human, so we like to add some softness, to make a connection between the client and the customer."

And Denver's evolution has helped make Novel's design feel more welcome. "The changes in the city's cultural scene over the last 10 years have been crazy to watch," says Jared. "Denver is starting to catch up with some of the bigger metropolitan areas like Portland, Seattle, and even San Francisco. People are open to bigger ideas, bigger risks, and not being so literal—and it all makes our work seem more applicable."

Case in point: CO-LO Ltd., a Denver real estate broker, wanted to signal their firm's attention to detail and concierge-level services, so Novel created a custom typeface and paired it with graphic illustrations that put Colorado front and center without relying on photography, like most of its competitors. BendonAdams, an architectural consulting firm in Aspen, wanted to separate itself from others with a mark that evoked strength, professionalism, and a feeling of community. The resulting monogram

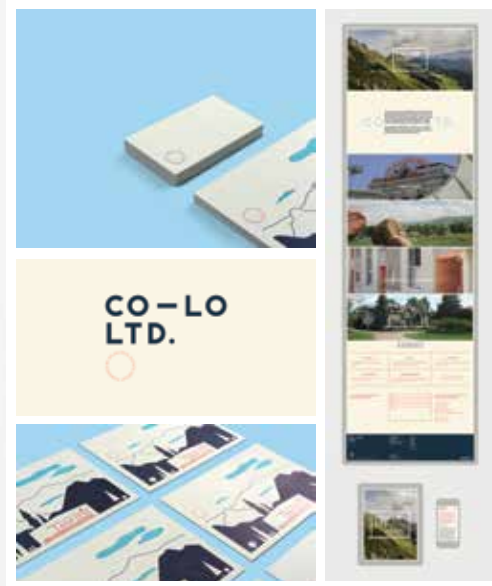


The Rippys have combined their obsession with food and design into packaging work for Hosea Farms olive oil and Apple Zap organic cold-pressed juice, and they hope to eventually develop brand identities for local vegetarian restaurants, as well.





Years of work in Aspen helped the Rippys make connections to local clients like Aspen-Modern, which catalogs the city's modern architecture. Novel designed the organization's website, allowing visitors to filter locations according to architect, style, or decade.



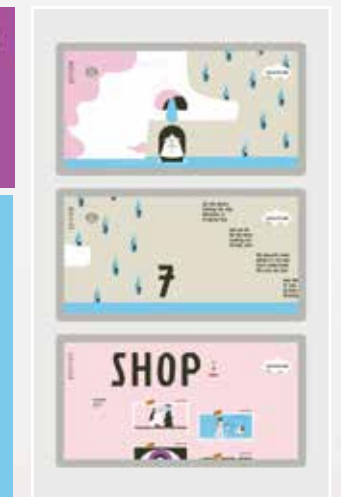
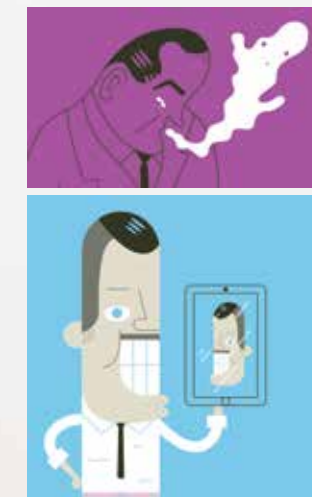
Novel designed brand identities for CO-LO Ltd. and BendonAdams, applying simple type and iconic line illustrations to fit the unique personalities of the two small firms with a focus on Colorado architecture and real estate.



Partnering with the two founders of Mukha, Novel created a website to tell the inspiring stories of people who are redefining success in hundreds of different countries.



Another of Novel's side projects, Postscript is a series of postcards inspired by the history of Denver's city streets, sold online and in local retail shops.



Novel illustrated different aspects of privacy in the digital age in their website for "Clues in the Cloud," multimedia art work by Heather Maxie.

alludes to the collaborative, integrative approach of the principals.

Rachel points with pride to Novel's work for Mukha, "a blog started by the founders hoping to interview one person from every country — an esoteric site that takes a vagabond perspective to the idea of international lifestyles and creative pursuits," in her words. She also sites digital platforms for AspenModern and AspenVictorian, which document the

city's buildings for architecture buffs and visitors planning their own walking tour; Novel designed simple modular grids with the flexibility to allow the sites to grow, and typographic elements that match the respective architectural styles.

Jared and Rachel enjoy getting away from the computer and initiating their own passion projects, too. In 2013, he drew a bear every day, and posted them all online, to fulfill a New Year's resolution. In 2012,

the couple launched Postscript — a series of postcards that take their inspiration from the history of Denver's city streets, from Wazee to Wadsworth; printed by letterpress shop Banshee Press, they're available for sale online and in local stores like I Heart Denver and the Watercourse gift shop. The side projects have even found their way into their day jobs: Clients often request an original postcard as part of any identity package, and oddly enough, a few clients have even asked that a bear

be incorporated into their logo; so far, not a single grizzly has made its way to a client's business cards.

The Rippys have one long-term dream project: Translating their love of food into their work by partnering with a restaurateur to create branding for a few vegetarian restaurants. "Food is such an important part of our lives" said Rachel. "I've seen family members fight cancer and heart disease, and a lot of people

seem to find nutrition very confusing, so we want to help get people moving in the right direction."

For now, the agency is focused on design and illustrations for posters commemorating the 50th anniversary of the Summer of Love in San Francisco; an app called Turtle, which aggregates critical information for college students (launching soon at Berkeley); and the identity for a skate, longboard, and

snowboard company in Pennsylvania. With so many projects blurring so many boundaries, it's nice to have a reliable partner under the same roof — even when they know all your tricks. ■

To see more of Novel's work, visit: novel.is



PERFECT(LY) BOUND

SITUATED IN THE HEART OF THE RIVER NORTH ARTS DISTRICT, DAVIS PARTNERSHIP BLURS THE LINE BETWEEN ORGANIC AND INDUSTRIAL, CLOSED AND OPEN. LOOK TO THE USE OF BAMBOO TO CREATE SEMIPERMEABLE SEPARATIONS. LOOK TO THE KITCHEN / LIBRARY TIED TOGETHER BY A STREET ART MURAL. AND LOOK TO A PHILOSOPHY BUILT AROUND THE MAXIMIZATION OF TRANSPARENCY, EFFICIENCY, AND FLOW.

WORDS: Cory Phare • IMAGES: Paul Brokering



PERFECT(LY) BOUND

“THE CHARACTER WAS ONE OF OUR PRIMARY ATTRACTIONS TO THE SPACE. WE WANTED TO SHOWCASE THAT AND BE THE PRIMARY DRIVER OF THE AESTHETIC.”

Brian Erickson, Principal at Davis Partnership



OPPOSITE: A piece by renowned Mexican sculptor Sebastián belonging to building owner Sonia Danielson was painted Davis Partnership red and welcomes visitors through the metallic facade into the firm. **ABOVE:** With space at a premium, the firm optimized every inch by examining workflow patterns, providing one-touch adjustable furnishings from Workplace Resource, and creating permeable barriers with bamboo palms and Silver Queen Sansevieria.

When Davis Partnership Architects signed the lease on their new space at 29th and Blake, they were faced with more than a few daunting challenges: How would they move 130 employees from a tri-level split onto one floor with a third less square footage? What needed to be done to bring the early 20th-century space up to today’s energy standards? And how could they get it all done in less than a year?

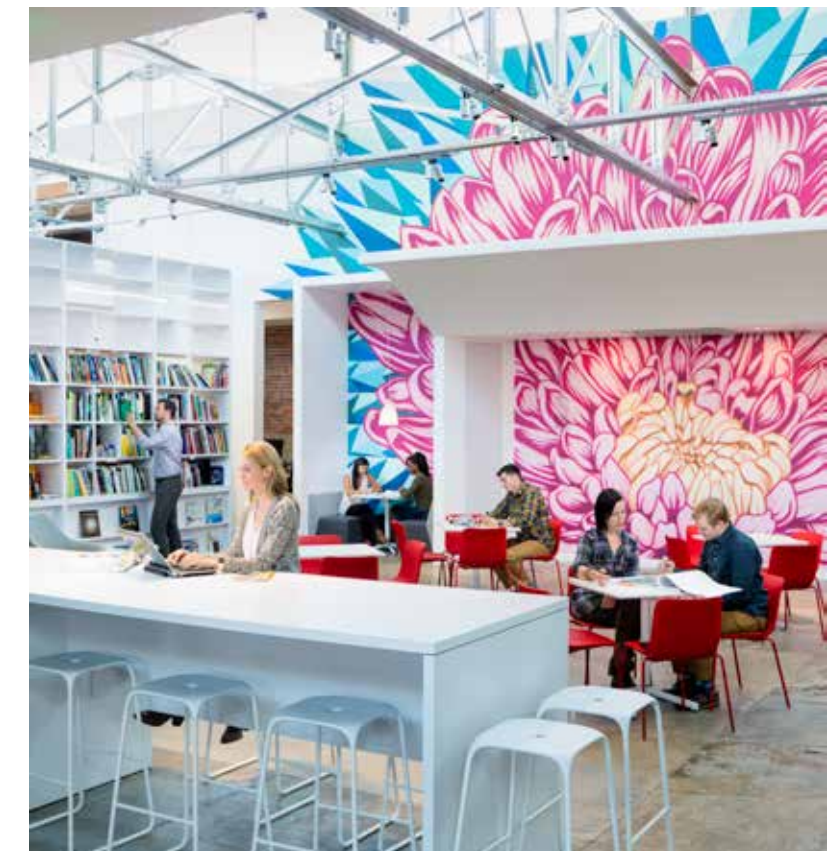
The answer turned out to be the same for each: by integrating and optimizing work at every step along the way. Built in 1927, the building’s old bones brought a set of structural challenges — but as a former book bindery, also a rich page from Denver’s history. “The character was one of our primary attractions to the space,” said Brian Erickson, AIA, Principal at Davis Partnership. “We wanted to

showcase that character and allow it to be the primary driver of the aesthetic.” The project team began exploring the load-bearing masonry and insulation properties of the structure. The roof, in particular, was a major area of concern; with such a large open space and radical seasonal fluctuation of daylight, heating and cooling mechanisms needed a solution at scale. Working collectively with the building owner and mechanical/electrical engineers, it came from reimagining the way traditional systems are setup. By raising the main floor access, an air plenum underneath circulates up to where employees actually sit, as opposed to relatively inefficient displacement ventilators on the ceiling.

Add to that the daylight-harvesting lighting controls and automated photocell sensors, and you’ve got a

smart redesign on track to LEED Gold certification. “Sustainability is one of the guiding principles of our work; it’s a core belief in everything we do,” said Erickson. “We want that philosophy to be visible in every project.”

In addition to environmental standards, sustainability proved integral as Davis looked at workplace function. As the move also saw the size of the personal workspace decrease from 8-by-8 to 6-by-6 feet, designing collaborative flow was mission-critical for Cynthia Steinbrecher, IIDA, Senior Associate at Davis Partnership. She and her team examined more than 75 different space plans to find the perfect balance of open and closed elements. “Our biggest challenge was to look at everyone’s essential functions and fit them adjacent to where they need to be,” said Steinbrecher. “There were countless →129



Flanked by the mural from Denver artist Bobby McGee Lopez and illuminated from soaring clerestory windows, the library/kitchenette opens as a clean, inviting, and informal space to supplement the more defined adjacent work area. Staff members are encouraged to linger among the literature of the employee-contributed athenaeum and find inspiration from the pop of color.

PERFECT(LY) BOUND



“SUSTAINABILITY IS ONE OF THE GUIDING PRINCIPLES OF OUR WORK; IT’S A CORE BELIEF IN EVERYTHING WE DO. WE WANT THAT PHILOSOPHY TO BE VISIBLE IN EVERY PROJECT.”

Brian Erickson, Principal at Davis Partnership



Ideas take root in tech-friendly smart conference rooms, due in large part to the Ambius LivePanel green wall. Housing several plants identified by the NASA Clean Air Study, the defining visual component marries organic and industrial. Species include Pothos Silver Splash, Maranta Red, Warneckii Green Stripe, Pothos Jade, and Pothos Neon.

puzzle pieces and test fittings.”

Part of solving the puzzle is reminiscent of the Usonian ideal of bringing the outside in. Under clerestory circumnavigation above, bamboo is found throughout the main work area, separating commercial architects from the landscape specialists (undoubtedly at home amongst the flora). The capstone to the grand entry corridor is also a gigantic green wall, contrasting with sealed original concrete floors and clean, muted walls.

Not just breaking up space into functional divisions, the foliage also serves a specific connective purpose. “We really wanted to adopt a biophilic approach,” said Steinbrecher. “As humans, we need to be around natural elements and greenery within an office space.” The result is a tightly-detailed fluctuation between organic and industrial, both historic and futuristic. In other words, the work is designed to breathe.

The central green wall gives way to a shared kitchen, used throughout the day for formal and informal meetings. Adjacent is another signatory open space: Shelves of books form a bibliotechnic wall that houses a material library behind. Employees can grab a tome to thumb through in the lounge area, or check it out if they wish to bring off site for a longer read. The entire inventory is donated by Davis staff, and according to Steinbrecher, they didn’t have to look far to find inspiration. “We really wanted to have a way to get information into people’s hands,” she said. “After all, architects and designers like books.”

The main signatory aesthetic is another element of internalizing the external – this time in the form of street art. A sprawling piece by Denver-based muralist Bobby MaGee Lopez adorns the wall between library and kitchen; an accompanying piece frames the back of the attached main employee space. The result of a public call for submissions, the piece – along with regular local art displays hanging on the walls for monthly First Fridays – is just another way Davis finds partnerships within their community.

This inherent collaboration at each step of the way was also the key to streamlining the move. It’s how they got from signing a letter of intent in April of 2015 to build out the space in 12 weeks to moving in by the year’s end. According to Erickson, one of his proudest accomplishments is this integrative process: From design to coordination and ultimately execution, they were able to optimize work from the strategic down to the granular. The result is vision, actualized. And as Steinbrecher noted, one that continues to bear fruit as a practice.

“We walk in every day and get to hear and see how well-functioning everything is,” she said. “To be doing it as a part of this neighborhood; that’s incredibly rewarding.” ■

PERFECT(LY) BOUND



Grounded in the city both literally and figuratively, each conference room at Davis Partnership is named for a specific Denver neighborhood. The Baker breakout room above is outfitted with a Geiger Tuxedo Classic sofa and lounge chair from Herman Miller.

PROJECT CREDITS

Mechanical and electrical engineering
RMH Group

Audio visual and acoustic design
Shen Milsom & Wilke

Street art murals
Bobby MaGee Lopez

Furnishings
Workplace Resource

Green wall installation/maintenance
Bristol Botanics, Inc.

Architecture
**Davis Partnership Architects
Kurt Basford + Brian Erickson**

Landscape architecture
**Davis Partnership Architects
Lynn Moore + Jeff Stoecklein**

Lighting design
**Davis Partnership Architects
Lisa Bartlett**

Lead interior designer
Cynthia Steinbrecher

Interiors
**Davis Partnership Architects
Karen Hailey + Janette Ray**



COMMERCIAL DESIGN

ABOVE & BEYOND

INTERNATIONAL REAL ESTATE FIRM CBRE TEAMED WITH DESIGN GIANT GENSLER TO CREATE A NEXT GENERATION WORKPLACE UNIQUELY ATTUNED TO COLORADO. THE VIEW FROM THE TOP IS A SELLING POINT IN MORE WAYS THAN ONE.

WORDS: Scott Kirkwood • IMAGES: Ryan Gobuty / Gensler



“IN THE PAST, WE DROVE OUR CLIENTS AROUND DENVER FOR A DAY OR TWO, SHOWING THEM PROPERTIES. NOW WE CAN BRING THEM INTO OUR OFFICES, AND PRESENT THEM WITH OPTIONS. CLIENTS CAN USE THE BIG SCREEN TO ZOOM IN ON HUNDREDS OF BUILDINGS, SEE HOW OFFICES STACK, AND GET AN UNDERSTANDING OF THE MARKET SO MUCH FASTER.”

-CARSON ERARD, CBRE

As soon as visitors walk into CRBE’s offices, they’re greeted with views that span Denver and all the way west to the Rockies. The Liquid Galaxy display adjacent to the lobby allows agents to zoom in on the city’s neighborhoods, so clients can compare rents and other data points instantaneously.

→ AS YOU EXIT THE MARBLE ELEVATORS

on the 32nd floor of CBRE’s reimagined office at 1225 17th Street, your ears are still popping. Making your way to the receptionist’s desk, dark hardwood floors contrast the bright white walls – an effect softened by neutral carpeting, exposed ceilings, and pops of color that mimic Colorado’s natural hues. Overhead, a grid of fluorescent lights parallels the 45-degree angle of Denver’s street grid, a subtle wink to the cityscape below. Gensler’s Design Director for the project, Michelle Liebling, consciously kept the design elements simple, so that sweeping views of the Rockies take center stage – or, more accurately, surround every inch of the stage.

But these views aren’t just for show. They’re practical, too. Every design decision, down to the smallest detail, was made to complement the efforts of 180 Denver employees who work for the nation’s largest commercial real estate agency.

“The new offices literally offer 360-degree views,” said Liebling. “In some spots there’s an unobstructed sight-line from one corner of the building to the other corner, nearly 200 feet away.” For a company whose very foundation is real estate, that translates into opportunities

to discuss the many business districts throughout the city while pointing out actual properties. Because, said Liebling, “In the end, your workplace is supposed to be a tool for business.”

Formerly headquarters for Molson-Coors, the redesigned space now includes a hotel-inspired bar on its north corner, directly facing Coors Field. Nearby, an enormous video wall features a Liquid Galaxy display – essentially Google Earth on steroids, which allows brokers to showcase properties all over the globe, with sales and leasing data mapped to CBRE’s key regions.

“In the past, we drove our clients around Denver for a day or two, showing them properties,” said Carson Erard, Senior Associate at CBRE. “Now we can bring them into our offices, and present them with options. Clients can use the big screen to zoom in on hundreds of buildings, see how offices stack, and get an understanding of the market so much faster.”

FREE ADDRESS

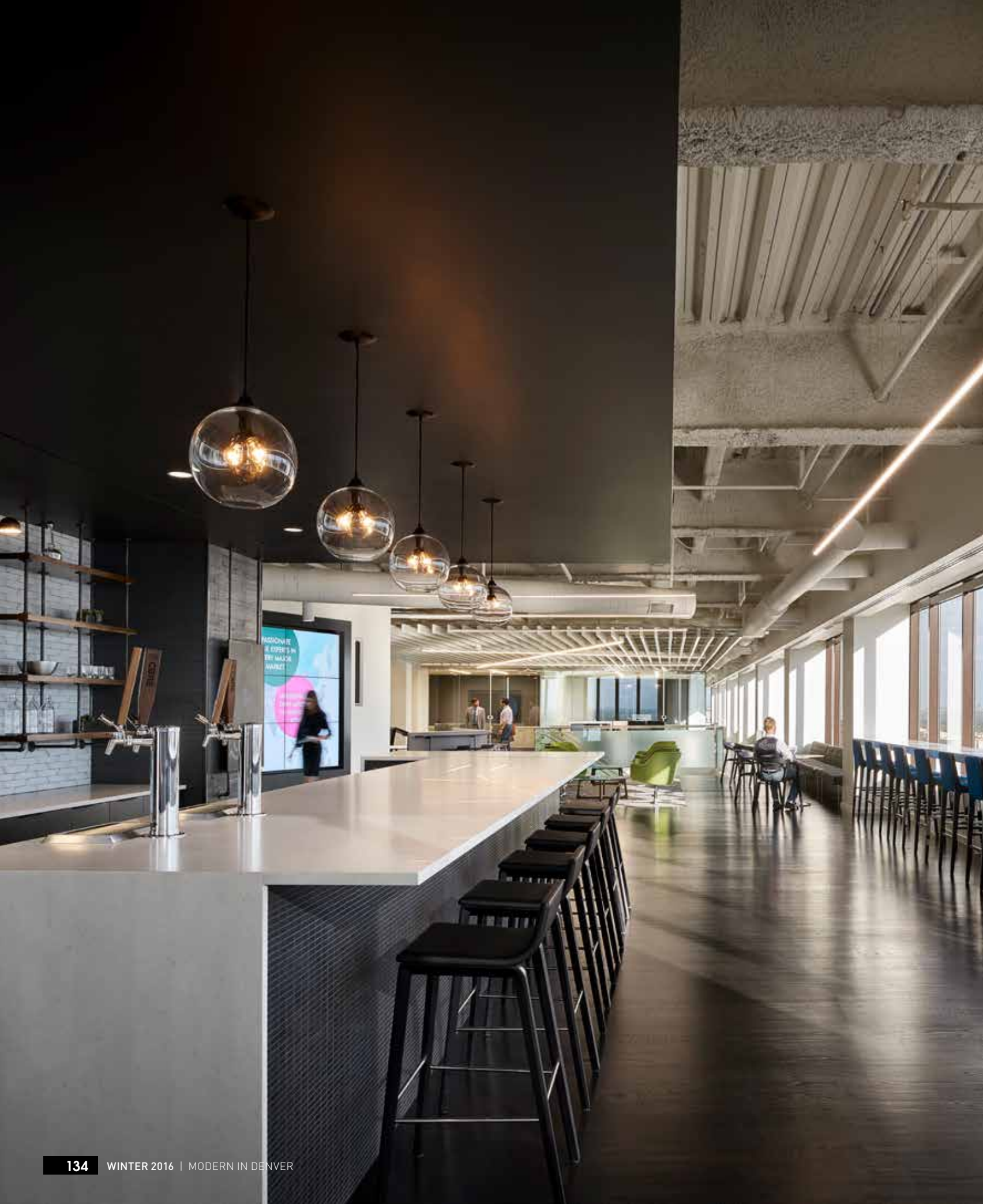
Beyond the flashy software and jaw-dropping views, there’s a new approach to maximizing office space, with a balanced floor plan and free-address system

of workstations and other private spaces. In other words: No assigned seats.

“For so long, we all lived in this outdated world where people were in a certain space based on title, and it had zero applicability to how the work was performed,” said Peter Schippits, Senior Managing Director for CBRE’s Colorado offices. “Everyone who was involved in the transition to our new offices thought, ‘How can we design a space that actually functions to suit the way our workplace has evolved?’”

According to Schippits, 10 years ago, CBRE’s clients wanted little more than the lowest rent that would allow them to maximize profits, and that meant meeting with a single broker and getting a deal done as quickly as possible. Today, CBRE focuses on more holistic solutions, with departments dedicated to labor analytics, workplace strategy, and tax incentives based on an office’s location. Bringing clients into the office provides more opportunities for those divisions to make additional offerings.

Given the lack of assigned seats, how do employees find Schippits at say, 3:30 on a Tuesday? “They can’t,” he joked. “It’s perfect.” In →135



THE NUMBERS

- 26,000 square feet
- 180 employees
- Opened: April 2016
- 100 percent free-address system
- 14 different workspaces from phone rooms and focus rooms to office-for-a-day options, sofas, coffee-shop booths, and conference rooms

The hotel-inspired bar that overlooks Coors Field includes bright white tiles and organic materials like incandescent lighting and wooden fixtures — creating a warm, casual atmosphere where staff can eat a quick breakfast or enjoy drinks with clients after hours.

reality, employees are free to situate themselves anywhere at any time, but departments are housed in “neighborhoods” based on the type of work they conduct, so it’s not hard to track someone down.

Within each neighborhood, department staff have access to individual desks, small focus rooms, and bigger rooms for informal huddles or formal client meetings. Larger offices can be reserved via Outlook calendar or by using touchpads located just outside their entrance. One corner of the office features a row of tables and booths reminiscent of a coffee shop. Wherever an employee chooses to land, he or she can connect a laptop to a monitor, and VOIP technology seamlessly forwards the calls to the new location. “This isn’t a gimmick,” said Schippits. “We want to drive more revenue; we want more efficiency. We want the teams to be productive together. In the old offices, you’d walk through the space and people weren’t here; they were in more conducive workspaces, like the nearby Starbucks, which is a sad thing to realize when you’re paying so much in rent.”

Indeed, the changes have been dramatic and immediate. “I was really surprised by who uses what space,” Schippits said. “In the past, our most senior producers were in their offices and the more junior employees were sitting in cubes. Now we find the most junior professionals are in the closed door spaces and the more senior professionals are electing to work out in the open — and that’s because they’re directing traffic. Meanwhile, the junior people who are doing all the detail work and analyzing spreadsheets really need that closed door. Before the move, our senior people kept saying, ‘Don’t take my office away,’ and today you look around, and they’re never in those offices.”

THE LOGISTICS

To help offset concerns that come with any major change, employees were encouraged to volunteer for transitional teams that had a voice in key decisions: Thanks to the work of the Health Committee, new grab-and-go containers include more nuts and granola than chocolate bars. Workers enter credit card information once, and use their fingerprints to add items to their tab.

In the lead up to the big move, employees purged paperwork and scanned important documents so space could be used more efficiently; the contents of 577 filing cabinets now fit into 177. Because individual workstations lack storage, each staff member has a lateral filing cabinet and a locker. And rather than locate a dozen printers throughout the



CBRE's "free-address" system means that not a single employee has an assigned desk. Instead, each department has its own "neighborhood" where staff can choose from 14 different types of workspaces, with unique seating arrangements and varying color schemes. When workers connect laptops to any of the oversized monitors, calls are automatically forwarded to their locations.

office, CBRE has two printers serving 180 employees. With so-called "follow-you printing," employees use their staff ID to release documents when they're ready — no more racing to the printer to insert letterhead. That means if you're flying to CBRE's Chicago office to give a presentation, you can even send your documents to the printer from Denver, then pick them up in the Windy City the next day.

The space could easily have felt a little cold, without a single family photo, memento, or bulletin board at any of the desks. To combat that, Gensler introduced warmer materials and textures wherever possible and allowed each department to select its

own furniture. A mural artist will soon be in to add a splash of color and help convey the unique flavor of the Rocky Mountains.

When clients enter the new space, said Schippits, "they see that we look more like a tech company with strategic design elements. I like to call it the 'reverse mullet' — instead of the business in the front and party in the back, we have the party in the front and the business in the back. Because we want this place to be hustling and bustling all day long." ■

PROJECT CREDITS

CBRE Workplace Strategy
Carson Erard, Emily Neff

CBRE Project Management
Andrea Smith

Gensler Design Team
Michelle Liebling, Becca Faull
Austin Zike, Alysa Johnson

MEP Engineering
VH Engineering
C3S Incorporated

General Contractor
Boots Construction

Audio Visual Consultant
Whitlock

Security Consultant and Low Voltage Consultant
Syska Hennessy Group, Inc.

Millwork
Woodcraft Unlimited

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Q&A



ROOM WITH A VIEW

WORDS: Charlie Keaton
IMAGES: James Florio

A CANDID Q&A WITH THE MINDS BEHIND THE AMBITIOUS EXPANSION OF A CHERRY CREEK MAINSTAY

WHEN ROOM & BOARD ARRIVED IN COLORADO IN 1991, the family-owned home furniture brand settled in the still-developing neighborhood of Cherry Creek North. Working with Roth Sheppard Architects, the company transformed a bland warehouse into a chic, thoroughly modern shopping destination. Their furnishings and accessories reflected design movements ranging from Shaker and Bauhaus to Scandinavian and midcentury modern, and Denver responded accordingly.

As Room & Board continued to expand and evolve during the years that followed, so, too, did Cherry Creek. While the neighborhood added new high-end boutiques, galleries, restaurants, and housing, the Minneapolis-based company grew to include 14 stores nationally, with nearly 900 employees and \$400 million in annual revenue. The Cherry Creek location had held up well, but it was time to update and expand on the original vision.

With an eye toward renovation and expansion, Room & Board once again teamed up with Roth Sheppard. The project, completed earlier this year, now boasts a 6,000-square-foot rooftop patio that includes a 60-by-12-foot reflecting pool; 125 lineal feet of street-front display windows; a new second-level showroom featuring two balconies overlooking Cherry Creek; 15,000 square feet of remodeled showroom space; and 50 on-site parking spaces. The store now hosts public, private, and charitable events (including a sold-out panel discussion during Denver Design Week).

We tracked down John Gabbert, Founder and CEO of Room & Board, and Jeff Sheppard, Founder and Principal at Roth Sheppard, to discuss the project in detail. Read on to learn about their design strategies, collaboration, and how to maintain continuity while keeping pace with the city's changing landscape.

TELL US ABOUT THE GENESIS OF THE PARTNERSHIP BETWEEN ROOM & BOARD AND ROTH SHEPPARD.



Jeff Sheppard

Well, it seems like we were meant to work together. Our firm was doing retail and restaurant projects in Cherry Creek at the time, and after meeting John it was clear we had a lot in common regarding our aesthetic tastes, our expectations for architecture, and our understanding of the roots of modern architecture. When I visited John's headquarters and home in Minneapolis, I recognized a passion and commitment to his staff, a commitment to the craft of furniture making, and a commitment to architecture and design in general. It's the same passion we have at Roth Sheppard, and that's really how the relationship started.

What has been interesting over the years is the ability John has to work with individuals within my office. I'm a big picture guy, setting the overall goals and design direction for the project, but I also can't stand it when the details don't support the big idea. John is the same way, so he's very collaborative and interactive through the process.

Gabbert

Jeff has a great team of people. For this project, Natalie Brown led the process and was amazing both in terms of refining the design to meet our original, very complex objectives, and ensuring the details of the old and new structure were consistent.

Sheppard

The original building remodel in 1991 has always been one of my favorite buildings. At that time, the building was basically a concrete warehouse with very few windows and definitely no street appeal. It was a bit of an eyesore in Cherry Creek and it was one of the few buildings that had grade-level street front parking.

Our objective at that time was to bring in daylight, create a transparency to the street, and to figure out how we could leverage the parking as a positive versus a negative feature. We also wanted to see if it was possible to remodel the exterior of the building such that it embraced and respected the regional context in Colorado.

This led us to recognize the significance of light, shade, shadow, transparency, and the juxtaposition of raw and natural materials to more contemporary finishes and materials. It is this idea of juxtapositions that really informed the design of our original remodel: new versus old, solid versus transparent, mountains versus plains, high tech versus agrarian, inside versus outside, and so on. We even figured out a way to engage and define the entry procession from the car to the front door and into the building, so it became a delightful experience. The idea we came up with was to think of the parking lot more like a plaza (we even deleted the parking lot lines and inserted a paved area in the middle of the lot). We extended cantilevered steel framed elements off the building to act as carport coverings, planted an aspen grove to mediate the scale shift between the

DESCRIBE THE DESIGN VISION FOR THE NEW ADDITION AND HOW IT RELATES TO THE OBJECTIVES OF THE ORIGINAL BUILDING. WHAT DO THEY HAVE IN COMMON? HOW ARE THEY DIFFERENT?



John Gabbert

The partnership seemed right from the beginning because we had a similar design process. Jeff and his team are eager to fully understand the design and functional objectives and take the time to explore all the alternatives.

Sheppard

John is a hands-on guy. We have a commonality in that we both sketch, and we both understand the importance of designing buildings and spaces so they embrace people while also embracing the site itself. He has a great sense of scale and he understands the processional/ sequential experience, so working together is really a melding of our values, our experiences, and our respect for each other.

Gabbert

Our vision and objectives were nearly identical to those of the original 1991 remodel. We wanted to reflect the modern crafted sensibility of our furniture while creating an interior that felt residential, making it easier for customers to make decisions. In fact, most of that original remodel has not been changed.

The differences you see reflect a larger building, additional parking, and street-facing displays to invite you in. The white stucco of the addition also replaced stone on the existing building. There's a more modern sensibility that reflects an evolving Denver.



John Gabbert (left), Jeff Sheppard

We were interested in uncovering the true drivers of regionally inspired contextual architecture, so we focused on climatic and cultural ideas versus stylistic trends.

parking and the building, and created a more human-scaled and enjoyable entry sequence for the building. This way the customers' expectation level was enhanced prior to their arrival to the front door.



At the interior of the remodel to the original building, we worked with John to design an intentional and sequential arrangement of rooms and open spaces. This allowed customers to get a better sense of furniture displayed within a scaled setting that was more indicative of how you flow through rooms in a house, versus seeing a bunch of furniture in a warehouse setting.

Overall, the building and interiors had this sense of scale more in line with residential-scaled architecture versus a commercial showroom. Yet at the same time the exterior design moves: The glass walls, the exposed steel structure, the wood poles supporting the entry canopy, and the textural juxtaposition of stone cladding against concrete were all done to create a subtle connection

back to regionally appropriate architecture. Many of those same ideas are evident in the new addition and remodel. There are intentional juxtapositions: heavy and light, solid and void, natural (wood siding) and manmade (stucco), that speak to the original intent. Yet there are differences, as well. While the previous remodel is 'grounded,' the addition is lifted off the ground and edged around its perimeter with narrow-depth, glass-enclosed furniture display rooms that screen the parking beyond.

The addition is brought out to the street corner at 2nd and Detroit to activate the street while at the same time stepping back to frame the edge of the original parking plaza. In a sense you feel like you are driving right into a furniture showcase. The existing

building and the new are now all white, co-joined by the zinc clad volume of our original remodel. Together the new building and our previous remodel read like a large scale modernist villa, with expanses of glass and solid wall apportioned based on visual acuity, solar exposure, and a desire to mediate the scale of the surrounding larger volume developments.

The intentional juxtaposition of a simple white box against the overly articulated and eclectic surrounding buildings gives Room & Board its presence and resonance while communicating its brand.

From an interior standpoint, we used the connector space between the new and the previous remodel as a place to insert a new four-story stair that connects the basement level to the rooftop deck. The open stair volume is daylight from

above and acts as a vertical shaft of light drawing customers up through the building, culminating in the meditative roof deck. The roof deck functions as outdoor furniture display while also giving customers the opportunity for visual and physical respite.

HOW HAVE DEMOGRAPHICS AND DESIGN TRENDS EVOLVED SINCE ROOM & BOARD FIRST ARRIVED IN DENVER, AND HOW HAS THAT AFFECTED BOTH INTERIOR AND EXTERIOR DESIGN STRATEGIES RELATED TO THE NEW ADDITION?

Gabbert
Denver has seen significant change in the last 16 years. As with much of the country, a more modern, functional, simple, and real way of living is desired by many. That has always been the focus of the furniture

we create, and we wanted the interior and exterior design of the addition to communicate who we are.

Sheppard
The most difficult thing to do is to design something simple – something that outwardly appears simple but can unfold to expose its layers of meaning. Simple but not boring. Pragmatic yet artistic. Refined without feeling formal. Responsible but still free. These are cultural ideals alluding to how we see ourselves that have been interpreted architecturally. Physically, our building improves the street by making the existing building now feel complete, by refining the entry plaza, and by mediating the scale between the larger developments around the site and the residential neighborhood to the north.

As Cherry Creek has evolved from a smaller-scaled-

commercial and residential-scaled neighborhood to a denser urban condition, our original remodel was being consumed by the scale of the surrounding developments. The new addition and remodel now gives a greater presence to the store while creating more useable and activated public space. Supplementing this visual presence is the intentional simplicity of a refined and elegant modernist box that provides a welcome visual relief from the needless complexity of many of the newer projects in Cherry Creek.

Rather than respond to changing fashion and design trends, the exterior and interior design the original remodel and the new addition represent timeless concepts. These include designing interiors so they respect human scale and behavioral patterns; designing interiors that are enlivened by natural

light; and most importantly, recognizing that people love to watch other people as they shop and explore. In a time when social interaction is becoming more and more exclusive and self indulgent, this building provides an opportunity to stimulate social engagement between people, as well as a physical engagement between people and product.

Yet we also know that the pragmatics of lifestyle downsizing are evident in our culture today. We have interpreted this not just through the physical presentation of furniture, but through the manifestation of ideals that suggest an economy of means – a simple, uncluttered lifestyle and an escape from the needless complexity of everyday life. All these ideals have influenced the design of the building and its interiors, giving the building its minimalist elegance. ■

Room & Board has been a staple of Cherry Creek since its arrival in 1991. Earlier this year, Roth Sheppard Architects unveiled an expanded (and renovated) version of their work on that original showroom. Among the highlights: re-imagined interiors; a new addition lifted from the ground and edged around the perimeter with narrow-depth, glass-enclosed furniture display rooms; an activation of the street corner at 2nd and Detroit; and a rooftop deck with 6,300 square feet of outdoor display space, a 60-foot long reflecting pool, and panoramic views of the Front Range. "Together the new building and our previous remodel read like a large scale modernist villa," said Jeff Sheppard.

KITCHEN DESIGN

ALL THE RIGHT ANGLES

BY CALLING ON VINTAGE NEWS REPORTS AND THE HOMEOWNERS' OWN EXPERTISE, DESIGNERS AT THURSTON KITCHEN & BATH MERGED MID-CENTURY IDEALS WITH MODERN SENSIBILITIES TO DELIVER A CLASSIC CULINARY SPACE.

WORDS: MARIANNE KIPP
IMAGES: TREVOR BROWN JR.



"ONE OF THE CHALLENGES IN INTRODUCING WOOD FINISHES TO THE PERIMETER WAS THE WALL OF PANTRY CABINETS. UNLIKE THE REFRIGERATOR WALL, THERE WAS NO NATURAL SPACE TO ADD WOOD, BUT WE DID NOT WANT TO LEAVE IT ALL WHITE. WE ENDED UP MAKING THE OVEN CABINET FINISH WOOD, AND ALL OTHER PANTRIES WHITE. THIS IS AN ATYPICAL DECISION THAT MADE THE SPACE EVEN MORE SPECIAL." -Tamar Chang



→ IT WAS THE BONES OF THE 1958 MID-CENTURY HOME IN DENVER'S HILLTOP NEIGHBORHOOD THAT ATTRACTED

homeowners Stephen and Emily Hunter to the property, setting them on course for a complete renovation that took the home back to its original glory. Their project included designing and realizing a welcoming kitchen that celebrated mid-century details and the home's original floor plan, while bringing it into a 21st century light.

Working in conjunction with Denver-based Thurston Kitchen & Bath, the Hunters focused on maintaining their home's original beauty while updating it to achieve the function and feel of a more modern home. The first thing designer Tamar Chang noticed was the distinctive layout. "It was clear that we needed to keep the different angles of the house and bring them into the

kitchen design," Chang said. These odd angles are indeed celebrated in a focal point of the kitchen renovation: The island at the kitchen's center. Homeowner Emily Hunter noted that adding a trapezoidal island to accentuate the off-kilter flow of the home's original design was a clever way of honoring the mid-century angular floorplan of the home.

The Hunters had an unexpected tool when embarking on their Hilltop renovation — they'd found a 1961 article featuring their home in the *Rocky Mountain News*, three years after the home was built. The article, "Home Achieves Openness," focused on the way the home was designed for entertaining. Said Hunter, "Though the original home

wasn't 'open' by today's aesthetic, we still used this intent when approaching the kitchen." Stephen, an architect who owns Hunter Design, removed the wall between the family room and kitchen to enhance the openness, while maintaining the interesting angularity of the home's original floor plan. The *Rocky Mountain News* article, now framed in the home, also helped inform the overall home restoration process, including an homage to the original mahogany built-ins in an updated entertainment center in the renovated family room. The photos within the article also cautioned the homeowners on the type of design choices to avoid. The kitchen, for instance, originally featured turquoise cabinets and butter yellow appliances.

OPPOSITE: The kitchen's pantry area juxtaposes a series of three white painted maple cabinets and rich wenge wood and walnut cabinetry around dual ovens. Both sets of cabinetry feature warm brass hardware, adding to the mid-century feel of the renovation.

ABOVE LEFT: The homeowners and Thurston designer Tamar Chang played up the angularity of the original kitchen layout by creating an inviting breakfast nook surrounded by windows. The area was outfitted with a prep bar and beverage refrigerator, along with more wenge wood storage cabinets. **ABOVE RIGHT:** After deciding to place the stovetop in the kitchen island, the homeowners and Chang explored different hood options, knowing it would be a focal point. The steel hood is low-profile to let the wenge wood cabinets stand out in the space.



The angularity of the Hilltop kitchen is celebrated in the trapezoidal kitchen island, which features wenge wood cabinetry and a smooth quartz countertop. Across from the island, the angles are echoed in the layout of white maple cabinets. The backsplash is jade tile sourced from Heath ceramics.

Instead of adopting that sort of color palette, the Hunters and Chang focused instead on tapping into elements from the mid-century modern period that make more design sense in 2016. The cabinetry in the kitchen is comprised of wenge wood, both for its warm, inviting look, and its popularity in the 1950s and '60s. The wenge cabinets include a walnut frame to give a distinct, two-tone look. This framing technique is also replicated on the Sub-Zero refrigerator and Wolf oven to add cohesion to the space.

"One of the challenges in introducing wood finishes to the perimeter was the wall of pantry cabinets," said Chang. "Unlike the refrigerator wall, there was no natural space to add wood, but we did not want to leave it all white. We ended up making the oven cabinet finish wood, and all other pantries white. This is an atypical decision that made the space even more special." The painted white pantry cabinets are made of maple wood, and Chang notes that the use of wenge and painted white maple "brought interest to what could have just been a white

wall." The result is storage cabinetry that intricately balances dark and warm with bright and cool.

Other intricate, behind-the-scenes decisions helped maintain the space's roots while moving them into a modern context. Chang recalls working with the white pantries, dividing the space into three doors, with each door divided into three panels for a mid-century inspired grid. But this effort soon became challenging, as removing the cabinets revealed an unsupported chimney.



ABOVE: Taking down a wall allowed the homeowners to capture the openness of their first floor. Across from the kitchen, the renovated living room showcases a new mahogany entertainment center based on the home's original built-ins. **BELOW:** The original brick fireplace becomes a feature in the renovated kitchen space, matching the vertical nature of the pantry wall. The shape of the hearth gives one more nod to the home's unexpected angles.



Stephen Hunter added a support post between the pantries, and to save the important design choice of the mid-century grid, Chang opted for a narrow cabinet with a wide door. When closed, the pantry appears seamless, with the three doors coming together. When open, the narrow cabinet reveals itself, with a panel to shield the important chimney support. Chang says the way these pieces fit together ranks among her favorite things about the project.

Elsewhere, atop the stunning wide plank white oak flooring there are innovative storage solutions with design choices that appear effortless — despite considerate attention to detail. The Hunters visited the Heath Tile factory showroom in Sausalito, California, where they selected period-appropriate jade tile backsplash and used a pattern to accent the strong horizontal grain in the wenge cabinets. The backsplash also echoes the pattern of the metal railing that takes guests from the first to second floors of the home. For the kitchen hardware, they passed on the brushed nickel and stainless steel that dominates contemporary kitchens and opted for the aged brass hardware from Emtek's new Urban Modern collection, nodding to the gold tones of mid-century design. A cream-colored quartz counter meanders throughout the kitchen, matching the angularity of the kitchen's original plan.

When pressed on what she loved most from the project, homeowner Emily Hunter said, "Our favorite components of the kitchen renovation are those that directly relate to the mid-century era." Walking through this exquisite 2016 upgrade and feeling transported to the 1960s, it's not hard to see why. ■

MID-CENTURY MAINSTAYS: A CLOSER LOOK

WENGE WOOD: Made from *Millettia laurentii*, an African legume tree that can grow up to 90 feet, wenge wood is a hard and heavy tropical timber often used in flooring, staircases, and furniture. It is dense and durable, with a straight grain and coarse texture. The exotic properties of wenge wood also lend themselves to custom musical instruments, including guitars, bass guitars, and drums. Pronounce it *wen-gay*.

HEATH CERAMICS: Edith Heath, who co-founded the company with her husband Brian in 1948, designed her pieces for a single kiln firing at lower-than-normal temperatures. Her approach saved energy, increased durability, and led to original ceramics that are now part of permanent collections at MOMA and LACMA. From homes to large-scale public installations, Heath tiles were a popular element of mid-century modern design.

TULIP TABLE: Eero Saarinen's enduring classic first appeared in 1956 as the Finnish American designer sought to combat what he called the "slum of legs" beneath tables and chairs. Also a trained sculptor, Saarinen began with hundreds of drawings, moved on to 1/4 scale models, and eventually refined his design with full scale models shaped with clay.

NELSON BUBBLE LAMP: Few modernist designers are more revered than George Nelson, and his Bubble Lamps, introduced in 1952, are downright iconic. Inspiration struck Nelson when he came across a set of silk-covered Swedish hanging lamps he deemed exquisite but too expensive. Using a technique developed by the U.S. military, Nelson created an original version that endures as a timeless light source for homes and work spaces alike.

CENTRAL MARKET



HERE COMES THE NEIGHBORHOOD

WORDS: Charlie Keaton
Image: James Florio

CENTRAL MARKET BRINGS FRESH FOOD, CRAFT COCKTAILS, AND A MODERN SHOPPING EXPERIENCE TO RINO.

WHAT'S GOOD AT CENTRAL MARKET? PRACTICALLY EVERYTHING. BUT IF YOU'RE LOOKING FOR A HANDFUL OF LOCAL FAVORITES, HERE'S THE SHORT LIST.

RUSTIC LOAF IZZIO ARTISAN BAKERY

For lovers of fresh baked bread and hard-to-find foods, here's an item that can't be had at any other bakeries. Izzio otherwise makes them only for restaurants. Available in whole or half loaves.

PASTA BOLOGNESE VERO

If it reminds you of the pasta at Il Posto, that's not a coincidence. Owner Andrea Frizzi is the man behind both. Buon appetito!

MEAT CONES CULTURE MEAT & CHEESE

It's like a snow cone, but with meat. Say no more.

BOMBES LAYERED ICE CREAM CAKE HIGH POINT CREAMERY

They start with a puff pastry danish from Izzio, slice it in two, and add whatever ice cream you want. Brandon Anderson (LIVstudio) recommends the Tin Cup Brittle.

SIX DOLLAR OLD-FASHIONED CURIO

Take a break from the smorgasbord of eating and shopping with a happy hour visit to the center hub of the communal area. Bottoms up.

THE ASCENT of the River North Arts District (RiNo) to the status of significant Denver neighborhood happened fast, as gaggles of exciting new restaurants, breweries, shops, galleries, and housing seemed to emerge in unison. What was once a forgotten outpost of warehouses on the far side of downtown now rates among the city's hottest places to live and work.

Enter Central Market, a one-stop shop that caters to those searching for anything from basic grocery items to fresh fish and charcuterie to pre-assembled grab-and-go meals. The 12,000-square-foot space opened this fall at the corner of 27th and Larimer Streets, in the same 1920s-era building that now houses the popular jazz-and-supper club Nocturne. It was conceived to serve residents in a local setting without forcing them to commute by car. Visitors are even free to wander between each of the 11 vendors with a glass of wine or cocktail in hand.

Location, however, is only half the story. Developer Ken Wolf and restaurateur Jeff Osaka worked with frequent collaborators LIVstudio to design a market that allowed individual vendors the freedom to express their own identities, while still maintaining a cohesive concept overall. Floor tiles, for instance, change throughout the project in a way that highlights individual spaces, whereas tiles in common areas more closely reflect the building's history.

That history is also represented by a striking wall graphic in the fish market. Said Brandon Anderson of LIVstudio, "We used that graphic because it's a picture from a similar market located in downtown Denver in the 1930s. Some people have noticed that the picture contains NRA signs, which actually references the short-lived National Recovery Administration, and not the National Rifle Association."

Designed with a modern warmth that complements the area's industrial roots, Central Market is a new addition that celebrates our city's history while carving out a place of its own. Said Anderson, "It provides the RiNo district with a community gathering space by utilizing the existing character of the neighborhood. It was important to create a space that didn't feel as if it was forced into the neighborhood." ■

Fruit and Vegetable graphic wall
designed by LIVstudio and produced by Wolf Gordon

OPEN WIDE

A NEW EXHIBIT AT THE ANSCHUTZ MEDICAL CAMPUS REIMAGINES EVERYDAY MEDICAL BYPRODUCTS TO BLEND PROVOCATIVE ART WITH BIOMEDICAL SCIENCE. NO PRESCRIPTION NEEDED.

WORDS: Tara Bardeen • IMAGES: Trevor Brown Jr., Chris Rogers

With glossy, colorful, and alluring shapes, artist Terry Maker's oversized capsules are disarmingly playful. Yet get a little closer and you'll find they're layered not only with paint and resin, but with shredded dollar bills and medical detritus that is far from easy to swallow. In her current gallery show, Time Release, at the Fulginiti Pavilion for Bioethics and Humanities at the Anschutz Medical Campus, Maker transforms medical castoffs into bold contemporary artwork designed to spark a conversation about our relationship with medicine.

"The pill is a quintessential icon of American culture," said Fulginiti Pavilion curator Simon Zalkind. "It encapsulates our history, shapes our

lives, and embodies our belief in limitless progress and our pursuit of happiness, youth, longevity, sexual prowess, and freedom from a multitude of physical and emotional woes." In selecting Maker's Time Release exhibition for inclusion among the growing number of thought-provoking shows that have occupied the Pavilion's 1,000-square-foot art gallery, Zalkind's goal is to inspire a deeper conversation about the intersection of art, science, and spirituality.

Named after the University of Colorado Health Sciences Center's former chancellor Vincent Fulginiti, MD, the Pavilion is a place for reflection and inspiration that brings together students and faculty from all the schools on campus. The gallery is open to the →154



Root of Jesse 2016
turned urethane foam pills, acrylic paint,
threaded rod with pills
7'h x 9'w x 7'd



Cure All 2016, Vacuum formed capsules 47”h x 16”w x 16”d



The Great Physician 2016, vacuum formed capsule, ceramic Jesus hand, wooden pedestal 75.5”h x 22”w x 24”d



Antidote 2016
turned urethane foam push pin,
stainless steel, carved wooden chain,
Vacuum formed capsule
55”h x 10.5”w x 23”d



public and presents an average of four contemporary art exhibitions per year, each exploring topics related to bioethics. As curator, Zalkind is charged with bringing in artists whose works are not only visually appealing, but which also probe issues tied to medical science. Previous exhibitions dealt with topics including poisons, gender, autopsies, Multiple Sclerosis, the Holocaust, and 9/11, among others.

Terry Maker’s works are a logical fit for this setting. They are richly layered not only in meaning, but also quite literally, as her process centers around a sort of archeological dig through which she works to excavate the meaning found in the detritus of everyday life. Said Maker, “I often start with building crates or forms, which I then pack with layers of materials that are part of or integral to the meaning of the ultimate finished piece. In this case, it’s found medical documents, copies of scientific research, copies of old prescriptions, cast off medicine bottles, and pills.” These castoffs are then combined with traditional art materials, including resin, plaster, and paint to create a thick mass that Maker physically manipulates by slicing, cutting, grinding, scraping, and sanding, as if to expose the very essence of the subject she is exploring.

For Maker, this exploration is quite personal, as she has struggled with depression much of her life. At a time of great darkness, anti-depressant medication quite literally changed her life. And yet, she also came to realize that the pills were only part of the solution, and that embracing a deeper sense of spirituality enabled her to recover more fully. In creating the comically large pills featured in Time Release, Maker toys with the viewer. These capsules are delightfully inviting, but impossible to swallow, thus inviting observers to consider how a quick solution may not always be as straightforward as it seems — and that perhaps one should pause for reflection before swallowing.

“THE PILL IS A QUINTESSENTIAL ICON OF AMERICAN CULTURE, IT ENCAPSULATES OUR HISTORY, SHAPES OUR LIVES, AND EMBODIES OUR BELIEF IN LIMITLESS PROGRESS AND OUR PURSUIT OF HAPPINESS, YOUTH, LONGEVITY, SEXUAL PROWESS, AND FREEDOM FROM A MULTITUDE OF PHYSICAL AND EMOTIONAL WOES.”

—SIMON ZALKIND

In one piece, titled “Job’s Lament,” a large army of sad soldiers is portrayed marching on an uphill incline. The scale of the piece is immense, emphasizing the tremendous struggle each of us faces in the quest to find perfect health, freedom from emotional distress, and possibly even redemption of a spiritual kind. Maker is fascinated by the connection between two seemingly opposed forces: pharmacology and faith. She noted that “embodied in this vehicle that one swallows everyday is this hope and faith in the material world, in the scientific world to heal, and hopefully to make all things better.”

As future doctors, pharmacists, dentists, and public health coordinators pass through the hallways of the Fulginiti Pavilion, art may prove to be just the right prescription for expanding the discussion on how medication, meditation, and even prayer, can help patients find health and happiness. ■

TERRY MAKER - TIME RELEASE
Medical & Pharmaceutical Constructions
Fulginiti Pavilion for Bioethics and Humanities
13080 E. 19th Ave. Aurora, CO 80045
Show runs through February 16, 2017

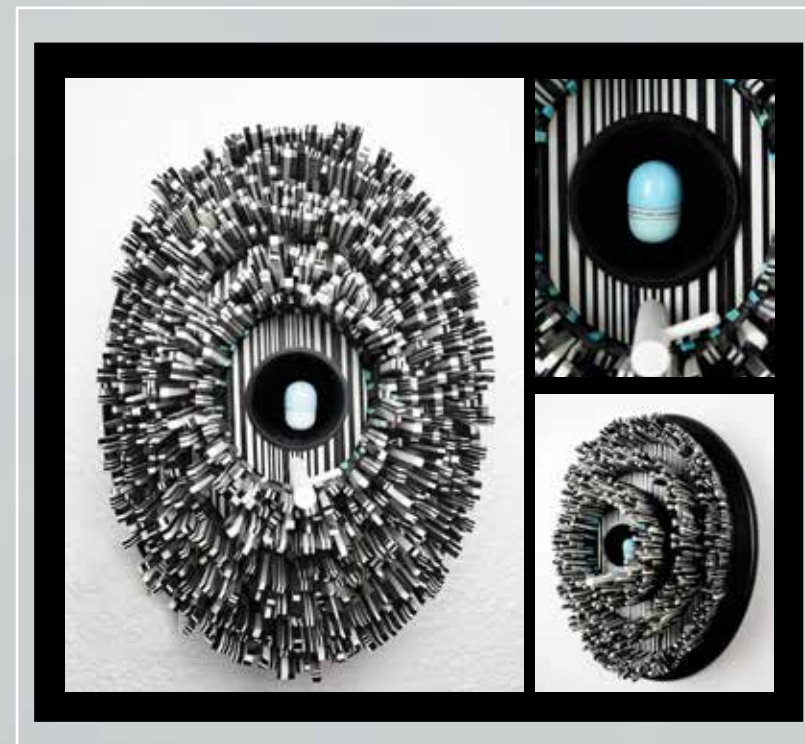
Terry Maker is represented in Denver by the Robischon Gallery / +robischongallery.com

+ terrymaker.com



Job's Lament 2016
paper, vacuum formed capsules, pills, oil on panel
3'9”h x 15”w x 8”d

photo: Nicholas Deslouse



Perchance to Dream 2016
resin, wood, vacuum formed capsule
23”h x 15.5”w x 12”d



Time Release (Cross Section) 2016
shredded paper, shredded prescriptions on panel
5’ diameter x 2”d

NOW IS THE TIME

THE UNION OF GREAT DESIGN AND HIGH TECHNOLOGY HAS GIVEN US A WHOLE NEW GENERATION OF TIME PIECES, PROVING ONCE AND FOR ALL THAT TIME REALLY IS ON YOUR SIDE.

WORDS: Charlie Keaton

OF ALL THE METRICS THAT DEFINE OUR LIVES — the spatial dimensions of homes, our fluctuating body weight, and so on — none is as elusive, or as powerful, as time. We use it not only to measure the intervals between meetings or birthdays, but also as a guiding force that helps shape and define our day-to-day existence.

In fact, time has become such an integral part of our lives that it now registers as more than a metric; it's an entity unto itself. We think of days, seasons, and years not as units of measurement, but as the sum of every moment and milestone that occurs within their boundaries. The same cannot be said for, say, distances or surface area, which are handy standardization tools, but little more.

For millennia, humans have gone to great lengths to chart and measure time. In ancient Egypt, the summer flooding of the Nile River was the best indication that another year had passed. Many scholars believe Stonehenge to be a solar calendar, constructed in part to track the changing seasons. Eleventh-century Iranian engineers invented water clocks driven by a complex series of weights and gears.

In 1657, the balance spring was invented, bringing forth a modern technology that led directly to the creation of mechanical clocks. Within 50 years, the world would see the arrival of calculators, reflective telescopes, and all manner of related devices to change the way humans measure, and interact with, the world.

Thanks to the contemporary equivalent of the balance spring — the microchip and every resulting technology it spawned — many of today's timepieces are essentially mini supercomputers built specifically for our wrists, walls, and pockets. These devices provide computing, communication, and data storage capabilities to surpass even the science fiction fantasies of previous generations. Atomic clocks, for instance, measure electromagnetic vibrations to keep time so perfectly that nary a second will be lost for billions of years. This is what allows for academic pursuits like radioastronomy, but also their practical applications, like the GPS device in your phone.

Nevertheless, the wizardry powering these devices is only part of the equation. Technology also allows designers to push aesthetic boundaries, and it allows for unprecedented large-scale manufacturing and distribution. More people in more places have more access to more timepieces than at any point in human history — and these days, telling time is a tiny fraction of our device's capabilities.

So here we are, moving swiftly into the 21st century's adolescence, where time is both precious commodity and foundational necessity. And hey, lucky break, we also have the technological skills and design chops to make timepieces that put the fun in functional. The Apple Watch has brought a whole new wave of attention to the way we track and display time, but it's not the only game in town. Here are a few of our recent favorites. ■



KEO

Stainless steel and aluminum meet hand-formed glass and neon gas to create this single digit tube clock whose orange glow recalls an old-fashioned amplifier valve. The numerals are arranged in a stack and display sequentially, which means 10:15 a.m. flashes 1 ... 0 ... 1 ... 5. And believe it or not, the Keo produces no heat or noise. Call it vintage digital.

blub.com.au



SILO

Is it a timepiece? A sculpture? A mathematical innovation? Yes, yes, and yes. Silo plays on the tangential relations and triangular forms you slept through in math class to create a sculptural clock comprised of 12 perspex markers and a set of triangular hands that can be arranged to your liking. With incomplete triangles for hour and minute hands, the clock's shape changes with every passing minute.

poetic-lab.com



PERPETUAL CALENDAR

Swiss-based watchmaker ochs und junior sells only about 150 watches per year, but make no mistake: They're heavyweights in the world of timepieces. Their Perpetual Calendar displays the correct date for every month (even February!) for the next 80 years. In an effort to overcome the limitations of most calendar watches, this one uses analog dots to make for clean legibility without an oversized display. Is that level of detail worth the \$22,000 price tag? You be the judge.

ochsundjunior.swiss

NOW IS THE TIME



GLANCE CLOCK

Think of Glance Clock less as a timepiece and more as a colorful-but-efficient personal assistant. Like other smart watches, it syncs with your calendar to provide reminders of upcoming meetings, appointments, birthdays, etc. The functionality is robust, with everything from weather alerts to customized notifications for the arrival of your Uber. It even interfaces with smart home devices like Amazon's Alexa.

But what really distinguishes Glance Clock is the way it represents all this information: With a colorful and endlessly clever display. Events are indicated in brightly colored blocks of time, making it easy to see that you've got about 10 more minutes before that conference call... or to visualize the duration of your last workout... or to see how heavy tonight's snowfall will be. The frame is smooth aluminum and the face is crafted from soft fabric, which conceals full-color LEDs until a notification pops up — at which point the appropriate lights shine through crisply. It even says Hello with a smile. Now that's a good clock.

glanceclock.com



WUNDRWATCH

Billed as the watch that will change your life, this may also be the watch with the steepest learning curve. The dial features a single hand and a decidedly unfamiliar numeric layout that represents all 24 hours in a day, rather than the usual 12. As such, accuracy fluctuates between two and five minutes. Interested? Block out some extra time for a crash course in wundertime.

wundrstore.com

QLOCKTWO TOUCH

Eschewing the traditional use of numbers in favor of typography, Qlocktwo from Biegert & Funk (the German design brand, not a German jam band) actually tells you the time... in words. We've loved this clock for years, and this new edition puts the icing on the cake with its alarm-clock functionality. The 17-inch square beauty comes in a wide variety of materials and colors, with magnetic front panels that can be swapped with ease. It even adjusts to ambient light. How clever.

studio2bdenver.com



CLORK

Designed by Dutchman Ernest Koning for Ilias Ernst, the CLORK table clock is cut from a large piece of cork and shaped by hand. One corner forms a right angle, which allows it to stand upright on virtually any surface. The dial is metal, and in true minimalist style, you'll find no numbers on the face. Instead, there are subtle impressions at 12, 3, 6, and 9. Tick tock.

iliasernst.nl

SPARTAN ULTRA

For athletes and technophiles alike, the Spartan Ultra has 80 pre-set sport modes, GPS and heatmaps to provide route navigation, compass and barometric altitude tracking, and is water resistant up to 300 feet. It also has a color touch screen and the ability to update both the software and firmware. Handmade in Finland, it looks sharp, too.

suunto.com



THEPRESENT and TODAY by SCOTT THRIFT

It's safe to say Scott Thrift is interested in time on more of a macro than a micro level. In 2012 the designer-filmmaker raised nearly \$100,000 via Kickstarter to develop ThePresent, a clock that tells time in seasons rather than hours. Pure white at the top (12:00 on a traditional clock) represents the winter solstice; pure yellow at the bottom (6:00) is the summer solstice; and green and red at the 3:00 and 9:00 positions indicate the spring and fall equinoxes, respectively. By viewing time in vast expanse rather than tiny increments, ThePresent provides a gentle disruption to the way we view time — and the moments that make up our lives.

Calling it his "spiritual follow-up," Today is Thrift's newest innovation: A 24-hour clock that moves at half the speed of a regular time piece, making just one full rotation per day. Like ThePresent, Today uses the subtle transition of color to mark the passage of time with less precision, more intuition. The idea is to help regulate sleep patterns and provide a general sense of calm in the face of an over-scheduled world. And even if that weren't the case, its beautiful design and meticulous engineering are reason enough to change the way you look at time.

thepresent.is



AN OBJECT, PERSON, OR PLACE WE LOVE.
ONE LAST THING.



Coming this winter, The Modern by Dwell collection is a fashionable-yet-affordable series of more than 100 home furnishings, from chairs and tables to storage and textiles. Most items can be had for less than \$100.

RIGHT ON TARGET

words: Charlie Keaton

THANKS TO A NIFTY PARTNERSHIP BETWEEN TWO ESTABLISHED BRANDS, STYLISH MODERN FURNITURE IS GOING MAINSTREAM. MEET MODERN BY DWELL.

There's no substitute for good modern furniture, but investing in quality often means having to swallow hefty price tags. Sure, you get what you pay for. But the disparity between well-made and affordable is so vast that many lovers of great design get left out entirely.

There is, however, a glimmer of hope coming to a store near you — to a Target store near you. The retail giant recently announced a partnership with Dwell, one of the nation's leading design publications, on a collection of more than 100 pieces of home furnishings ranging in price from \$16 to \$399. Offerings include chairs, sofas, lighting, storage, textiles, bookshelves, and more. The line launches December 27 online and in select stores.

Marrying the expertise of design team Deam + Dine with Target's enormous supply chain and consumer insights resulted in stylish products whose manufacture benefited from economies of scale. The collection leans toward modern ideals in more ways than one; expect space-saving Scandinavian styles galore.

The Modern by Dwell collection is just the latest in what's been a very good year for the design and technology brand. This summer, they launched an all-new digital platform boasting a huge repository of new content, existing content from their 16 years in the magazine business, the curation of user-generated content, and for the visually inclined, more than 300,000 images. It's an exciting new evolution in the publishing space... and as a content partner on the new platform, guess we'll see you there. ■

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2017

EVENTS

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APRIL 27

**MODERN IN DENVER
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JUNE 3-4

DENVER DESIGN WEEK
JULY 14-21

**COLORADO ARCHITECTURE +
DESIGN FILM SERIES**
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SEPTEMBER, DECEMBER

DESIGN CONVERSATIONS
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AUGUST 10, NOVEMBER 9



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