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# MODERN IN DENVER

FALL 2017

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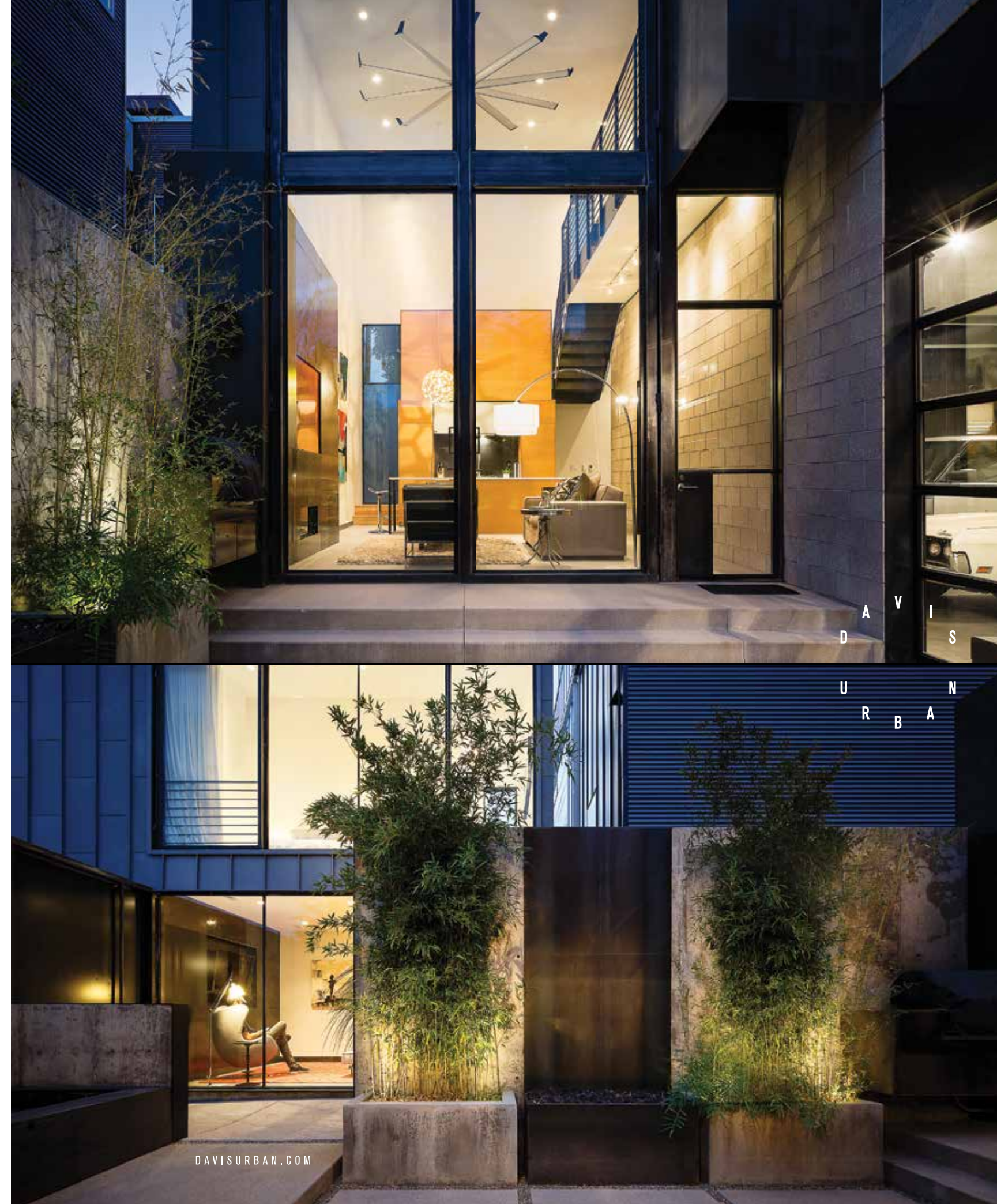
Famed Boulder artist Jerry Wingren lost almost everything in the devastating Four Mile Canyon fire, but with the help of Arch 11, he has a new studio that has reinvigorated his creativity.

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Mile High Housing Association, now called South Dahlia Lane, was built in the 1950s as the country's first community of single-family housing using the cooperative model of financing, where the entire neighborhood of 32 houses shared a 40 year mortgage. Founders of the association were Denver University professors who felt that this model would allow them to afford their own modest homes for their families, despite their small salaries. The lead designer of the project was DU architecture professor Eugene Sternberg. Sternberg spent his career exploring designs for modern and affordable single-family housing as well as planning unique communities, including South Dahlia Lane's loop around a park plan, Arapahoe Acres in Englewood, and Orchard Hills in Greenwood Village.

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CONSIDERING IT IN ITS NEXT  
LARGER CONTEXT – A CHAIR IN  
A ROOM, A ROOM IN A HOUSE, A  
HOUSE IN AN ENVIRONMENT, AN  
ENVIRONMENT IN A CITY PLAN.

— ELIEL SAARINEN

**AS** our city continues to swell at an incredible rate and our built environment changes almost daily, the conversation about the design and quality of many of the homes and multi-family projects steadily grows. Many of these projects market themselves as being “modern”, but in reality are anything but modern. This is a bigger problem than it might seem on the surface, as it confuses people, can lead many to associate “modern” with these homes and projects, and give them an inaccurate and negative perception of modern architecture and design.

To move forward, we need clear, demonstrable examples of exceptional modern architecture. We need homes that apply the principals of good design, that speak to our time and place and “delight” us. Our feature on the “Brick City House” designed by Studio B Architects is one of these homes. The title of our story is ‘A 21st Century Case Study House’ because this house will hopefully be one of many homes to lead by example and inspire our design and development community to a higher standard.

Much like the 36 original case study houses in Los Angeles from 1945 to 1966, The Brick City house is reductive, experimental and sophisticated, yet still simple. It incorporates new ideas and technology along with traditional materials found in the neighboring homes. The architecture and design understands how the owners live and equally important, where they live. It is exciting to feature this home and discuss in detail what makes it so successful. The home has already won a number of awards and will undoubtedly continue to play an important role in helping us define what the modern home for the 21st Century can be. Our story begins on page 94.

This fall issue also features a dynamic renovation of a Habitat for Humanity home in the evolving RiNo neighborhood. Solid Architecture, Design Platform and the owners worked together to transform the house into a modern home complete with an ADU (Accessory Dwelling Unit). That story starts on page 70.

The RiNo neighborhood plays a significant role in our profile of Jon Hartman and his studio Wunder Wurkz. Jon lives in RiNo and his design is helping shape the look and identity of the area. Working with Stephen Dynia of Dynia Architects and Kyle Zeppelin of Zeppelin Places, Jon has created the identity, branding and graphic design for The Source and the Freight Residences, as well as the upcoming Source Hotel and Zeppelin Station projects. Jon’s work is fresh, clever and full of personality, just like RiNo!

This October 5-15 brings the International Solar Decathlon to Colorado for the first time. It is an incredible honor for our state and will provide us a chance to see in person the ideas that the 12 competing schools have developed in their quest to design the most efficient home of the future. Learn more about the competition on page 80, and be sure to visit the homes that will be built by Pena Station Next.

Never to pass on an opportunity to pull back the curtain on the creative process, we eagerly accepted an offer to gain unique insight on how some of Denver’s most compelling and successful restaurants were designed. BOSS Architecture and Edible Beats have worked together for years and recently completed their newest restaurant, El Five. Check out our story on page 150 to learn how disparate working styles can create something unexpected and fun.

We also tour a smartly designed office for law firm Husch Blackwell. The cool and modern space by Acquilano Leslie (page 134) creatively reflects and supports the evolving way lawyers are working today.

After a fire destroyed artist Jerry Wingren’s studio in Fourmile Canyon, Arch 11 helped him rebuild (page 164). We used this opportunity to visit his new studio and learn more about this important artists’ life and work.

We had an inspiring time putting together this big issue (over a dozen features!) and hope you enjoy it over the next few months!



William Logan  
william@modernindenver.com

## THE COVERS



The Brick City House house wraps around an open courtyard that includes a deck and lap pool. Large sliding glass doors connect the house to this central area and frames the dramatic Colorado sky. This cover was shot by photographer Raul Garcia. Our second cover captures the bar at Edible Beats newest restaurant, El Five. The restaurant is one of many designed through a unique collaboration between BOSS Architecture and Edible Beats Justin Cucci. The image was shot by photographer James Florio.



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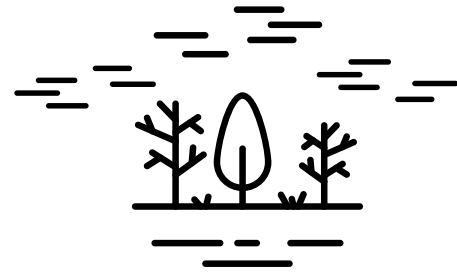
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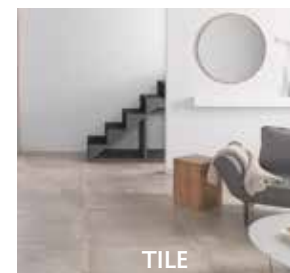


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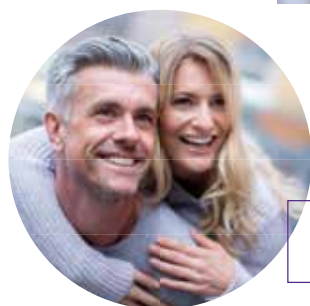
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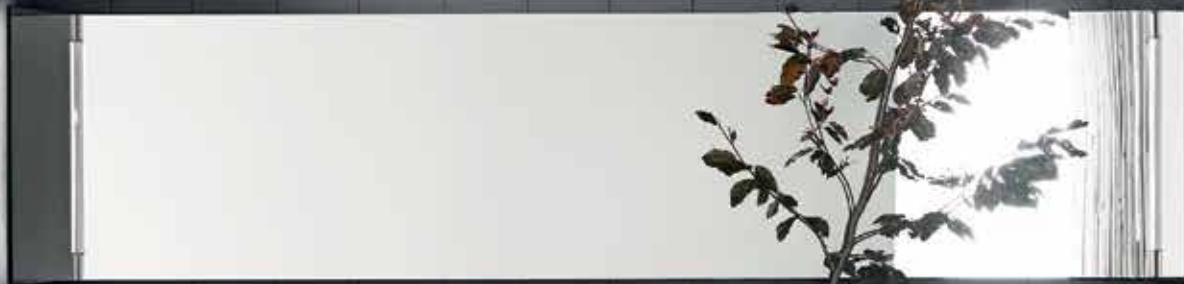
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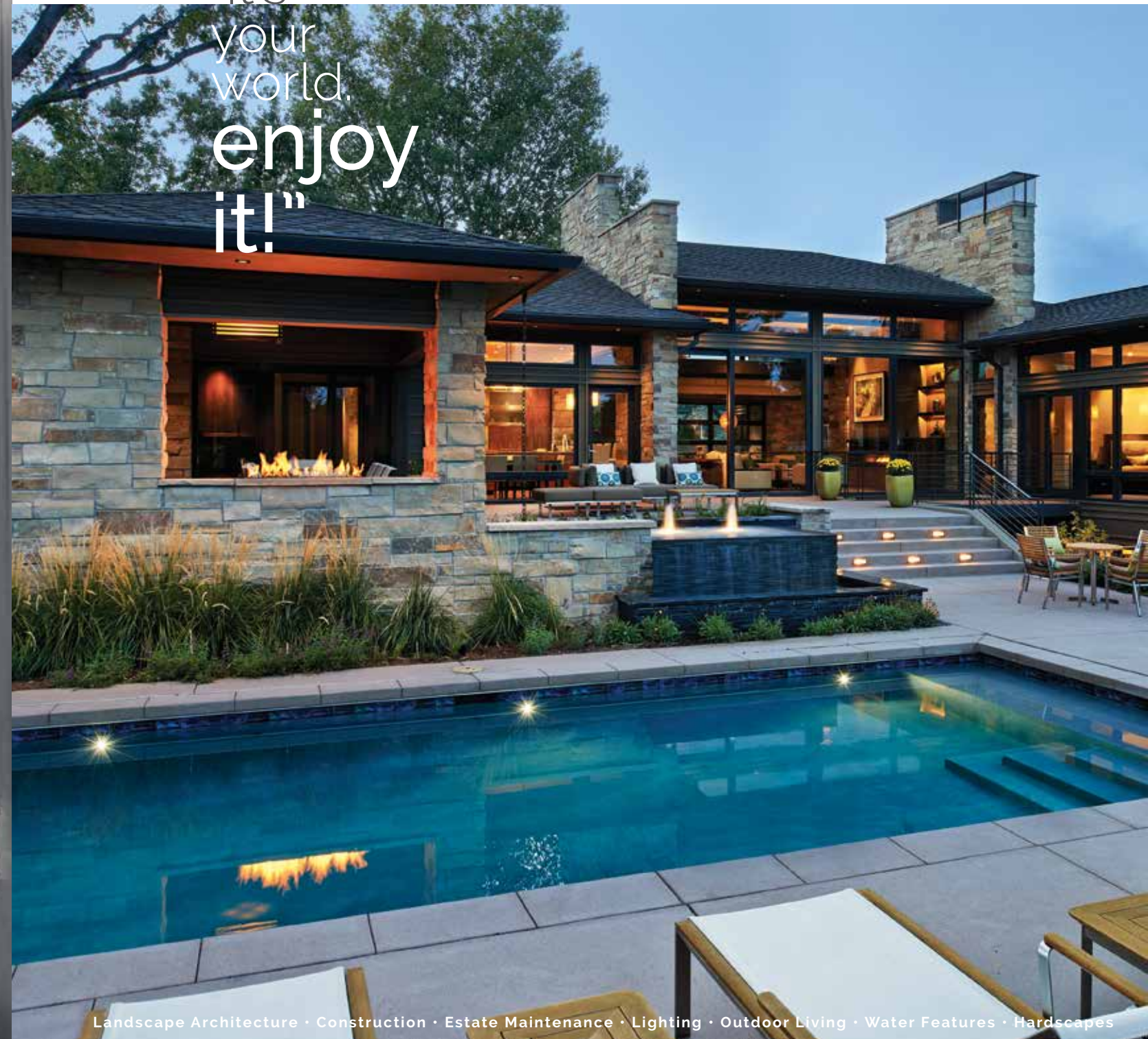


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WORDS: *Tamara Chuang*

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Field Study | furniture, tech, accessories, gear, surprises



## Security In Style

It’s about time somebody designed a wireless router that fits a modern home just as well as it protects computer devices from cyber snoops. In fact, the Norton Core, from popular antivirus maker Symantec, looks nothing like a regular router. It doesn’t even resemble the newer ones that look like they’ve been hit by a hot-rod lover. Norton worked with Bay Area design agency Herbst Produkt to make the multi-faceted router into a sculpture that can keep a low profile or stand on its own. Symantec, meanwhile, added the wireless speed (up to 2.5 gigabits!) and brains to keep a home’s arsenal of internet things safe and secure.

[+norton.com/core](#)



## Home Bound

Longtime Boulder tote bag maker Sherpani returns to its roots with its new American Ethos collection, a bohemian inspired line of bags, complete with tassels. The canvas bags, made from 100 percent recycled materials, resurrect the centuries-old art form of hand painting and hand glazing. Painting weaves materials together giving the bags added thickness. But to really bring it all back home, Sherpani began sewing a portion of the collection right in Boulder to support local workshops and revitalize the lost craft of needlework.

[+sherpani.com](#)





**Tap that App**

Voice controls have come a long way but who hasn't heard their Amazon Alexa say, "Sorry, I'm not sure about that." You won't hear a peep from the tap-friendly o6, a round orange button from Fingertips Lab in San Francisco. The o6 is more of a remote control for your phone that works with either a finger tap or a spin of the button, much like an old rotary-dial phone. It's far from hands free, but once you get the hang of o6, it will do all sorts of chores – such as read and reply to emails – with a tap and twist. Don't expect o6 to replace your phone though. It relies heavily on an iPhone and the phone's speaker. But o6 will help you browse without actually looking at a screen.

[+o6app.com](http://+o6app.com)

**Modern Clutter**

Modern kitchens, especially in modern magazines, like to be clear of the magnetic clutter adorning refrigerators. But refrigerator magnets can be so useful. London stationary seller Present & Correct offers a minimalist's compromise with 6 Wood Stick Magnets. Made from beech, black walnut and birch, the wood magnets create a spontaneous art piece for metal surfaces. But when needed, they'll stylishly do fridge duty and host recipes and reminders.

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



Photography: Astula Inc.  
Kitchen Design: veselbrand/Kevin Vesel  
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**Home Spun Collaboration**

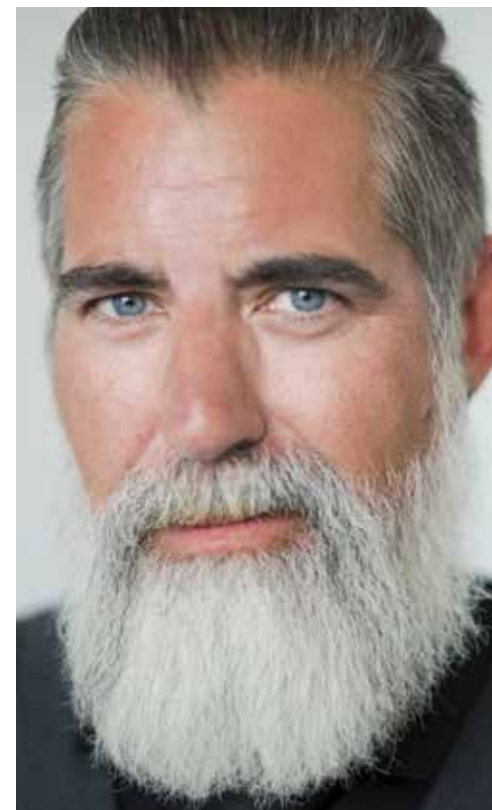
Sure, Topo Designs is known for sturdy outdoor-friendly packs designed in Colorado. But it's also known for collaboration with like-minded brands from Woolrich to Chaco Footwear. Their latest design mashup is with Austin, Texas-based Kammok, which got its start focusing on quality hammocks (in other words, hammocks that won't rip and make you go bump in the night). Featuring Topo's color palette, the Kammok Roo Double Hammock is tear-resistant to last a lifetime.

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

**Sound Lab**

Team 7 was on to something when it designed a series of home-entertainment furniture from solid wood. Think an acoustic guitar – the sound is so natural and pure. "Wood transports sound well if material is appropriately processed," says the Austrian furniture designer. Sound Cabinet built in a ventilation system to prevent electronics from overheating. Plus there's a place to run cables to keep them hidden. Pieces are modular for mixing and matching.

[+team7-design.com](http://team7-design.com)



# THE CREATIVE CLASS

MINI vehicles are as unique as the corner-loving personalities who drive them. Meet David Court - Architect and head designer of The Blackline Studio. View his profile and other members of the Colorado Creative Class at [SchompMINI.com/lookbook](http://SchompMINI.com/lookbook).

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TOP: Heather Patterson, "Continuum", mixed media on panel, 38 x 90  
 ABOVE: Deidre Adams, "Lost and Found" acrylic and mixed media on panel, 40 x 40

## INSTINCTIVE DISSECTION

*Six artists explore constructed environments within their abstract work*

**S**TRIP away anything remotely recognizable and you will begin to see the world through new eyes. And the abstract just may get you right back to the familiar. That is the spirit of Experimental Surroundings, the Walker Fine Arts latest exhibit of abstract paintings and sculptures from six artists exploring what surrounds us.

Take artist Heather Patterson for example. Her bursts of colorful geometric shapes are like a party deep inside the synapse of the brain. The Fort Collins artist actually morphed computer-generated images of topographic maps, weather charts and pixelated natural landscapes.

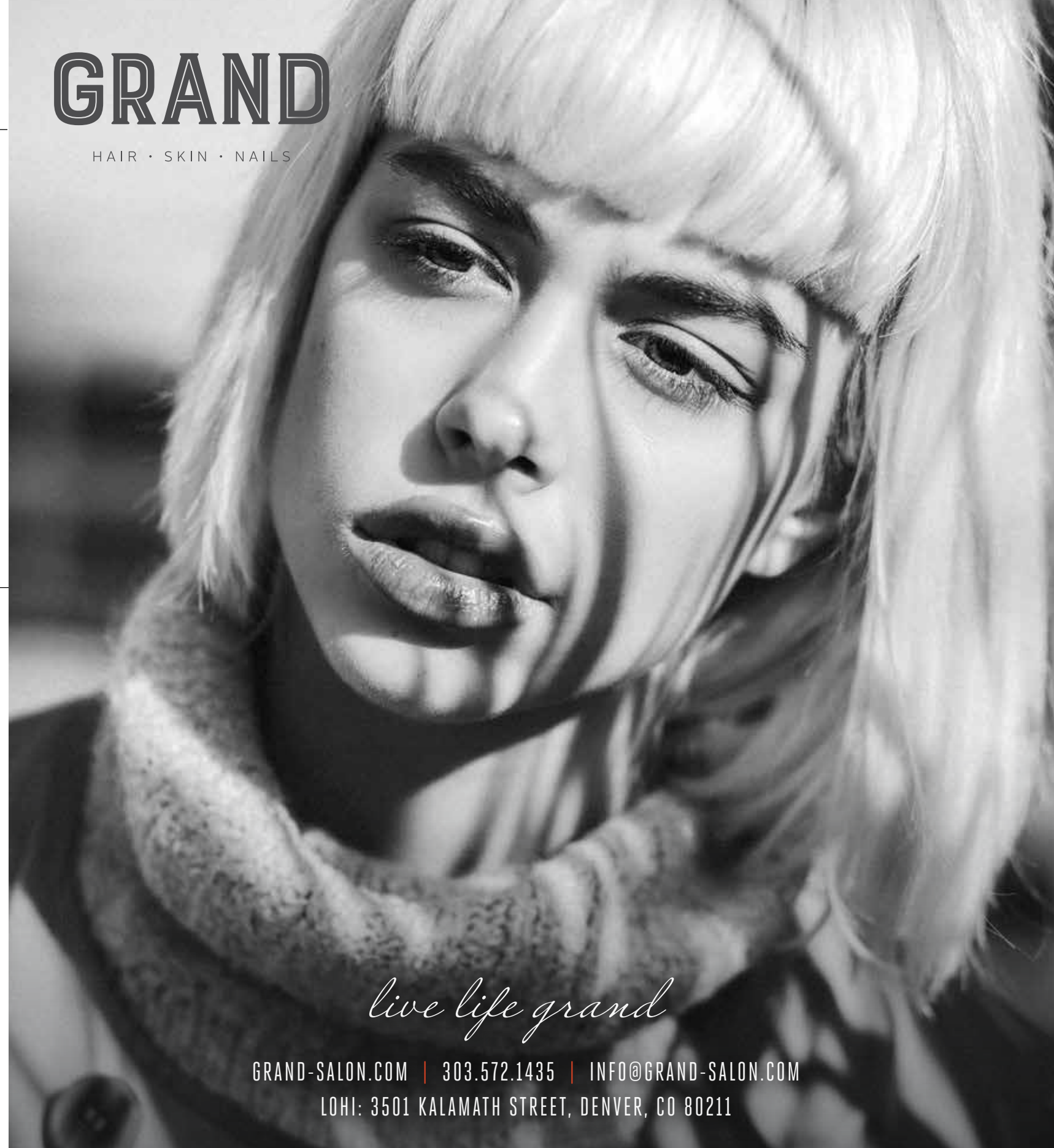
Chris DeKnikker, from Denver, uses sections of wood and other organic materials. But he turned the natural into something complex and man-made. Deidre Adams scatters paint in layers and varying shades, covering up some, leaving others. But woven within the abstract splashes are etched markings. Signs of communication?

You'll need to interpret the art for yourself while the collection is on display at the Walker Fine Arts. The exhibit also features Melissa Borrell, Kim Ferrer and David Mazza. ■

*Experimental Surroundings*  
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[+walkerfineart.com](http://walkerfineart.com)

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# SIZE MATTERS

IA COLLABORATIVE REISSUES SEMINAL DESIGN MANUAL HUMANSCALE.

**ONE** size doesn't fit all, as any good industrial designer learns not just in training, but in practice. And for a generation or two, guidance came from the iconic design manual "Humanscale," with its 60,000 data points of human measurements to make sure products fit people big and small. But the manual's last print run was 1981. Could this be why some smartphones are awkward to hold?

Chicago's IA Collaborative is bringing the series back and by the time you read this, the reissue will be nearly complete. As before, Humanscale includes three booklets and nine movable dials to quickly see measurements for a seated 3-year child or the force of a strong, senior woman.

And true to what Henry Dreyfuss Associates designed in the mid-1970s, the reissue will keep every fact, human factor and font intact. Says IA Collaborative, "We share the authors' sentiment that, 'Humanscale is to be considered a starting point for more complete research.'" After all, one size should not have to fit all.

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



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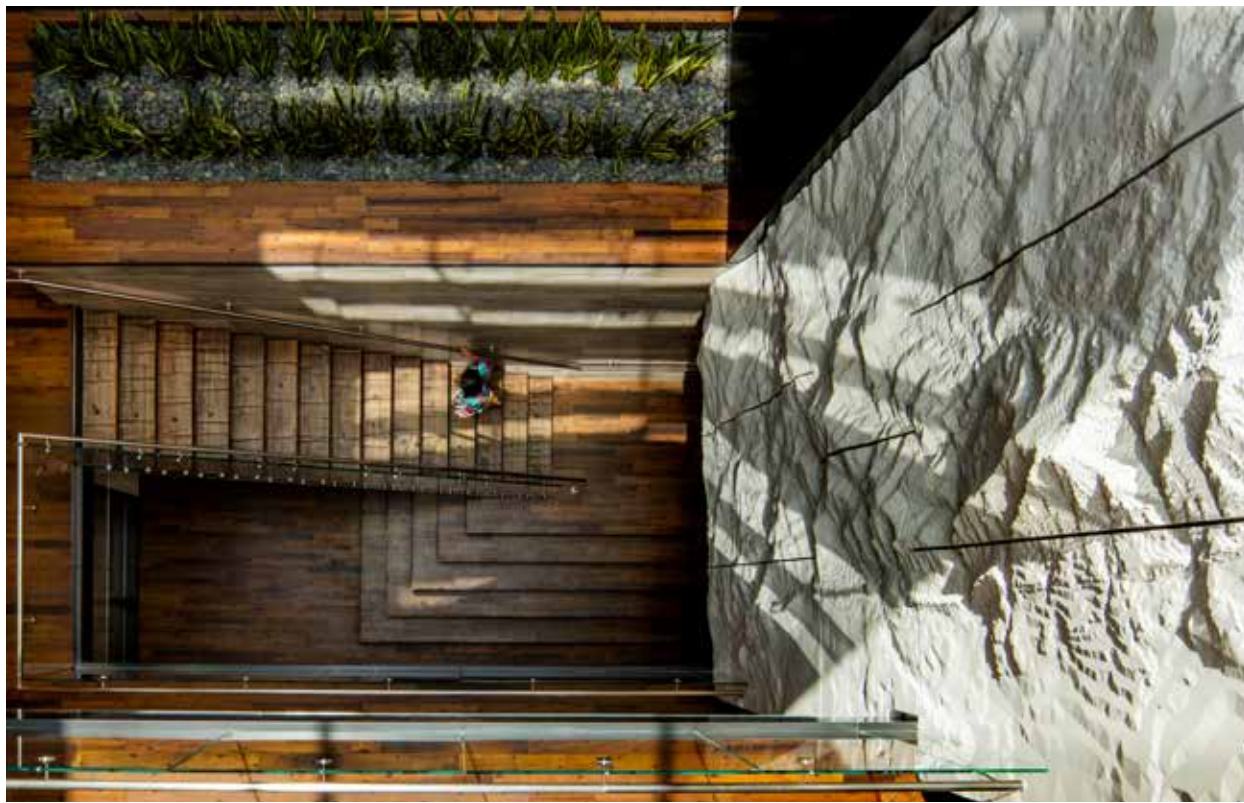
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Background Photo Credit: Stefano Paltera/U.S. Department of Energy Solar Decathlon  
House Photos from L to R: 1, 2, 4, & 5: Credit: Thomas Kelsey/U.S. Department of Energy Solar Decathlon 3: Credit: Jason Flakes/U.S. Department of Energy Solar Decathlon







# WHAT A RELIEF!

WORDS: *Caroline Joan Piexoto*  
PHOTOGRAPHY: *James Florio*

*Equal parts topographical map, art installation, and engineering masterpiece, the Topo Wall at Pearl West, Boulder's new mixed-use facility by Shears Adkins Rockmore Architects, is the epitome of collaboration.*

**"WE DIDN'T WANT A FLAT WALL, BUT SOMETHING MORE DYNAMIC."** says Cazes Martin of SA+R, when he and project partner Jenny Oreamuno looked to activate a blank wall that spanned 34 feet tall and 10 feet wide. "The building design included a central light shaft connecting the ground floor lobby space to the office levels above. It's right at the center of the building - really the heart of the whole project. We wanted to tie it back to nature, and use the natural light and the shadows that move over the wall."

The inspiration for the piece came from the original concept that rang true throughout the five-year building project: the edge condition. A wilderness city where east comes crashing into west, a location where the pedestrian mall ends and a residential neighborhood begins, a transition where vibrant and urban meets rugged and natural. Martin and Oreamuno brought this idea into the wall, he says. "The Topo Wall was all about the edge, just like Pearl West. The edge

of the Pearl Street Mall. The edge of the mountains. The edge of the west. The edge between nature and the built environment."

Constructing this edge piece, however, proved to be a challenge, and demanded continual innovation from process to materials to installation. It was then that Martin and Oreamuno enlisted Scott Bennet of House Fish and Dan Sjogren of Sjotime Industries for design and engineering expertise.

"We received a series of surfaces from SA+R, generated from geographical data - essentially a carpet of points in 3D space, comprising the Front Range, and forming triangular facets. We split it into layers and cut each layer on the CNC router roughly to its final shape," Sjogren explains. The entire wall is made up of these layers laminated from sheets of MDF (medium density fiberboard).

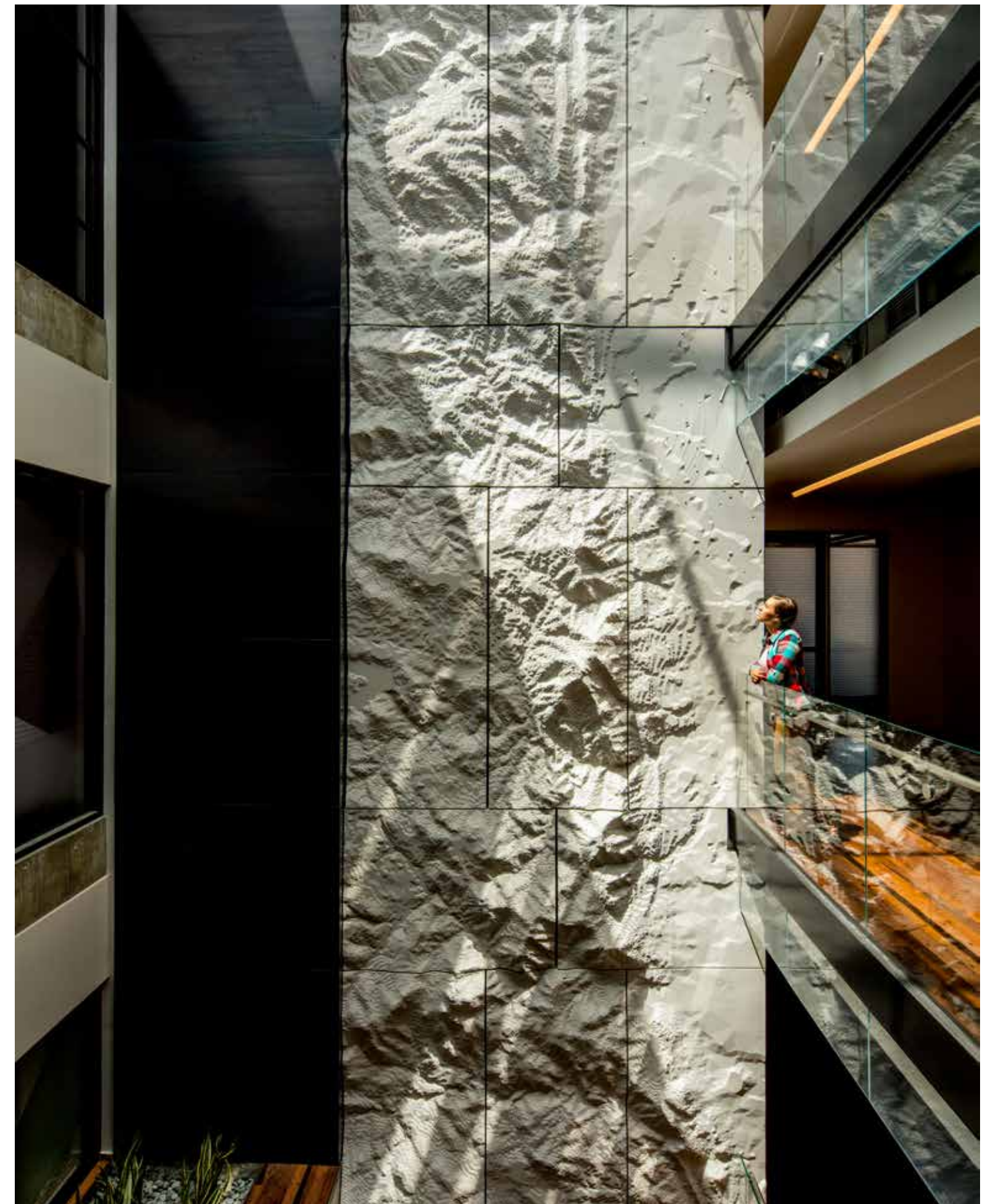
When stacked, these layers create a topographical view of the Front Range

that extends from Coal Creek to Lefthand Canyon, rippling out from the Pearl West building in Boulder as the central point. "We wanted to subtly identify where the project is on the map," Martin shares. "When Scott told us we had a choice in how to run the tool path, we set the project as the center and ran the CNC radially."

Installing the mammoth piece, which was broken down into 15 panels, the heaviest of which weighed in at over 500 pounds, "Took a lot of pep talks, and a lot of convincing," Martin says with a laugh. Because the building was already occupied the installation took place over the course of two nights by a team of sign installers. Due to the severe workspace limitations of the stairwell, each panel was winched up vertically through a mechanical pulley, then hung off the wall in a custom-engineered French cleat system.

"In the end," Bennet says, "It was magical to see." ■

For more images, sketches, and graphs of the project, visit: [moderninddenver.com](http://moderninddenver.com)







# CLASS DISMISSED

Englewood schools say farewell to postwar architecture.

WORDS: Eleanor Perry-Smith

#### CORONA SCHOOL

Corona Avenue School in Bell, California had a profound effect on postwar school architects. Designed by Richard Neutra in 1935, the elementary school was the first of its kind. Neutra made outdoor learning an extension of the classroom, intending to influence the emotional connection children had with school. His impact can be seen in Charles Hay Elementary, where every classroom has its own outdoor access. Similarly, the colorful, metal-framed windows stack up into playful block patterns that create a framework for ambient light. Englewood's elementary school's breezeways and unexpected eaves also nod to Neutra's continued experimentation with educational environments in the west.

*"I like books and love children. This is unfortunate, as both cost money."*

- CHARLES HAY



**W**HEN ALLIED TROOPS LAID DOWN ARMS IN 1945, AMERICA EXPERIENCED AN AMOROUS POPULATION BOOM. CHILDREN SPILLED INTO THE STREETS, SIGNALING A HEYDAY FOR DEMOCRATIC IDEALISM. THE PROBLEM THEN BECAME WHERE TO PUT THESE BRIGHT YOUNG CAPITALISTS FROM NINE TO FIVE.

Schools across the country filled to the brim. Their stately stories and austere Neoclassical nods couldn't bear the demand for more space. Communities scrambled to create makeshift classrooms out of sheds. "For the first time, federal funds were being used to build schools," explains Amy Ogata, an expert on 19th and 20th century American architecture at the University of Southern California. "Because we understand democracy as an informed citizen, schools acquire an important place," Ogata adds. "They stand for a lot of things besides just educating children."





Corona Avenue School

During the boom that lasted until 1964, romantic notions of childhood and evolving educational theory birthed exciting hopes for what a school could be. Architects were inspired by prewar concepts, like the Oak Lane Country Day School nursery wing built in 1929 by Howe & Lescaze in Pennsylvania. Its playful curvature and vast windows marked a departure from institutional learning.

Similarly, Richard Neutra's 1935 Corona Avenue School in California emphasized that cohesion with nature was ideal for childhood development. His sliding walls encouraged relaxed learning environments. In 1940, Perkins+Will enlisted the Saarinens to connect the coastal dots with their progressive design of the Crow Island School in Winnetka, Illinois. A new school of educational design had begun.



Oak Lane

Englewood, Colorado was one of many postwar communities that found itself full of hope and short of classrooms. Breakthrough concepts were in motion, so by 1945, war veterans like architect Carol B. Lewis were inspired to change the local landscape.

His prolific Denver firm Wheeler and Lewis Architects soon became favored by Colorado's educational leaders. In 1956, Englewood's Board of Education chose them, along with the indelible Gene Sternberg and Associates, to design its elementary schools after Sternberg's success with Clayton Elementary.

Sternberg became an international name, while Wheeler and Lewis went on to complete hundreds of projects across Colorado. They designed all of Englewood's schools from the ground up. The buildings echoed popular concepts of that era including abundant, indirect light as well as easy outdoor access.

But time marches on, and in the coming months, Englewood will raze its five elementary schools built between 1948 and 1956, effectively burying its innovative architectural legacy in school design since the demolition of Flood Middle School and extensive redesign of the Englewood High School.

**"BECAUSE WE UNDERSTAND DEMOCRACY AS AN INFORMED CITIZEN, SCHOOLS ACQUIRE AN IMPORTANT PLACE. THEY STAND FOR A LOT OF THINGS BESIDES JUST EDUCATING CHILDREN."** -AMY OGATA



ABOVE LEFT: Neutra's Corona Avenue School took advantage of California's fair climate, introducing walls of windows to local schools. Child-height counters assured students the space was especially theirs. Openness allowed children to be seen by other children passing by, creating what researchers considered a more welcoming environment for young minds.

ABOVE: The National Historic Landmark Crow Island School in Winnetka, Illinois brought International Style to the forefront of educational architecture. Countless schools across the country, including Englewood Public Schools, would mimic its light brick exterior, horizontal rooflines, pastel grid windows, and sunlit corridors. Charles Hay mirrors Crow Island's right-set tower entry.

LEFT: The Oak Lane Country Day School nursery wing was a predecessor to postwar classrooms as it encouraged individualized learning. It marks a clear modernist break from the turn of the century multi-story columned school buildings. Curved corners softened the space as a child's experience of the room was prioritized.

"Not every school is necessarily some kind of Modernist masterpiece," Ogata points out, adding that architectural relevance couldn't even save Wayland High School in Massachusetts or the Brutalist high school design of Paul Rudolph in Sarasota, Florida. "As much as I would love to see these schools saved, I also understand there's a lot of community pride and identity involved."

Doug Cohn, Director of Programming for the Englewood Historic Preservation Society was in Charles Hay's first graduating class. He points out that since then, Englewood enrollment has experienced a mass exodus — a dramatic shift from just sixty years ago when every plastic seat was filled. "The school board is convinced the problem is because they have old buildings," Cohn suggests.

The simplicity of Englewood's elementary schools is part function, part postwar trend. However, it isn't just the walls and roofs that tie these places to a forward-thinking era. Even green chalkboards were the result of extensive research on children's vision. Thought leaders concluded that the less energy children spent on being comfortable, then the more energy they'd have for learning. "There was an interesting agency given to light and color that I think we might lose," Ogata says regarding the continued demolition of postwar schools. It's not only the structures that are lost, but also the ideas they embodied.



Crow Island

In the midst of Englewood's \$97.5 million dollar planning for two new schools, historic preservation was never a design consideration. "If Englewood says nothing about preservation, there's no reason for the architects to think about it," historic preservation consultant Diane Wray Tomasso points out. "Englewood has ignored preservation as a concept. In order to assume an identity, you need to know what you already have."

The school board brought on Wold Architects and Engineers and Larson Incitti Architects to design the new Charles Hay and Clayton Elementary buildings that broke ground this summer. The former schools will crumble in the coming months. "There was nothing in any of the buildings that were brought up by the historical society of having any lasting historical value that would compel anybody to want to save part of it or that would require us to get some sort of different status," explained Englewood's superintendent Wendy Rubin at a community meeting last spring.

Some submit that perhaps renovation should have been a viable option. "You could do some simple changes that would save a whole lot of money," Cohn suggests. That's what Wheeler and Lewis did when they were called upon to renovate as Englewood's needs changed in the 1960's. Renovation was their best option, as newness comes at a high price. After all, they didn't want to dismiss what was done right the first time. ■



## Front Row Seat

ALL creative titans start small. For Eero Saarinen and Charles Eames, it began with this little chair. In 1939, Eiel Saarinen enlisted his son, Eames, and Larry Perkins to design low-cost furniture for his progressive Crow Island school. Eames had been experimenting with molded plywood for years, and this was the material's first foray into commercial production.

The child's chair was crafted from bent laminated plywood and solid wood legs. It was part of a larger furniture system that included the same chair in a bigger size mounted to a desk on a fluted pedestal.

These early designs set the stage for Eames and Saarinen's pivotal success in the Museum of Modern Art's competition in 1941. Echoes of the Crow Island chairs are seen in Eames' bent plywood LCW design. The wood dowels he used for legs would also take on a slanted edge in later iterations. Similarly, the fluted desk base would come to full realization in Saarinen's tulip chair.

Eames and Saarinen met as classmates at the Cranbrook Academy of Art, so it's only fitting that their iconic collaborations began with a project that took them back to school.



# PROPELLING A ZEPPELIN

FROM THE SOURCE TO FREIGHT AND FLIGHT, WHEN DESIGNER JON HARTMAN JOINS FORCES WITH DEVELOPER KYLE ZEPPELIN AND ARCHITECT STEPHEN DYNIA, THE RESULTS ARE SOMETHING TO BEHOLD.

WORDS: Scott Kirkwood



PHOTO: Jennifer Olson

WHEN designer Jon Hartman teamed up with architect Stephen Dynia to breathe life into Kyle Zeppelin's vision for The Source—a throwback to urban food markets from decades ago—Hartman wanted a clever way to force patrons to explore the space. So rather than create signage that was immediately obvious to everyone who walked through the electric blue doors, he wrapped letters around a series of steel beams—so the only way to read “coffee,” “cheese,” and “liquor” was to keep moving forward.

Hartman's small agency, Wunder Werkz, has a peculiar website that follows a similar tack: A homepage featuring a GIF from “The Fresh Prince of Bel-Air” gives way to others from “Saved by the Bell” and “Beavis & Butthead”—but only if you click on the right spot. As you scroll vertically and horizontally through the portfolio of work, you'll struggle to find a comprehensive client list or detailed project descriptions, even if you're lucky enough to download the deck at the very bottom of the About page.

Hartman just isn't drawn to design solutions that are simple, straightforward, and obvious.

So it's probably no surprise that his path to creative director of Zeppelin Development didn't follow a straight line, either. Hartman studied cultural anthropology at UC Denver, graduating just in time for the 2008 recession. A visual merchandising gig for Vans' retail outlets wasn't enough to pay the rent on a condo that he and his girlfriend (now wife) occupied in RiNo—the “sequel” to Zeppelin's commercial space in RiNo. So the couple told developer Kyle Zeppelin that they might have to move out if they couldn't find more lucrative work.

“Kyle made this crazy offer,” says Hartman, “He asked us, ‘What are you guys good at? Maybe we can throw some money your way to help with the rent.’” Hartman's wife crafted marketing copy and graphic design for about six months before she moved on to another job and Hartman took over. Although he had no formal design training, he'd designed skate decks and gig posters during his college years, and knew enough to produce polished marketing materials; eventually that cultural anthropology degree came in handy while designing signage (with custom fonts), color palettes, and fabrics for Zeppelin's unique environments. Over the last seven years, he's helped bring life to ten of Zeppelin's projects, from Freight to Flight to Zeppelin Station and A Frame. The troika are now putting the finishing touches on the second phase of The Source, including more retail space, dining and drinking at the New Belgium Brewery, and a hotel to open in January.

“Jon is incredibly good about thinking through every little detail in the environment,” says Dynia, Zeppelin's principal architect. “From the lighting to the artwork, to

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### Logos and Marks

Hartman's identity work reveals his minimalist aesthetic. After creating initial sketches, he returns again and again to remove elements, constantly simplifying each mark.





**Zeppelin Station**

A food market paired with a creative workspace located steps from RTD's newest light-rail station, Zeppelin Station takes cues from the utilitarian design of Eastern European transit stations and mass-transit globally. The clean, modern space is meant to convey speed, efficiency, and a temporal quality.

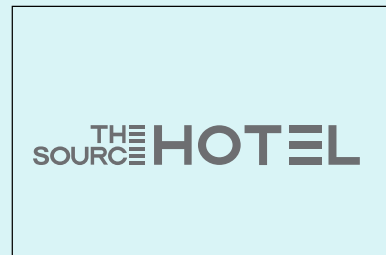


**Freight Residences**

Each of the 48 units in the Freight Residences includes a sliding garage door in the living room, which opens up to views of the Denver skyline to the East and mountains to the West. The bold exterior graphic was inspired by shipping containers and train cars found in the rail yards that flank the development.

**"JON IS INCREDIBLY GOOD ABOUT THINKING THROUGH EVERY LITTLE DETAIL IN THE ENVIRONMENT, FROM THE LIGHTING TO THE ARTWORK, TO FINDING THE RIGHT CONTRAST OF WARM AND COOL MATERIALS—HE'S EVEN THINKING ABOUT THE AMBIENT COLOR BOUNCING OFF OF FABRICS, AND PRECISELY WHERE YOUR FEET LAND ON THE CARPET IN A HOTEL ROOM WITH A CONCRETE FLOOR."**

-STEPHEN DYNIA



**The Source Hotel**

An extension of the market that bears its name, the design of the Source Hotel takes the brand to its logical conclusion with guest rooms, art, and signage that redefine the hotel experience. Hartman also created the branding for The Woods, New Belgium's rooftop beer garden, restaurant, and lounge, which serves beers brewed on the first floor of the hotel. (Renderings by Dynia Architects)



finding the right contrast of warm and cool materials—he's even thinking about the ambient color bouncing off of fabrics, and precisely where your feet land on the carpet in a hotel room with a concrete floor." Kyle Zeppelin is quick to mention Hartman's introduction to a London group that creates open-source furniture designs and Dynia points out his penchant for finding an obscure piece from Iceland that fits a project's need for flexibility, functionality, and a tight budget.

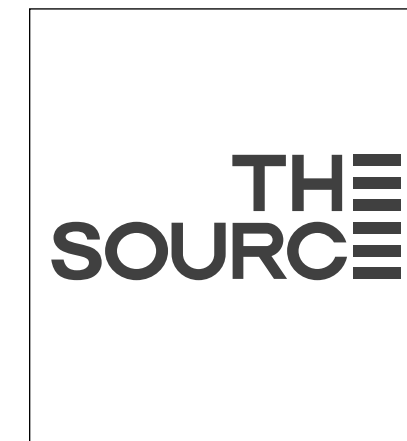
Although the three were born decades apart, they've developed a deep respect for one another and a trust that allows them to thoughtfully critique every idea, in spite of their disparate backgrounds. But one thing they agree on is the need for every project to make a difference.

"So many of our projects start with a 2 a.m text message from Kyle that asks the question, 'What is Denver lacking?' →69



**The Source**

With The Source food market, Hartman and architect Stephen Dynia embraced the stark contrast between an old building and newer design elements, infusing a vibrant blue accent color to add energy and draw visitors' eyes to unexpected details including doors, railings, and signage.







Photos: Oly Bernardi

**Wave Zine**

Just before making a lengthy visit to Japan, Hartman's wife, Liz, suggested that the couple frame the trip with a combination travel guide/zine that captures their photos and discoveries. Two follow-up issues focused on trips to Iceland and Northern Europe, and they're just getting started. Visit [wearwav.es](http://wearwav.es) for more.



“What is a problem in the marketplace that we can solve?” says Hartman. “And that’s why the projects live so long. It’s never, ‘We want to monetize forty units,’ it’s more, ‘There are no good markets in Brighton—let’s change that.’ And that’s why it’s been such a pleasure working on this team.”

“Our standard is never, ‘What’s a good project for Denver?’” says Zeppelin. “We want to do great projects that are universally appealing, so if you’re coming from the coasts, you’re experiencing something unique to Denver—something you can’t get in New York or L.A.”

**“THIS IS WHERE I LIVE—NOT JUST DENVER, BUT RINO SPECIFICALLY—AND I’M HONORED TO SEE OUR WORK INTERTWINED WITH THE DNA OF THIS AREA” - JON HARTMAN**

To ensure that world-class level of design, the three men travel frequently: In the weeks before being interviewed for this piece, Hartman had been to Hong Kong, Zeppelin to Barcelona, and Dynia to Greece. Most trips unfold in unique, upscale hotels and involve exploring underground art and music at every opportunity. As if the 9-to-5 focus on design weren’t enough, Hartman and his wife publish a travel zine called WAVES, which seems to document their every step outside of Colorado.

Years after a hint of desperation led him to work with Zeppelin, Hartman has no plans to leave his home in Taxi II anytime soon; he’s happy to devote the majority of his time to Zeppelin’s efforts to re-envision the city.

“This is where I live—not just Denver, but RINO specifically—and I’m honored to see our work intertwined with the DNA of this area,” he says. “Kyle is far more interested in how every project lives in the long-term rather than counting every billable hour. When you’ve got an incredibly strong conceptual architect and a developer coming up with unique, culturally driven ideas, it’s a whole lot easier to do great work.”

[theartwunderwerkz.com](http://theartwunderwerkz.com)



**Yacht Club**

The RiNo Yacht Club is a modern, full-service bar inspired by social drinking cultures from around the world. Hartman created a colorful, playful brand inspired by the unlikely idea of a yacht club on the Platte River. The vibe is less buttoned-up yachtsmen and more pirates out on the town.



**OSO**

Reverie asked Wunder Werkz to craft an iconic mark for its Oso bed, which can be flipped to adjust its firmness. Hartman came up with a palindromic mark, so that even when the bed is turned on its other side, the logo remains the same.



Photo: Chip Kalbak



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# A MODERN RiNovation

A FORMER HABITAT FOR HUMANITY HOME IN RiNo GOES FROM HELPING ITS FORMER OWNERS BREAK THE CYCLE OF POVERTY TO GETTING A LITTLE HELP OF ITS OWN IN THE FORM OF A MODERN UPDATE.

**WORDS:** Gen Hicks

**PHOTOGRAPHY:** James Florio & Kyle Deutmeyer

**I**n today's development climate where single-family infill opportunities are rare, homes like the one at 2449 Lawrence, in the RiNo neighborhood, are typically seen as tear-downs since the land that they sit upon is more valuable than the home itself. As one of Denver's hottest neighborhoods, the area has seen an influx of businesses giving the existing low-rise industrial buildings new life, while most of the new construction pays homage to the existing urban fabric of concrete, metal and wood.

Originally a Habitat for Humanity build, 2449 Lawrence was completed in 1999 for a single mother, providing her with a safe and affordable home where she could raise her family. With 15 years of equity in the property and the children off on their own, she was able to sell and accomplish her dream: a new life in the mountains. Through home ownership, the cycle of poverty for her family has ended.

Enter Jack Betts and Jerrod Johnson. They bought the home in 2014, deciding to realize their personal vision for the existing property. Owen Beard of Solid Architecture and Jonas DiCaprio of Design Platform helped the couple turn the house into a well-executed example of urban renovation.



Back when the neighborhood was still called Five Points, the home was built as affordable housing by Habitat for Humanity. The new owners maximized the 25' x 125' lot by stretching the house into an open shotgun floor plan and modernizing the original pitched roofline with a standing seam black metal roof.





Jerrold Johnson, a Colorado native and real estate investor, has been remodeling homes in Denver since 2010 and heard about the property through one of his subcontractors. After the couple purchased the home, they quickly began the design process. Jerrold had managed the renovation of their last home, but for this project they wanted a design/build team. “We had an idea of what we wanted to do,” says Jack. “Jerrold had some subcontractors that he wanted to use and we had already decided to pick the finishes ourselves.”

Internet searches led them to Solid Architecture and architect Owen Beard. Beard guided the couple through the design development phase of the project. The overall program included the addition of 1,000 square feet, expanding both floors of the home, and elongating the original footprint towards the

### MUCH LIKE THE SURROUNDING URBAN ENVIRONMENT, THE INTERIOR FINISHES JUXTAPOSE THE OLD AND NEW, ROUGH AND SMOOTH, NATURAL AND INDUSTRIAL.



In the newly open kitchen, the contrast of the white and black finishes is softened with the use of natural walnut for the open shelving and 14' raw edge walnut island countertop fabricated by Ben Dagitz. The wood was sourced locally at Vintage Wood Supply in Leadville and Denver furniture designers And Collaborative created the custom barstools.

street. An accessory dwelling unit (ADU) was added above the garage, shielding the main residence from surrounding development. Design Platform, led by Jonas DiCaprio, was engaged to manage a hybrid team of subcontractors selected for the project through construction completion. DiCaprio utilized his design talent to produce detail drawings, finalize Jack's hand-drawn landscape plans, and refine the client's finish selections.

Much like the surrounding urban environment, the interior finishes juxtapose the old and new, rough and smooth, natural and industrial. You enter an intimate front garden defined by a board-formed concrete wall and painted wood fencing. Concrete flooring throughout the ground floor extends into the outdoor spaces at both the front and back of the house creating an indoor/outdoor living experience. The living room is at the

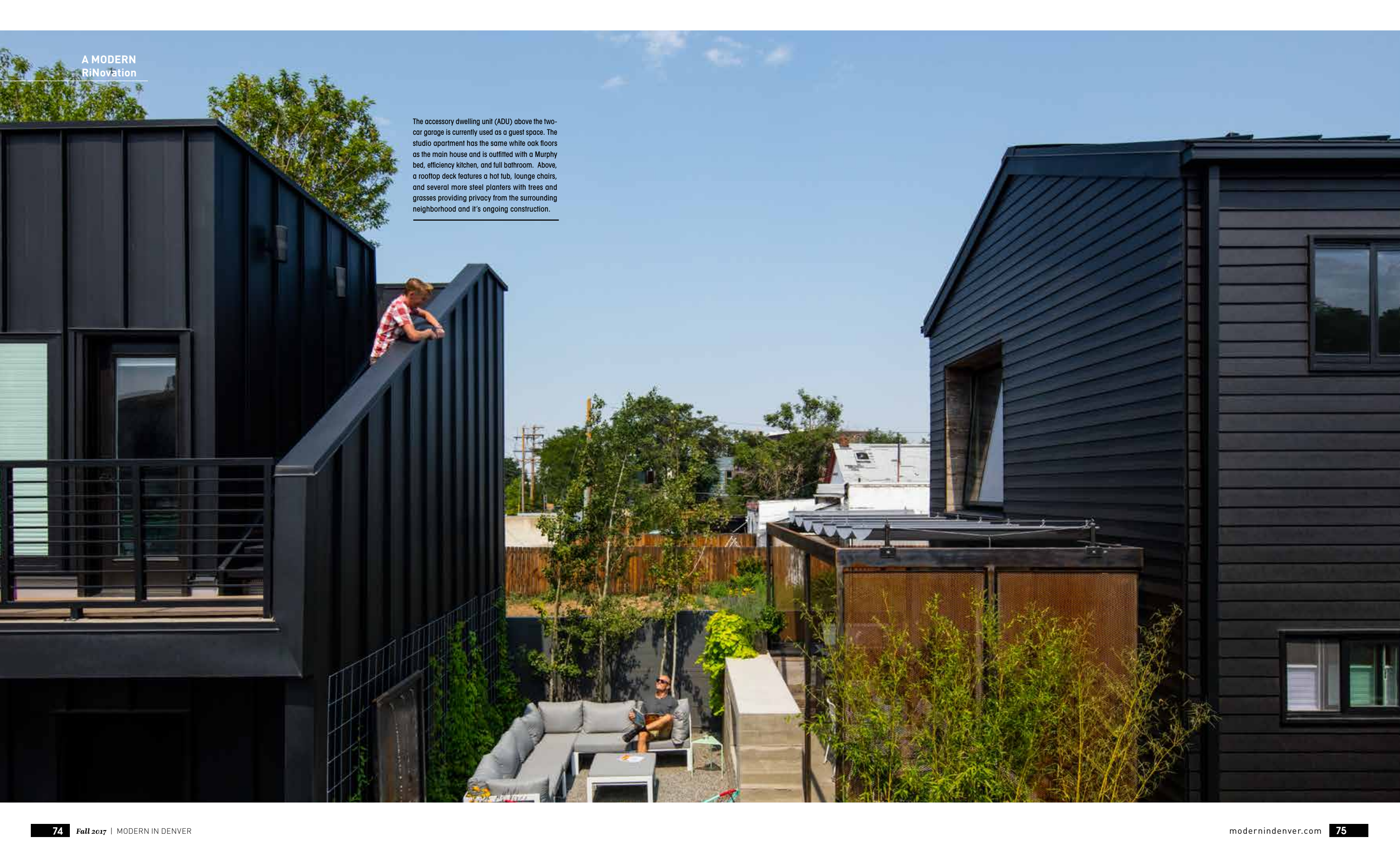
same grade as the front porch, defining the space within the open floor plan. A few stairs and a dual-sided metal fireplace separate the living room from the dining room. A raw edge walnut kitchen island, serving as both a preparation and entertaining surface, is the central feature of the kitchen.

La Cantina folding doors open from the kitchen to the back yard, really an outdoor living and dining area, and outside, the living space mimics the interior with a board-formed concrete fireplace and several steps separating the lounge from the eating and grilling space. Thoughtfully placed aspen trees and bamboo provide privacy around this outdoor urban oasis. Native grasses are arranged in low-maintenance gravel gardens and in slim metal planter walls, deflecting street noise and delineating the outdoor space. →77

Local craftsman Chris Medal, of CM Steel, is responsible for the metal work throughout the home and outdoor spaces. His custom double-sided fireplace is the central feature in the living and dining areas. Works by Colorado artists Lui Ferreyra (living room) and Joel Swanson (dining room) flank the steel fireplace. The blue tones of the Saba Italia chairs and the dining room rug (found at fab.com) bring just the right amount of color into the space.



The accessory dwelling unit (ADU) above the two-car garage is currently used as a guest space. The studio apartment has the same white oak floors as the main house and is outfitted with a Murphy bed, efficiency kitchen, and full bathroom. Above, a rooftop deck features a hot tub, lounge chairs, and several more steel planters with trees and grasses providing privacy from the surrounding neighborhood and it's ongoing construction.







The house has an elegant symmetry about it; the indoor and outdoor living spaces mirror each other and large architectural features along the centerline of the house define the “rooms” throughout the first floor. The lighting, also right down the center of the building, defines the interior spaces. Modern pendants by Cedar & Moss highlight the kitchen island and a brass chandelier hovers above the dining room table.

Landscaping services were provided by Brandon Olson of Olson Lawn Care. He carefully chose the low-maintenance, yet lush, trees and grasses found in the gravel gardens and custom steel planters around the home’s exterior. Like in the other spaces in the home, the outdoor furniture is an eclectic mix: a custom dining table designed by the homeowners, modern BluDot dining chairs and a sleek grey sectional from Modway Furniture.



Bright pops of color punctuate the ground floor living spaces; the yellow front door is cheery and inviting, a cerulean blue bar with its brass floating shelves gives off a playful modern vibe, and funky aqua and scarlet patio chairs accent the cool grey and white color scheme.

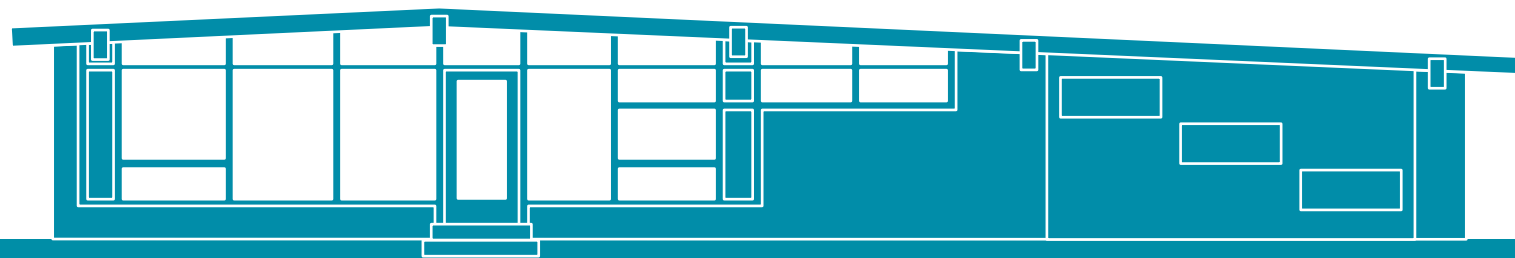
The original staircase remained in place, but a perforated metal screen was added to separate the stairs from the living area downstairs and define the hallway upstairs. On the second floor, light grey stained white oak floors imitate the concrete found below. Large, square windows at the front and back of the house allow light infiltration into the office and create a tree house feeling in the master bedroom. The master bathroom is masculine, with slate tile flooring throughout, extending up the walls of the shower. River rock was used on the shower floor for additional texture, adding another dimension to the dark grey color palette.

The exterior of the home is clad in dark metal and distressed wood. Z Craft, a Colorado company specializing in architectural metal work, is responsible for the elegant standing seam black metal gabled roof and siding. The barn wood found around the square windows and on the front and back porches was sourced from old tobacco storage barns. Gravel gardens replaced grass and the new, low-maintenance yards blend seamlessly into the surrounding neighborhood.

Jack and Jerrod realized their dreams for this RiNo property; a home that once gave opportunity to an underprivileged family, now has new life in one of Denver’s most vibrant communities. This renovation quietly blends into its surroundings because of its respect for the existing urban aesthetic. The metal, wood, and concrete at 2449 Lawrence is functional first, but superbly executed to reflect the refined design vision of the owners. ■

In the master suite, which is part of the addition, the ceiling rafters are raised into the gabled roof. This central dramatic architectural detail is the focus, in contrast with the sleek, simple finishes. The spaces are refined and furnishings are sparse, creating a quiet retreat in the trees.





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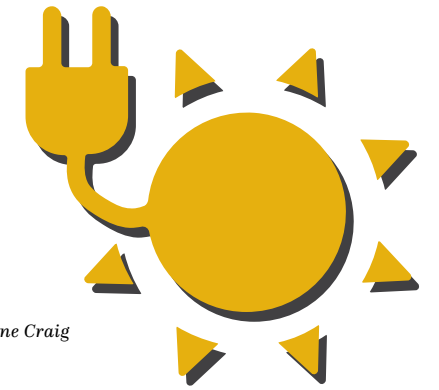
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IN A COUP FOR DENVER, THE CITY IS HOSTING THIS YEAR'S INTERNATIONAL SOLAR DECATHLON COMPETITION, WHERE YOU CAN VIEW THE LATEST EYE-POPPING IDEAS IN SUSTAINABLE, ENERGY-EFFICIENT DESIGN

# GAME OF HOMES



WORDS: Jane Craig

**A "ZERO-WATER TOILET" THAT USES WORMS, NOT H2O, TO TREAT AND RECYCLE WASTE.**

**ADJUSTABLE KITCHEN COUNTERTOPS THAT HELP THE ELDERLY "AGE IN PLACE."**

**A ONE-FLOOR HOME THAT IS "STACKABLE" UP TO THREE STORIES.**

**IKEA-STYLE FLAT-PACK BUILDINGS THAT ARE EASY AND CHEAP TO SHIP AND ASSEMBLE.**

**FITBIT-LIKE IN-HOME METERS THAT LET A CONSUMER KNOW HOW MANY GALLONS OF WATER IS USED DURING A SHOWER.**

**T**HOSE are the kinds of 21st-century innovations you'll see in the 10 houses competing in this year's Solar Decathlon, a biannual event sponsored by the U.S. Department of Energy and taking place in October next to the 61st and Peña commuter rail stop on the RTD A-line between Union Station and DIA.

"Denver is a great place for the decathlon because Peña Station Next is a smart development that really aligns with our goals," says Linda Silverman, Solar Decathlon director. "It's all about energy efficiency, renewable energy and sustainable design, and all of those really fit with the Colorado ethos." (Denver's fabled "300 days of sun a year" makes the city even more suitable for a solar event.)

Each of the 12 teams represents a different college (or colleges), including the University of Nevada at Las Vegas, Northwestern, Washington University, Washington State and a tag-team effort between Denver University and UC-Berkeley. Each team has two years to design and build a residential home, which must be assembled on campus, transported to Denver and reassembled in about 10 days for the competition. After the winners are announced, the homes are disassembled and taken back home, to be used for everything from student housing to a community center.



## SWISS TEAM'S HOUSE

The Swiss Living Challenge house, the combined work of four Swiss schools, is built with a "productive envelope surface," including walls and a green roof that can collect heat from the sun for water and space heating, collect water and grow food. The team used a laminated veneer lumber for both the house and furniture within. The house also has a zero-water toilet that uses worms to treat and recycle waste.







The Solar Decathlon launched in 2002 and has been held biennially since 2005. It draws crowds who not only want to tour the cutting-edge houses the university teams have constructed on site, but also attend workshops for homeowners and a sustainability expo; they even get the chance to drive an electric car.



Like any decathletes, the entrants must show proficiency in 10 contests, each one worth 100 points: — architecture, market potential, engineering, communications, innovation, water, health and comfort, appliances, home life, and energy. “This is the eighth U.S. event, and we review those categories after each competition and modify them based on team feedback and market changes,” Silverman says. “The teams really build their houses to fit the contest rules, so they can maximize their scores.” Two requirements: The homes must be under 1,000 square feet, and they must use solar-based renewable energy sources (as opposed to wind-, hydro- or geothermal-based sources).

This year, for the first time, teams are eligible for cash prizes: \$300,000 for the first-place team; \$225,000 for second; \$150,000 for third; \$125,000 for fourth;

and \$100,000 each for the eight other teams. A running scoreboard on site lets contestants and visitors see how each team is doing (some categories are juried; other scores are based on actual energy usage); the winner is announced on Oct. 14.

“There’s an energy level at the decathlons that is just unbelievable— people get really excited,” says Silverman. “We want visitors to imagine themselves living in houses like this. They’re very attractive, so people look at them and go, ‘Oh my god, could I have that in my house?’ But each team has its own, very specific goal. That’s what makes this event so cool.”

For example, the Washington State team set its target market as Seattle, where the urban infill lots are all different shapes and sizes and often face stiff construction restrictions.

“DENVER IS A GREAT PLACE FOR THE DECATHLON BECAUSE PEÑA STATION NEXT IS A SMART DEVELOPMENT THAT REALLY ALIGNS WITH OUR GOALS. IT’S ALL ABOUT ENERGY EFFICIENCY, RENEWABLE ENERGY AND SUSTAINABLE DESIGN, AND ALL OF THOSE REALLY FIT WITH THE COLORADO ETHOS.”

- Linda Silverman



**WASHINGTON STATE’S HOUSE**

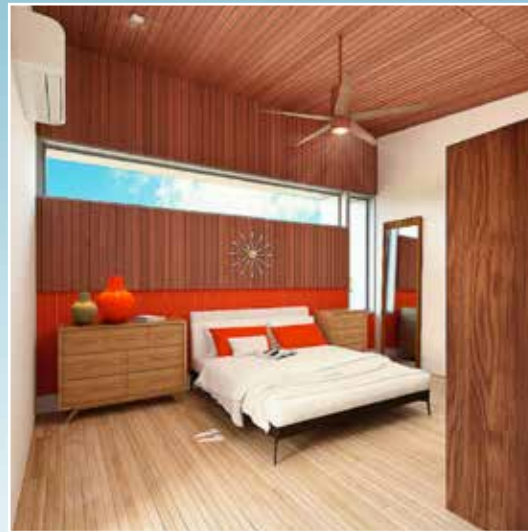
This house is designed to be part of a smart community of tiny homes that share amenities, including an electric car. It is built of prefabricated components that are made for flat-pack (IKEA-like) transportation and that allow for quick on-site assembly without the need for cranes and other heavy equipment. The decks are made of recycled wind turbine blades that would otherwise go into landfills.

“Our home is designed to fit like a puzzle piece into these lots,” says team member Camren Richards. “We use a flat-pack system so all of our walls are prefabricated and everything can fit in a flat space and be reassembled easily. Our Trex-like decking is actually made out of recycled wind turbine blades, which otherwise would go into landfills. We’ve also partnered up with a startup in Seattle that has designed a four-step water filtration system that can take rainwater and filter it for re-use in toilets and irrigation.”

The UNLV team, in contrast, has designed a home that pays homage to the look of classic mid-century Las Vegas houses but is aimed at people 55 and older (a demo that has surged in Vegas over the last decade). “We’ve created a one-story house that is fully wheelchair accessible throughout,” says the team’s Nasko Balaktchiev. “The shower is a roll-in shower, there are grab bars next to the toilet, and the kitchen has a movable countertop so you can roll your chair underneath it and adjust it the way you like. And we’re working with Tesla to get one of their 2.0 batteries, which would be used in case of a grid failure. In Vegas, if your AC unit goes out, you basically have to go to a hotel until it gets fixed, because it’s unlivable in the summer. This past month, it hit 117 degrees.”

The UC-Davis team has dubbed its project “Our H2Ouse,” which can be translated as either “Our House” or “Our Water Use,” says student Geoffrey Mangalam. The impetus is obvious: the potential of continuing California droughts. Beyond making a home that operates efficiently, the UC-Davis team has built-in features that encourage the homeowner to be proactive about energy and water use. “Normally,” says Mangalam, “when people try to quantify a shower, they’ll talk about how long it took. Virtually no one can say, ‘I used this many gallons of water.’ We want to help occupants better understand the amounts of water and energy they’re using through a series →87





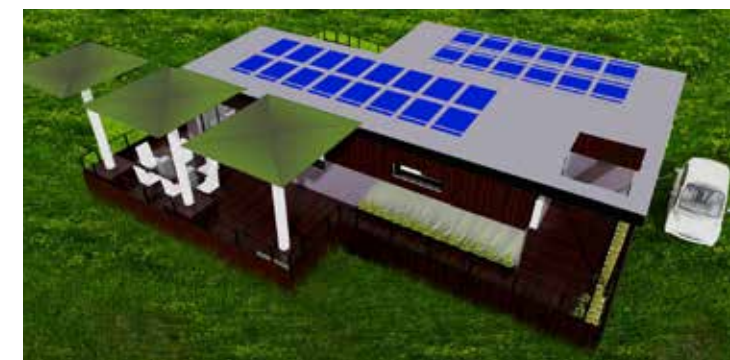
**UNLV TEAM'S HOUSE**

The goal for the UNLV team was to blend nostalgia for the mid-century architecture of Vegas with modern materials to create a house where active older residents could "age in place." The result is an energy-efficient, healthy home with handicapped-accessible features like adjustable kitchen countertops, easy circulation, large overhangs to provide shade during Vegas's scorching summers, and remote-control security, heating-and-cooling and lighting monitors.



**UC-BERKELEY/DU TEAM'S HOUSE**

These two universities teamed up to create a "stackable" house meant to work in the kind of urban infill space found in high-density environments looking for sustainable, affordable solutions. The one-story house is built to support up to two stories above, with a flexible floor plan that includes movable interior walls, foldable beds and east- and west-facing "party walls."



**UC-DAVIS TEAM'S HOUSE**

Dubbed "Our H2Ouse," the UC-Davis team's structure is aimed at Californians faced with severe drought conditions and has the potential to cut a home's water use in half while still maintaining comfort. One important way the house does that is by including monitoring and feedback systems that tell residents exactly how much water they are using while, say, washing dishes or taking a shower.





**TEAM ALABAMA'S HOUSE**

A joint project between the University of Alabama at Birmingham and Calhoun Community College, this "surviv(AL)" house was inspired by the 2011 tornadoes that hit the state. It includes a composite and steel "strong room" that extends below the house's subfloor and is built to withstand twisters. The house also features a heat-resistant high-albedo roof, a wet wall shared by two showers, and a large northern porch with a canopy that allows light to enter the house in the early morning or late evening.

of light meters that light up in relation to how fast water is being consumed."

The DU-Berkeley effort is also aimed at the efficient use of "long, skinny" infill lots in cities where space is at a premium, says team member Samuel Durkin. "We call our project RISE, which stands for Residential, Inviting, Stackable and Efficient. The single-family house is a simple post-and-beam structure that is over-engineered so it can be stacked up to three stories high and still be structurally sound." Besides using low-energy appliances and recycling gray water, the home has a super-flexible floor plan including Murphy furniture and sliding interior walls.

There's a lot more to see—including the University of Alabama at Birmingham and Calhoun Community College's "surviv(AL)" house, which includes a tornado-proof "strong room"; Washington University's hydroponic garden, which aims to provide nearly year-round vegetables; Northwestern's photocatalytic exterior windows, which break down airborne pollutants and improve air quality; and of course the Swiss team's "worm toilet." Visitors can tour the houses for free from Oct. 5 to 9 and Oct. 12 to 15. Also on the lineup: a sustainability expo, consumer workshops, and four dedicated education days, in which middle school students go on field trips to the houses and take tours led by the college students. "It's the full gamut and an amazing event unlike anything you've ever been to before," says Silverman. ■



**WASHINGTON UNIVERSITY TEAM'S HOUSE**

This house, designed as a longterm residence for two research scientists in Eureka, Mo., is a single precast-concrete structure meant as an alternative to traditional wood, light-frame construction. The material is resistant to fire, moisture, mold and insects, and the house is abutted by a series of modular planter beds that support a hydroponic garden.

**HU UNIVERSITY OF APPLIED SCIENCE  
UTRECHT TEAM'S HOUSE**

The Dutch team is introducing the "Selficient" concept with its home, which uses a modular frame that can be taken apart and rebuilt in a different shape or even in a different location without wasting materials. The standardized walls, floors and roofs can be manufactured affordably but also are easily customizable. The house also includes a greenhouse that regulates interior temperatures.





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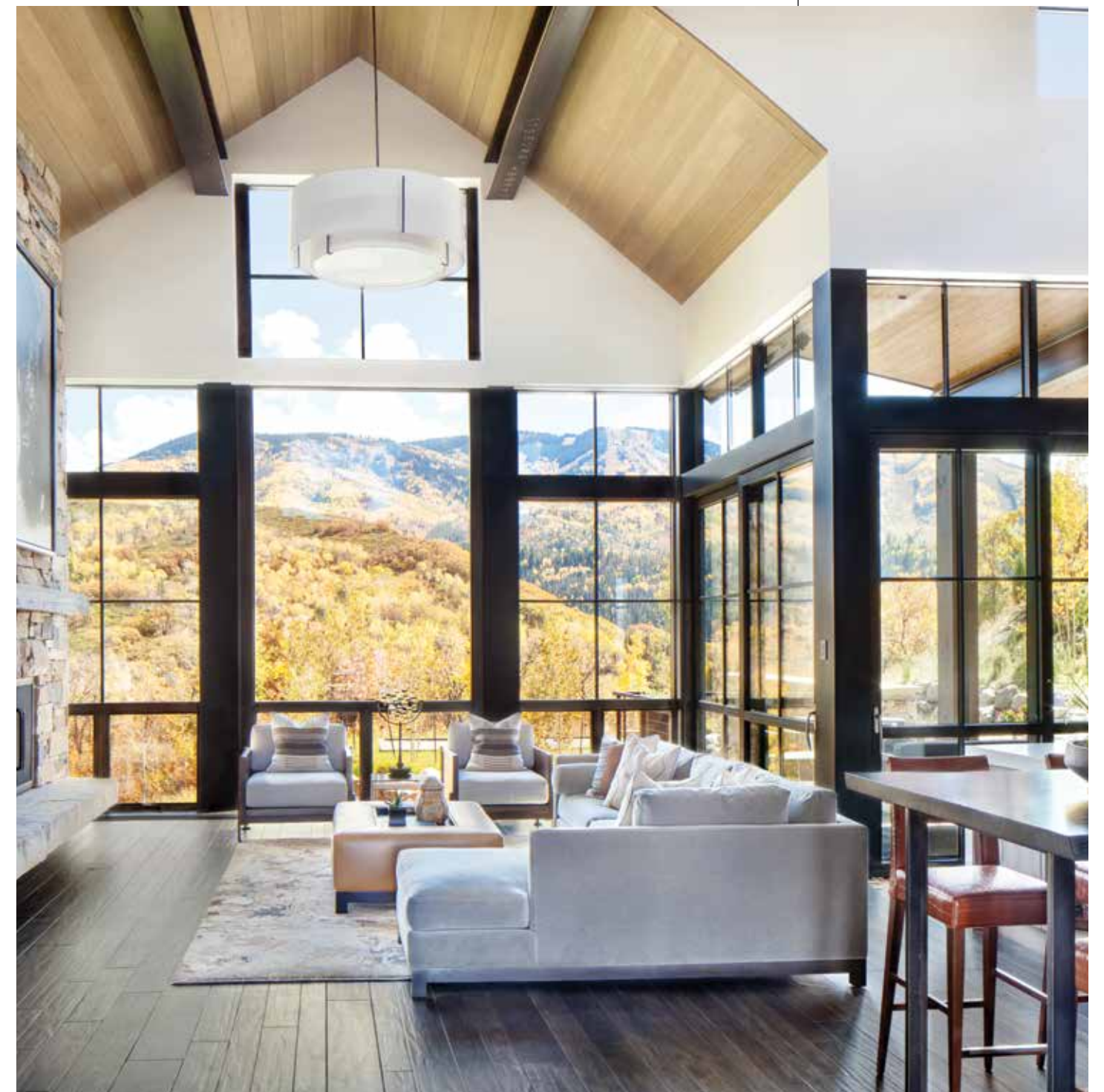
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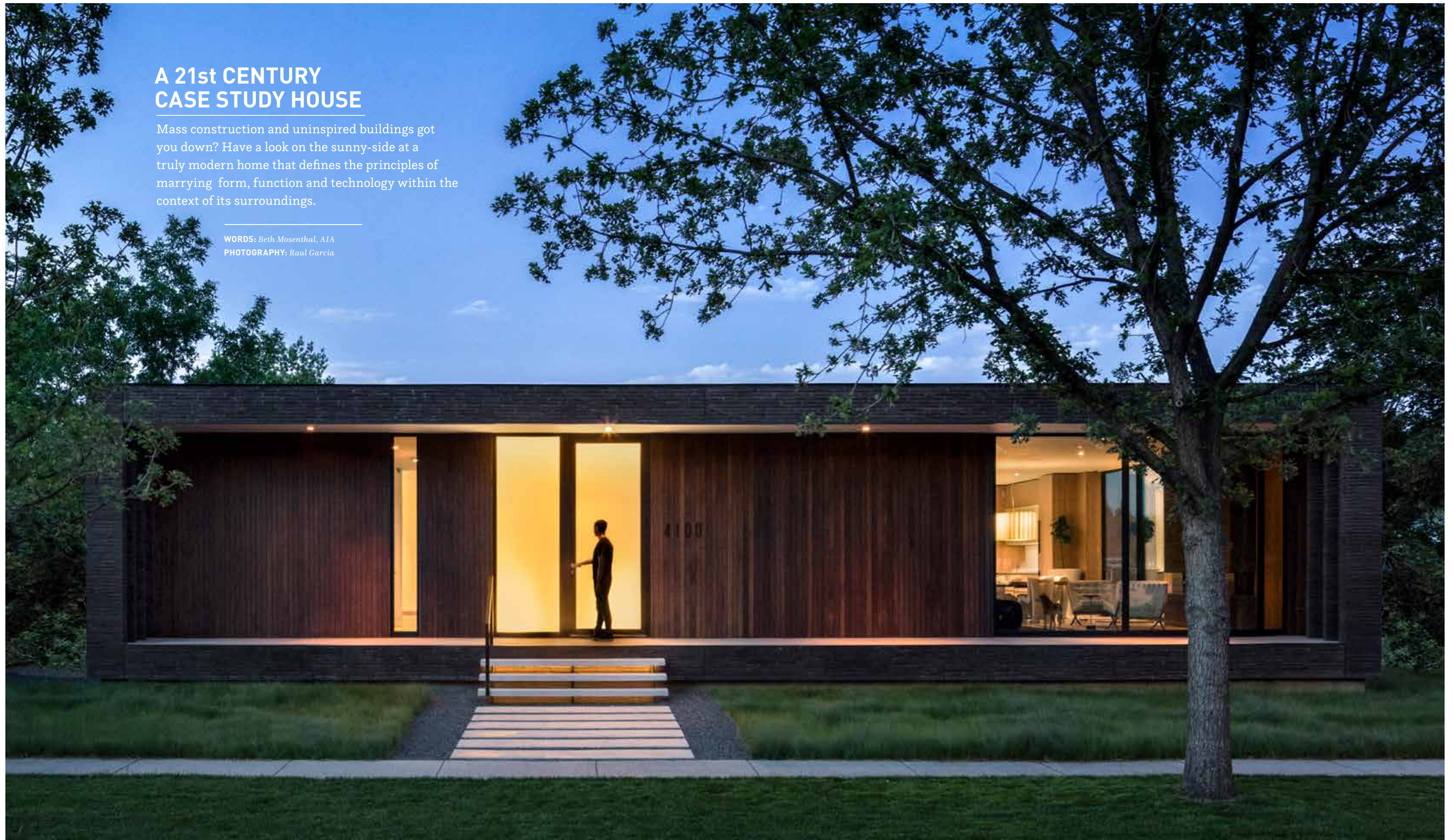
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## A 21st CENTURY CASE STUDY HOUSE

Mass construction and uninspired buildings got you down? Have a look on the sunny-side at a truly modern home that defines the principles of marrying form, function and technology within the context of its surroundings.

WORDS: *Beth Mosenthal, AIA*  
PHOTOGRAPHY: *Raul Garcia*





**I**N DENVER, the word “modern,” as it relates to architecture has been diluted. Large multi-family projects and single-family homes devoid of the underlying design principles that define true modern design speckle the city. They leave long-term blemishes on a city that changes complexion almost daily. This creates a challenge for Denver’s current design and development community as simple as it is complex: how does one create new architecture that is both contextually responsive while capturing the zeitgeist of a culture and city experiencing monumental change?

Located in Denver’s Sunnyside neighborhood, The Brick City House by Aspen and Boulder-based Studio B Architects tackles this challenge with an exemplary response. A three-bedroom, 4,600 square-foot home nestled in an urban residential context, the restraint and responsiveness of this one-story home seems to provide an aspirational roadmap for both a design process and outcome that manages to be both of its time and timeless.

After touring several Studio B residential projects in Aspen with the firm’s design principal Scott Lindenau, the client was impressed with the quality and aesthetic of the firm’s work and selected them prior to choosing a project site. After locating a corner lot in Sunnyside, a primarily residential neighborhood bordering the Lower Highlands, the clients provided Studio B with only a few design parameters.

“We [the owner] wanted a pool and a certain amount of square feet, three bedrooms, and some outdoor living space. We liked the idea of floor-to-ceiling glass and operable window systems. Otherwise, we gave Studio B carte blanche. We knew they were skilled and could do something amazing and didn’t want to give too much initial input to bias them. We wanted to see what they would come up with.”

After initial design meetings, a Studio B team led by Architect Mike Piché and Interior Designer Susan Okie Lindenau proposed three different designs including a mix of two and one-story options. While the owner had initially imagined a two-story home, they instead asked Studio B which scheme they felt was strongest. Studio B advocated for the one-story scheme—a direct response to the scale of the existing homes adjacent to the project site. “If you look at this neighborhood, the home really wanted to be one story. Maybe this was a reaction to the multi-family, massive-scale developments with terrible proportions nearby. Instead, we wanted to create a home that fit into and riffed off characteristics from the existing neighborhood,” Piché explains. “Every house on this block is brick and has a big front porch. We decided to create a design that responds to and incorporates those qualities.”

The resulting design is deceiving in both the scale and exterior vs. interior experience. After studying the work of artist Donald Judd’s iterative box sculptures, the design team proposed a rectangular volume wrapped in a brick envelope, thoughtfully capturing recessed slices of floor-to-ceiling windows and walnut paneling. The brick envelope terminates with a carefully crafted lattice at the home’s entry, denoting a “front” to the pristine form. While the exterior is both subtle and intriguing (the owner said often when they are outside doing yard work, a passerby will pull over to inquire or comment on the home), stepping inside the home is another experience entirely.



Upon entering the Brick City House, one finds a compressed space that is juxtaposed with a direct line of sight to a central volume enclosed with a pool and courtyard that frames the sky. Despite having a modern and minimalist aesthetic underscored by the use of concrete flooring throughout and large expanses of glass, the use of interior accents such as floor-to-ceiling walnut-veneer paneling and a fireplace made of hand-crafted Italian brick add warmth and texture to the living spaces.





Prior to entering the home, one might imagine being greeted with a series of interior spaces. Stepping into a narrow entry hall that aligns directly with a courtyard enclosed by three walls of 10-foot floor-to-ceiling glass, preconceptions are shattered by an immediate blurring of exterior and interior.

Piché explains: “It was fun when we started working through the one-level courtyard scheme. We were trying to connect out to nature and views, but realized that there were no ‘big views’ around the site. What we did have was a great sky. We decided that the courtyard could both frame and connect to the sky.”

Inspired by a James Turrell image in which his art serves as a powerful aperture to a singularly-framed sky, the courtyard is a dynamic feature that strongly illustrates daily and seasonal variety. In highlighting the changing color of the sky, the position of the sun or the composition of the exterior tree canopy surrounding

the home, the meditative passage of time becomes omnipresent as one circulates through the home. “One of the most striking things about the home is to be in the courtyard and look up. You could literally be anywhere in the world,” the owner explained. “All you see is trees and sky – you can take yourself away from the daily grind—[it feels like an] escape pod you can go to. Having the pool is also important. There’s something about being near water that is calming.”

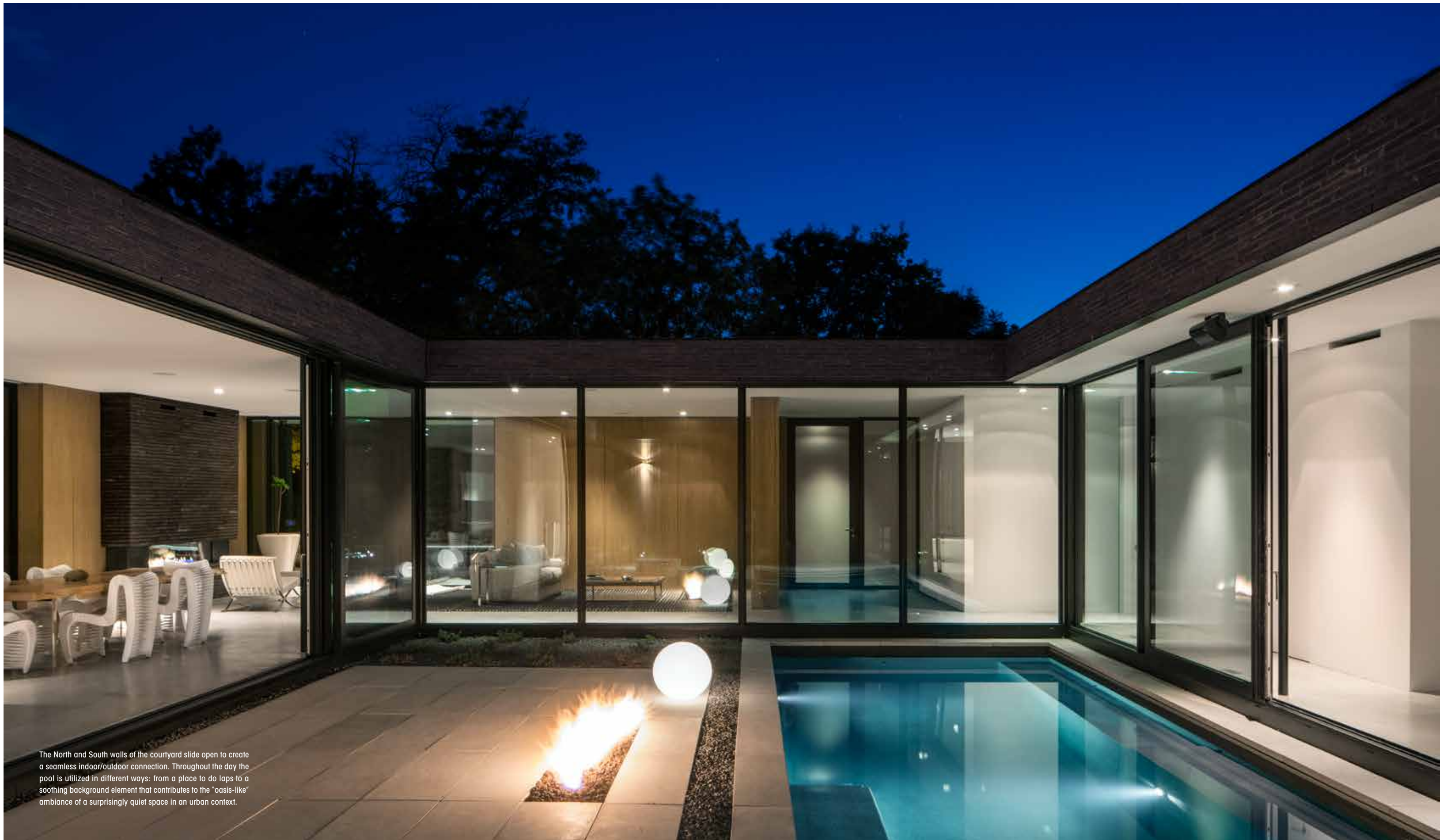
Built by Old Greenwich Builders and boasting a custom kitchen, walnut paneling, and highly-crafted cabinetry by Kevin Vesel of veselbrand that seamlessly blends with Studio B’s design, the high-quality construction allows the home’s fairly minimalist interior to be read holistically and without distraction. From recessed shade-pockets surrounding the courtyard to joints in the concrete that align with each window mullion, no detail was left unconsidered. “A house like →103



The sleek, modern walnut & white glass veselbrand kitchen was designed and fabricated locally by Kevin Vesel. Vesel worked with the clients to understand the kitchen from both a functional and holistic standpoint. The design responds to the clients’ wish to have an island that could become a focal point for a dinner party of 10 or a secondary workspace. While the location of the kitchen was predetermined by Studio B, Piché remarked “[Vesel] took that space and made it his own; it’s seamless. Kevin and his crew are true craftsmen.” Subtle details such as the knife-edge solid surface countertop underscore an unwavering attention to detail.







The North and South walls of the courtyard slide open to create a seamless indoor/outdoor connection. Throughout the day the pool is utilized in different ways: from a place to do laps to a soothing background element that contributes to the "oasis-like" ambiance of a surprisingly quiet space in an urban context.





Throughout the home, almost all materials, whether it's the glass enclosure of the shower or the windows surrounding the courtyard, are 10-feet tall, graciously stretching from floor to ceiling, while creating a consistent sense of scale and spaciousness. A limited palette of walnut, glass, concrete, and drywall provide a refined backdrop for the client's furnishings.



In seeking inspiration for the form of the Brick City House, Studio B Architects looked to the work of two highly influential, modern artists: Donald Judd and James Turrell. After acknowledging that there were no mountain or city views near the site, Studio B resonated with Turrell's "Skyspaces," described by the artist as "a specifically proportioned chamber with an aperture in the ceiling open to the sky."



The form of the Brick City House, a brick box wrapper enclosing slices of wood and glass, was informed by Judd's prolific artwork of solid rectangular sculptures, all of the same overall dimension, but unique in their interior composition of solid and void.

this is deceptively simple to the untrained eye. The simpler something looks, the more complicated it is to pull it off. There is no place to hide mistakes—everything had to be thought through," remarked the owner.

While the home is carefully edited, both the architect and owner agree that modern doesn't have to mean sterile or cold. "Modern done right can have a balance of minimalism but can still be warm and cozy," remarked Piché. The Brick City House achieves notable warmth on the interior with the inclusion of materials and textures such as walnut, wood grain, soft textures of interior finishes and furniture, as well as the handmade Italian brick that has become the home's namesake. Other notable features include a partial basement complete with a home theater, a "right-sized" office and finishes throughout the home such as bathroom mirrors and tile that extend to the ceiling to reinforce the height and scale of the main level of the home.

While one home in a sea of new construction, the Brick City House embodies a clarity of concept and an architect/owner collaboration that has resulted in an already award-winning project that will be sure to inspire and inform in the years to come. "Having everyone commit to that one concept—a brick shell outer layer with a cut-out courtyard helped [Studio B and the owners] to delete things that didn't reinforce the concept. When we would introduce more complicated ideas, being able to edit and delete these ideas helped make the underlying concept that much more powerful," says Piché.

Perhaps most importantly, neighbors, friends and family of the owners have been vocal in their praise for the new addition to the neighborhood. "The response has been overwhelmingly positive. We've gotten a lot of thanks for building a one-story home in this location. There could have been a lot of things put on this lot and a lot of the designs could've been bad ideas. While there was no unveiling of the final home because people watched the construction process, people have generally been relieved and happy with the design."

And when visitors come to the home? "The people we have over, friends and family, are always amazed—the question I always get is, 'Can you believe you actually live here?' First impressions set the tone for everything. That's what the house does; it's like meeting someone for the first time—it has its own character and personality. This home has a great first impression that speaks for itself." ■



The exterior of the home responds directly to the scale of the neighborhood; the majority of nearby homes are one story, brick and have a large front porch. A unique feature of the front porch is the brick lattice framing the ends of the front entry. "The code requires that the sides of the porch have to be 50 percent open. We worked with the mason on many different mock-ups; we wanted the brick to read as 'open' with a lattice, while also appearing solid in keeping with the architectural vision." The result is that the porosity of the brick changes in relation to where you view it.

**Project Credits:**

- ARCHITECTURE: **studio b architecture + interiors**
- INTERIOR DESIGN: **studio b architecture + interiors**
- KITCHEN DESIGN, CABINETRY, MILL WORK: **veselbrand**
- BUILDER: **Old Greenwich Builders**
- LANDSCAPE DESIGN: **Elevate by Design**





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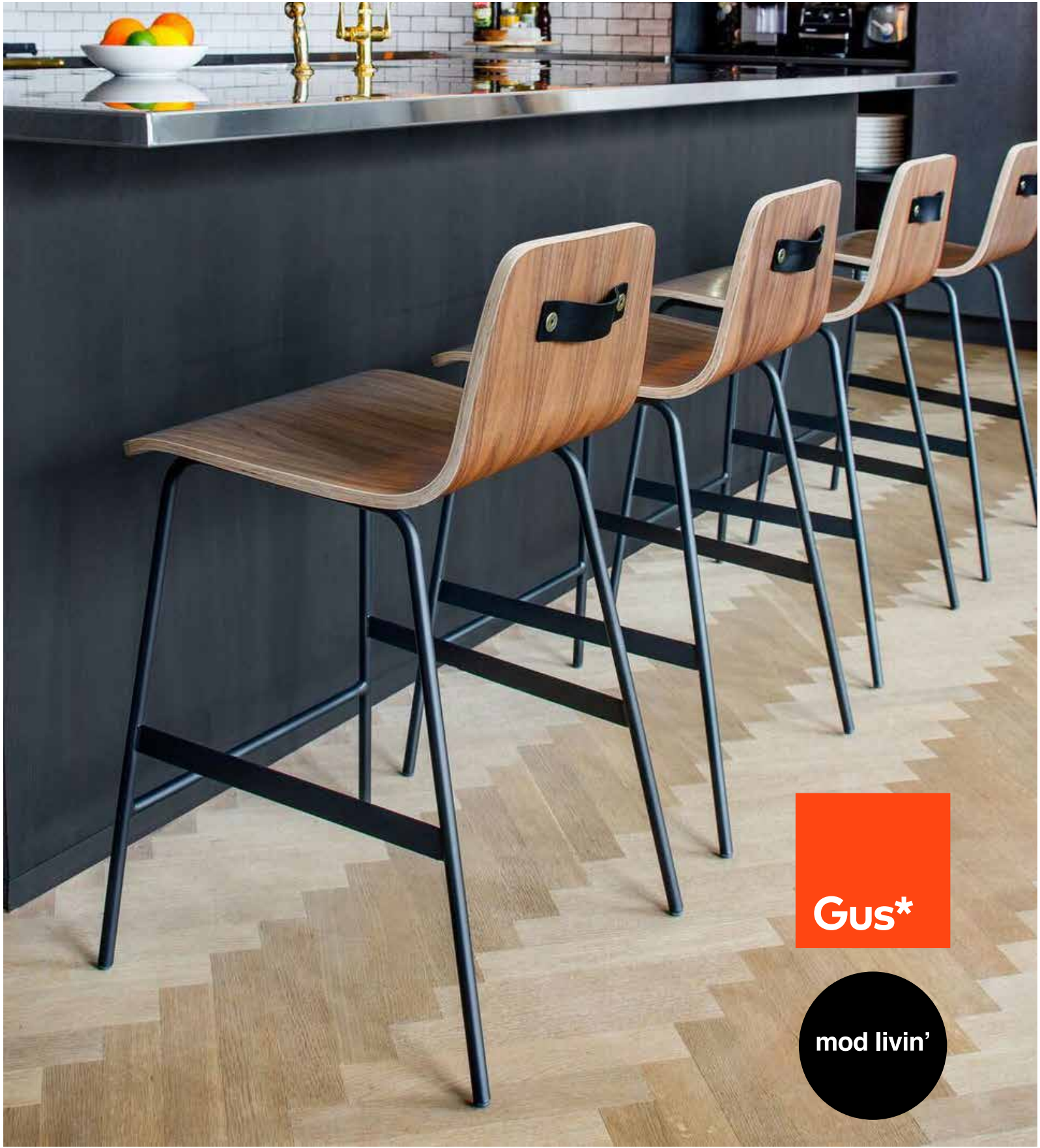
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# AS ARTFUL AS A STORY

*Bookshelves that tell their own tale!*

WORDS: *Alicia Rodriguez*

**FOR** some of us, fall means we can breathe a sigh of relief as our kids go back to school. For others, autumn is simply a red-leafed signal that winter is fast approaching. Whatever the case, the season reminds us of change. And what better way to celebrate the spirit of transformation than by reading a good book?

Reading can transport us to bygone eras and faraway lands. Whether you enjoy fiction or nonfiction, books or magazines, the very act of reading is one of design, as you need to imagine spaces and visualize characters—magically transforming two-dimensional type into three-dimensional worlds. Reading is a form of creation.

Given the metamorphic power of reading, books should be held in high regard—and in high style. Bookshelves can be as artful as any story, which is why many designers go to great lengths to craft beautiful furniture for housing our books. Alone or in groups, these bookshelves offer everything from rich materials to clean lines, organic shapes to precise geometry.

Made for both large and compact spaces, these bookshelves showcase a range of styles as diverse as anyone's library, from wild and whimsical to subtle and sophisticated.



### WALL ART

If you've got some blank walls to serve as a canvas, then turn books into art with stylish wall shelves. Display books at different angles inside unexpected shapes—a great choice for postmodern fiction, architecture monographs or anything unconventional. These hanging systems are sculptures in their own right: Ron Arad's serpentine Bookworm, for example, is already a design icon.

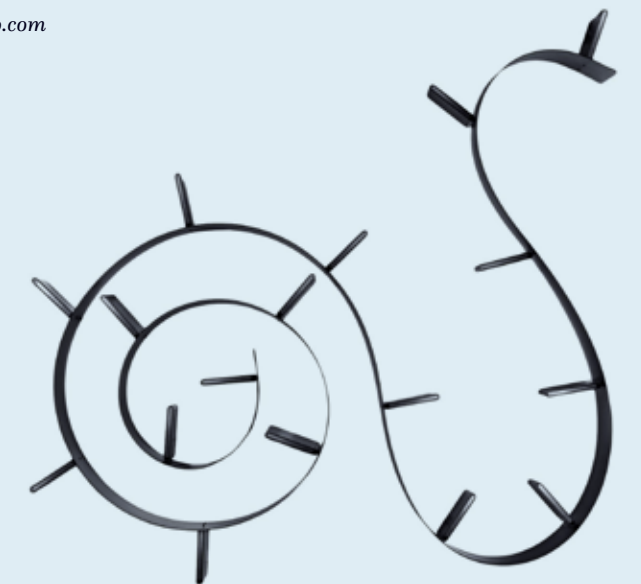
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**Tree**  
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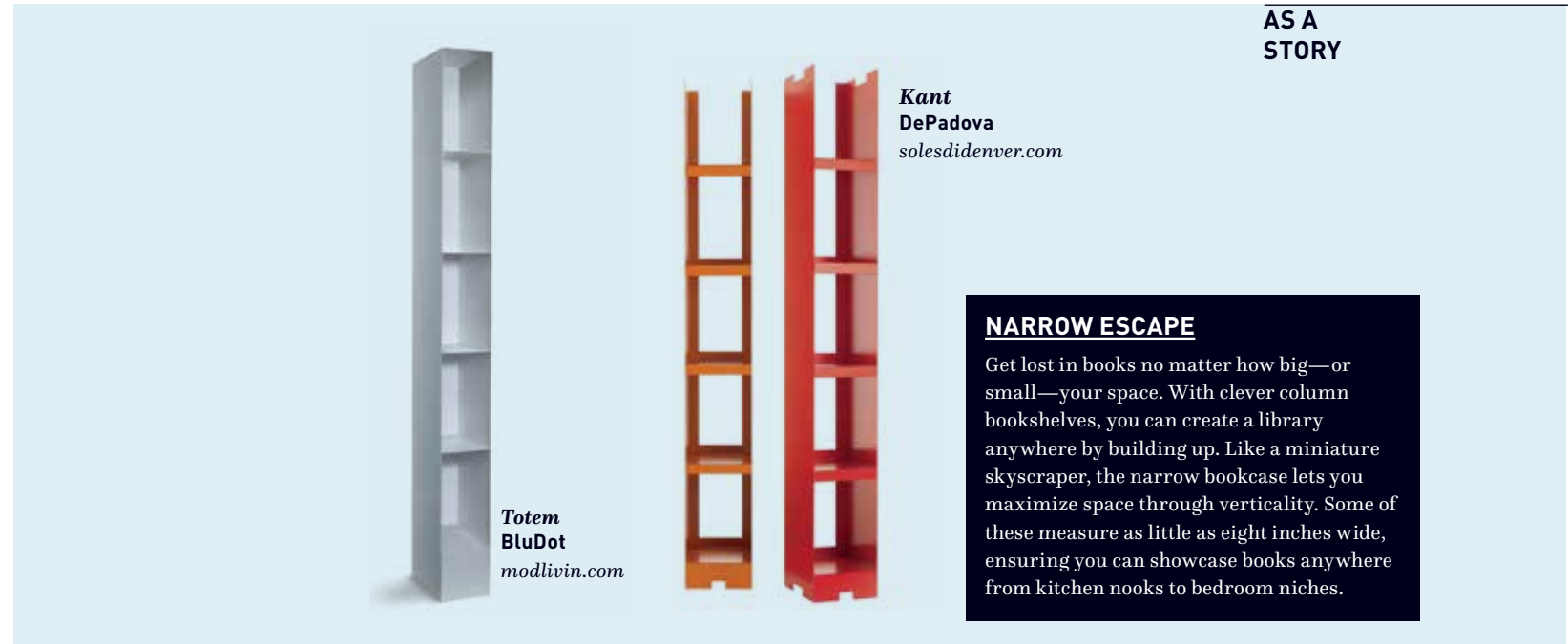
Even your child knows that paper comes from trees and it's this spirit of material transparency that dominates these tree-shaped bookshelves. From nurseries to living rooms, tree bookshelves celebrate nature with their organic form and twisting branches. They also offer a built-in classification system as books can be organized with one subject per branch.



**Wintertree**  
21st Design Lab  
21st-design.com



**Juniper**  
Kenneth Cobonpue  
hoffmiller.com

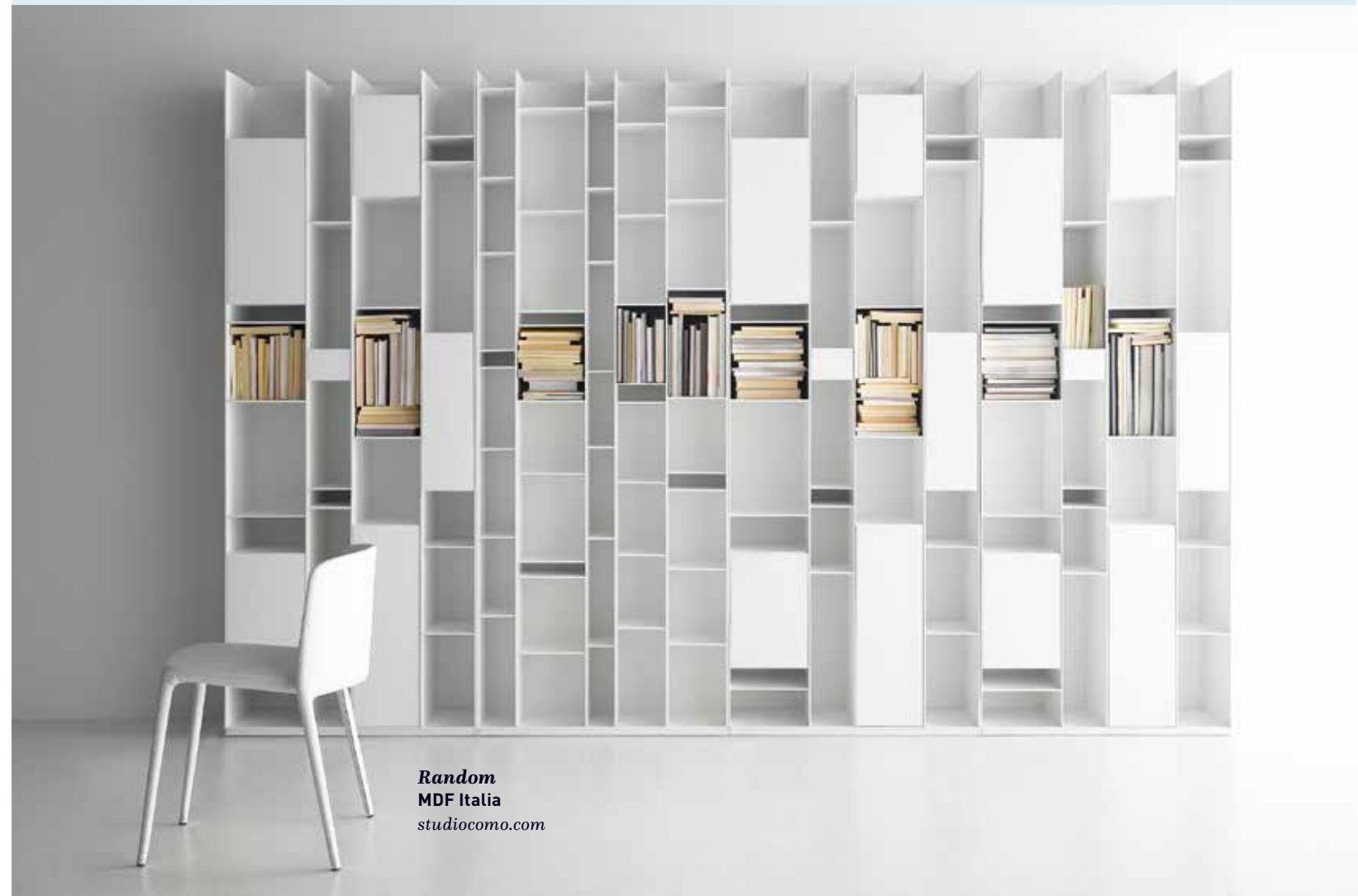


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Get lost in books no matter how big—or small—your space. With clever column bookshelves, you can create a library anywhere by building up. Like a miniature skyscraper, the narrow bookcase lets you maximize space through verticality. Some of these measure as little as eight inches wide, ensuring you can showcase books anywhere from kitchen nooks to bedroom niches.



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**Shelf X**  
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**LESS IS MORE**

Minimalist bookshelves may look slim and light but many are designed to hold a good deal of weight. Small spaces can benefit from these little libraries and some of the bookcases, like Oblique by Marcel Wanders, can serve as a personal mood board. Plus, when you go minimal, bold colors like pink and orange add fun without becoming overpowering. These bookcases celebrate negative space. In doing so, they balance the solidity of the books they hold and the effect is striking.



**Foshay**  
Room & Board  
roomandboard.com



**Aero**  
Living Divani  
solesdi.com



**Rain**  
Bonaldo  
studio2bdenver.com



**Arne**  
B&B Italia  
studiocomo.com

**WOOD WONDERFUL**

It's certainly the case that when people think of bookcases, the first material that comes to mind is wood. Warm and organic, wood is perfect for housing books. But wood libraries can be considerably different than the rectangular cases of years past. With asymmetrical shapes and coordinating materials like smoked glass and painted metal, modern wooden bookshelves are awe-inspiring in their design detail.



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# Knoll





## THE COOLEST NEW KID ON THE BLOCK

*Acquilano Leslie designed a vibrant, urban 21st-century space for law firm Husch Blackwell.*

**WORDS:** Jane Craig

**PHOTOGRAPHY:** Ross Cooperthwaite

**NECESSITY** is the mother of reinvention. At least that's the case with Husch Blackwell's hip, new downtown law offices. The necessity? A space that was vibrant, professional, efficient, one-of-a-kind—and felt connected to the city of Denver. "The law firm was really looking to reinvent itself," says Melissa Marlow, principal at the Denver interior architecture firm Acquilano Leslie. "Husch Blackwell knew they had a great culture and they wanted a space that reflected that—something unexpected and unique. That really drove the design of their new offices."



*“We always get companies saying they want ‘a Colorado vibe,’ which usually means mountains or natural materials. But we think of Denver as being this very urban, energetic city that is balanced by the mountains. We loved the fact that in this space, you could look one way and see the mountains, then turn around and get an eyeful of city.”*

- MELISSA MARLOW



The firm had previously been housed on the 43rd and 47th floors of the Wells Fargo Tower. “The old offices felt disconnected and disjointed,” says Marlow, “and there was not a lot of group space. They also felt very traditional and the access to natural light was poor.”

“That space had been cobbled together,” says Kevin Kelley, managing partner of the firm’s 55-lawyer Denver office. “Our goal going forward was to create an efficient and energetic space that did not look like a law firm.”

Husch Blackwell chose for its new home the trendy, urban, 12-story Union Tower West, at 1801 Wewatta, whose bottom eight floors make up the Indigo Hotel and parking garage. The top four stories are office space. “We’re not a homegrown Denver-based law firm (Husch Blackwell is headquartered in Missouri), so it was really important to us to create a connection to the city,” says Kelley. “We also wanted a location where people want to be—and it’s amazing how much our lawyers, staff and recruits love this location and space.”

Adds Marlow: “We always get companies saying they want ‘a Colorado vibe,’ which usually means mountains or natural materials. But we think of Denver as being this very urban, very energetic city that is balanced by the mountains. We loved the fact that in this space, you could

Husch Blackwell’s expansive reception area has views of both the mountains and the city. The custom reception desk, with a Caesarstone front and a wood working desk behind, is backed by a white back-painted panel; The foreground seating area contains a Haworth Collection leather sectional, a Minotti cocktail table with a movable Minotti checkered upholstered ottoman and teal-blue Studio Como-Minotti lounge chairs.

look one way and see the mountains, then turn around and get an eyeful of city.”

The firm moved into its new offices—36,000 square feet over one-and-a-half contiguous floors—on March 13. “Law firms tend to be formal and stuffy. Ours is definitely not. Our art is a little bit irreverent and different. Everything’s got very, very clean lines. It’s got a tech feel to it. And it feels nice but not too ritzy.”

As for overcoming that former disconnected feeling? The 65 private offices are all uniform size and 18 percent of the



**ABOVE:** One of the office’s central seating areas is dominated by the painting “Flood of ‘65,” by Denver artist Mindy Bray. It was commissioned through NINE dot ARTS for Husch Blackwell, which wanted an image that conveyed a narrative about its new location in Union Station. The piece depicts Denver’s relationship with the Platte River, which flooded in 1965, leading to urban renewal projects in the area. The custom ash wood slat ceiling has recessed lighting from Kreon and a large-scale organic light fixture by Viba; underneath the painting is river stone rock in a black metal tray.

**RIGHT:** To encourage collaboration, Acquilano Leslie included in its design 18 conference rooms, most of them seating six to eight people. They include Nucraft tables with satin back-painted glass tops and wood veneer bases, surrounded by Keilhauer conference chairs. Each conference room includes a piece of art from Nine Dot Arts. Acquilano Leslie also chose full-height butt-jointed glass office fronts to allow for direct views outside.







overall square footage is dedicated to group space. “Historically, lawyers have practiced as singles tennis players – as individuals sharing office space and expenses, rather than as cohesive teams. When lawyers are each doing their own little things, not sharing information and experiences, not collaborating, clients suffer. We want to encourage lawyers to get out of their offices to collaborate so that we can serve our clients better and more efficiently. Our offices and huddle rooms are designed to encourage that behavior.”

The conference rooms are clad in black-mullioned glass, a reflection of the industrial feel of nearby Union Station, with custom wood slat ceilings that extend throughout the office’s public areas. “We had a great ceiling height, at 9 and a half feet, and we wanted to create drama by adding the wood but also bringing in lower, more horizontal furniture with a residential feel,” says Sydney Madison, an interior designer at Acquilano Leslie. Adds Marlow: “We wanted people to walk in and feel comfortable, but it’s a professional setting, so we didn’t want it to feel too casual. The word I would use is hospitable.” →140

The Stag (Bronco Spruce) sculpture is a work by Bryan Christiansen, an artist based out of Rapid City, S.D., and represented locally by Visions West Contemporary. This piece is part of a series of work that is made from recycled furniture items that the artist collects. This particular work is made up of broken-down pieces of a matching sofa, chair, and ottoman set. The Stag is positioned outside “Capitol Hill,” one of the internal conference rooms that are named after Denver neighborhoods, like LoDo, Rino, Cheesman Park and Wash Park.



That hospitality is strongly on display both in the reception area, which contains multiple (and multi-use) seating areas and is dominated by a striking piece of art by local painter Mindy Bray, and in the firm's new ninth-floor break room. "We located it on the ninth floor to drive activity and community into one location," says Marlow. "We wanted it to have a lounge feel, so we included different styles of seating," says Madison, "with bar-height tables, family-style spaces and bench seating with a TV. Attorneys and paralegals and support staff are

all coming to this one location and interacting in ways they perhaps were not before."

So how has the big move changed the vibe at Husch Blackwell? "There's more energy," says Kelley. "People have a bounce in their step now that they didn't have before and they have more confidence. You see more and more partners hosting industry and trade organizations, community groups or even happy hours here because we now have a space we want to show off. And that creates a better connection

to the city. People here now think of themselves as the cool kids."

Last spring, Benjamin Moore even asked Husch Blackwell if it could borrow the firm's offices to film an edgy new commercial featuring skateboarders. Boarders where there might once have been only boardrooms? That is cool. ■



The boardroom, which has views of Coors Field and Union Station, includes motorized exterior shades, and a state-of-the-art audio visual system with video conferencing capabilities. The Nucraft table features a custom Caesarstone top. Sylex Insight executive chairs and striking Kreon pendant light fixtures in black metal with black leather edges mimic the black metallic accents throughout the space.



**ABOVE:** This public area is used both for guests to make themselves comfortable and as a support space where industry and trade events can be hosted inside the office. The NanoWall black-framed wall system can open up various conference rooms and create one large entertaining space with city and ballpark views.

**BELOW:** Acquilano Leslie created a large ninth-floor break room to act as a central hub for the firm's employees. Looking for a lounge feeling, the designers varied the spaces throughout, with bar-height tables, comfy banquette seating, televisions and family-style seating. The room serves as a dining area, but is a flexible enough space to host a meeting or presentation, too.



#### PROJECT CREDITS

INTERIOR ARCHITECTURE  
**Acquilano Leslie Inc.**

CONTRACTOR  
**Provident Construction Company**

ENGINEERING  
**MDP Engineering**

STRUCTURAL  
**S.A. Miro**

MILLWORK  
**Performance Woodworking**

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# → NeoCon

NeoCon, North America's preeminent commercial design show, was held at the Mart in Chicago June 12th to 14th. A record number of designers and specifiers filled the halls and crowded into the elevators of that classic building in order to see the newest trends in both product and workplace design. From a product perspective, biophilic imagery—the natural affinity of humans for nature—was seen throughout new fabrics and floor coverings. Furniture introductions explored new materials and combinations of materials, along with responsive technology that seemed almost futuristic. **Yet the biggest news** was the new focus of workplace design, with office furnishings arranged in fun and engaging zones intended to foster creativity and collaboration.

WORDS: Ruth Simon McRae

- Health
- Creativity
- Collaboration
- Exteriors
- Wellness
- Casual spaces



## BuzziSpace

### SOUND AND FELT

With BuzzyPleat, BuzziSpace re-imagines a beautiful stitched felt object that both adorns and functions. Designed by 13&9, these pleated circles may function as lighting fixtures or just hung for their own beauty. Either way BuzzyPleat absorbs sound, making a quiet space. The felt material is folded, smocked and pleated into large scale sensual forms, held together with oversized stitches, giving a handcrafted feel.

## Herman Miller

### FURNITURE FRIENDS

Herman Miller debuted the LiveOS System, a group of connected and responsive furnishings that include a sit/stand desk and Aeron Remastered chair. App-driven and connected to the cloud, Live OS worktables remember preferred postures and adjust to saved positions. The Aeron chair, now better than ever, is also live and responsive, adjusting to favorite sitting positions and giving you a reminder when you have been sitting for too long.



## Pallas

### MODERN ART

Ineffable-indescribable or too beautiful for words—is a perfect name for this textile collection from Pallas. Pallas designers used artwork from graphic design firm, Wrapped, as source material, playing with scale and layers to create this modern and painterly collection. Ineffable's three styles, Taboo, Perception and Phenomena, layer organic brushstrokes and softened open rectangles over mottled fields. The fourth pattern, Awe, has the layered look of dropped spirals of string. Colors run the gamut from neutrals with colored accents to deep vibrant tones.





**Knoll**

**ALL THAT'S SHINY**

Knoll's showroom showcased a bit of glamour, with classic and new furniture displayed in new metallic finishes... gold, copper and bronze. In honor of Harry Bertoia's Centennial year, the classic Bertoia Diamond chair from 1952 has been reissued in an 18k gold finish. David Adjaye's Washington skeleton chair was also on display in a beautiful copper-aluminum along with a range of metallic side tables. Even upholstery showed up with a bit of glitz and luster, cleverly set into chairs made of more traditional materials.

**Steelcase**

**CREATIVITY UNLEASHED**

A gigantic sculpture of a ship built of corded rope and tight twists of patterned fabric set the tone for Steelcase's message. Creative work was the focus here, with vignettes of spaces that spur creativity for different kinds of work process, such as 'Working Lunch', a teepee-like environment built for respite with actual grass below. There were special zones created for collaboration around collections, virtual reality workspaces, all imagined with a spirit of fun and constructed with innovative materials.



**Carnegie**

**PLAYFUL MATERIALS**

Multicolor, patterned sneakers and other athletic wear inspired Carnegie's RFPM collection, developed in collaboration with Gensler. The intent was "to bring the essence of movement and performance material into a collection of upholstery textiles" explained Mary Holt, Exec VP Creative. The collection of eight fabrics feels fresh, youthful and energetic, with an appealing three dimensional texture.



**Designtex**

**SKY'S THE LIMIT**

Designtex featured its Bespoke Collection with stunning graphic wall panels that were created by several artists and executed in materials like plywood, cut-out felt and steel. Bespoke is a custom program that allows designers to create their own vision through digital technology, in collaboration with Bespoke's artists, craftspeople and technologists. Featured here is one example with graphic artwork on birch plywood by Catherine Stowell.



**Bentley**

**FOREST FLOOR**

The Outskirts Collection from Bentley has a soft blurry visual that feels like you are out in the woods, bringing the feel of nature into the built environment. Although it appears soft and textural, in fact, the carpet construction is low and dense, mixing yarns, luster and texture to create high performance flooring for the workplace. Outskirts' three styles, Outlier, Ritual and Coexist, have a range of both luxurious neutrals and playful vibrant colors.



**Andreu World**

**FOLDED SEATS**

Iconic designer, Patricia Urquiola, introduced her new Nuez Chair with Andreu World at Neocon. Starting with "the idea of creating a seat that folds like a sheet of paper," Urquiola designed Nuez with a plastic shell formed by pleats at the end of the seatback, mimicking the geometry of folded paper. Contrasting with the hard plastic shell, the upholstered inside of the chair is soft and streamlined. Nuez is available in fabric or leather and in eight different colors with interesting leg options in both metal or wood that follow the geometry of the shell.







**Mannington Commercial**

**PAPER ART**

Throng of designers moved in to Mannington's space, drawn in by a glimpse of Christina Lahan's paper sculpture. Once inside, a patchwork of flooring captured their attention. Paper and Origami were designed in collaboration with HOK, developed through creating experiments with folding, tearing and pleating various types of white and translucent papers. Paper reflects the patterns of the crumpled paper; Origami is made of small lines that reflect precise folds of origami. Colors include a selection of warm and cool grays, along with earthy neutrals and a few saturated accents in green and blue hues.

**3form**

**TRANSFORMATION**

3form's showroom created three evocative spaces offering a dramatic and transforming experience. "The Magic Hour" created a fantasy vacation environment of palm trees and grass, enclosed in a curved shell of high-res printed Chroma in a graded sunset of hues. Other environments included a tented lounging space made of Seeyond Acoustic Felt tile and an electric, richly colored space enclosed by Varia Rust, a translucent resin material with the appearance of rusted steel.



**J+J Flooring Group**

**GLAZE TECHNIQUES**

A trip to Pewabic Studio— an innovative Detroit Pottery established in 1903 - inspired J+J to design the Form + Finish collection. Influenced by both the pottery forms and ceramic glazes, J+J's design team developed five coordinating carpet styles and one Kinetex hybrid flooring product. Amorphous is a pattern of softly transitioned diagonals reflecting the way a piece of pottery changes color as it is turned. Emulsion demonstrates a drip glaze technique. Organic Raku, refers to the beautiful and unpredictable results from a raku firing process. These products are available in three colorations, each combining black, a lighter neutral and a rich accent color.



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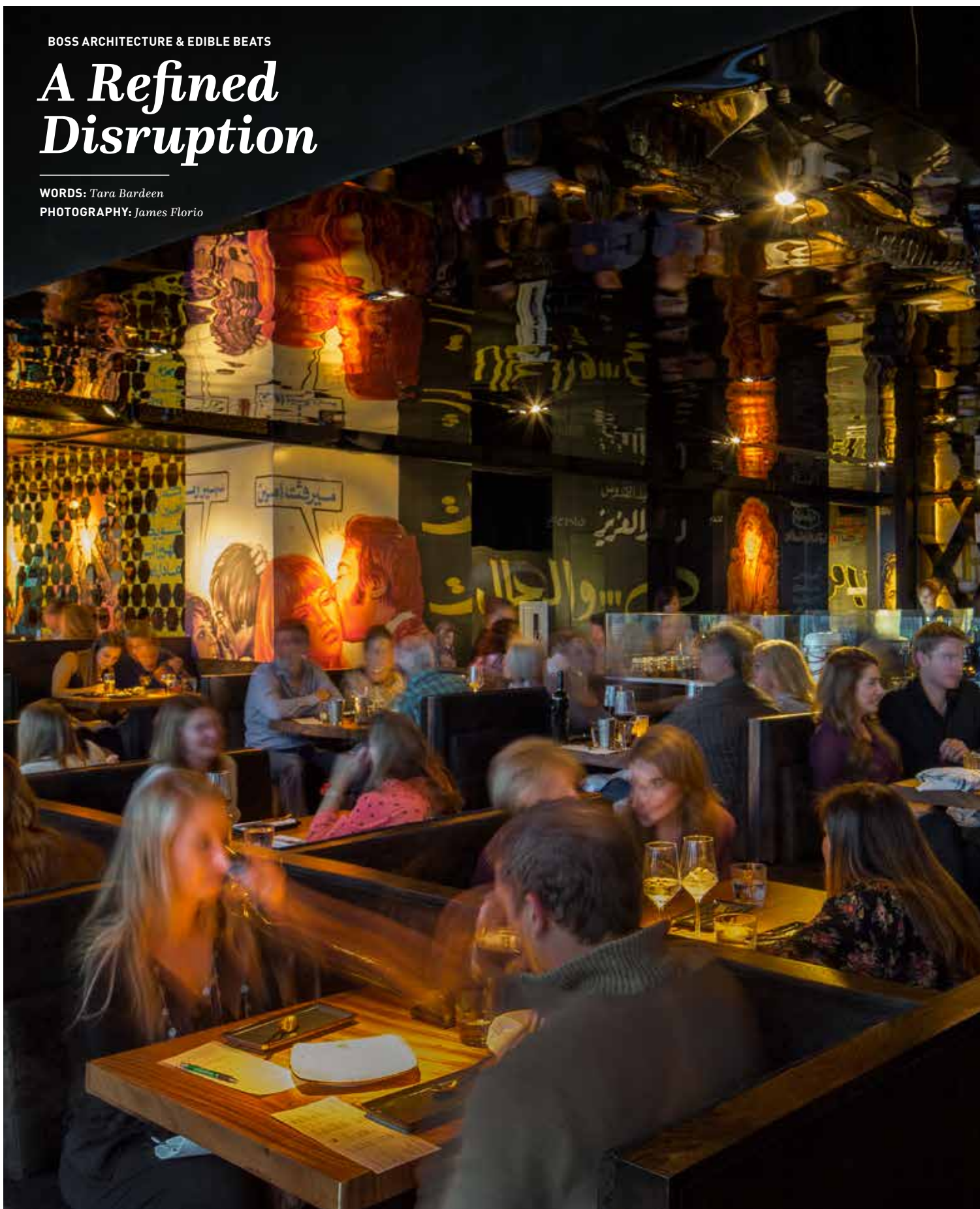


BOSS ARCHITECTURE & EDIBLE BEATS

# A Refined Disruption

WORDS: Tara Bardeen

PHOTOGRAPHY: James Florio



*The unique working relationship between BOSS Architecture and Edible Beat's Justin Cucci features disparate styles and a reactive brainstorming process that always yields something sophisticated and unexpected. Local favorites like Linger, Root Down and the new El Five—which offers two distinctly different panoramic sides of Denver along with its singular fare—illustrate that strengths often lie in the differences rather than the similarities.*

**R**umor has it that Chris Davis once eschewed an ethernet port on his laptop because the cable would disrupt the tidy expanse of his desk. Justin Cucci is a self-professed “contextually opportunistic lover of all items that have a lost cause and a lost life,” such as the ten thousand radio tubes, two hundred golf clubs, sixty bowling balls and other scavenged and purchased treasures currently waiting in his storage units for a new life and story. At first glance, the partnership between BOSS Architecture’s Chris Davis and Kevin Stephenson and Edible Beats’ Justin Cucci seems unlikely at best; and a recipe for epic frustration at worst. Yet, this team has produced some of the most magnetic dining rooms in the city.

It all began nearly ten years ago with Cucci’s second restaurant, Linger, which found its home in the former Olinger’s Mortuary in Denver’s Highland neighborhood. After working with a different architecture firm on his first Denver restaurant, Root Down, Cucci was drawn to the work of BOSS Architecture for his next. The firm emphasized a contextual approach to their design work that not only addressed the client’s vision, timeline and budget, but also a building’s unique history, the surrounding neighborhood and the underlying story of the space. This awareness of context and attention to detail suited Cucci’s affinity for transforming unusual spaces and finding inspiration in the existing patina of an older building.

El Five is about being in a space that’s disorienting and transportive; there’s a lot going on from the richly layered surfaces, to the view, to the human energy of the busy staff members and diners. Through careful prioritization of each detail, the team arrived at a cosmopolitan dining room that feels as if it could be in Turkey, L.A. or Sydney.

Muted booth colors and a black floor visually recede, further highlighting the dramatic skyline views and the pop of color provided by the vintage cinema posters. The team opted for a glossy black ceiling to heighten the drama and create a disorienting space that seems connected to the city, yet a world away.





*With the tug-of-war, I'm trying to make sure that we're still questioning even things that so obviously should not happen. Why shouldn't it? And are we sure it shouldn't? And I think most of the time it probably ends up being the result that everybody expects, but when we get the surprises, that's the exciting part for me; the fun part, where you get the unexpected in a way that nobody, sometimes even including myself, thought it would go.* – JUSTIN CUCCI

At the black top bar, guests will find a sophisticated cocktail menu that includes "porrons," (shareable, exotic cocktails served in delicate traditional pitchers), fresh interpretations of classic cocktails and a wine list that features reds, whites and bubbles from across the Mediterranean region.

As all three will admit, their collaboration was—and still is—far from a smooth, linear process. On the contrary, it's more of a design battle or a ping pong game of ideas that involves late night emails, hundreds of computer models of every surface and layout changes that sometimes happen even after the electrician has come and gone. "Whenever something starts to feel good, Justin [Cucci] will take it all apart," Stephenson explains. "This theoretical building that we've all come to love, he'll throw it up in the air and let it fall to the ground and see what it looks like and then say, 'hey, what if we do this?'"

Davis adds that Cucci has more ideas than would ever fit into a single restaurant and that their collaborative process often involved Cucci pushing the envelope and BOSS reigning him back in. The slow, constant tug-of-war and obsession over detail that drives Davis, Stephenson and Cucci through numerous iterations of a single design appears to be the key to their success. "I don't think that we've ever gone backwards by doing this disruptive process," says Cucci. "It has always been well worth it in my mind, from the money to the energy, to the fighting, to the, you know, the pain. It always feels like we got better: better ideas, art, materials or layout." →155



Moroccan rugs and lamps create texture and a sense of story in the mountain-facing room of El Five, which Cucci refers to as the "country mouse" side of the restaurant. El Five features several distinct dining areas including an outdoor patio.

#### PROJECT CREDITS

ARCHITECTURE & INTERIOR DESIGN  
**BOSS.architecture : Chris Davis  
Kevin Stephenson, Brent Forget**

CONTRACTOR  
**Catamount Constructors**

KITCHEN DESIGN  
**Ricca Design Studios**

STEEL FABRICATION  
**Joan of Arc Welding**

WINE DISPLAY / CUSTOM BAR STOOLS  
**Blackhound Design**

MILLWORK  
**Infinite Doors**

CONCRETE FLOORS  
**Concrete Visions**



*I'd say that sort of push and pull, that struggle of trying to create something out of nothing in most cases, not only brings the life out of a building that has a certain history, but also manifests it in a way that's not cliché or that people are going to think that it's a joke. This sort of strange marriage that we have on these projects results in magnetic spaces.* – KEVIN STEPHENSON



When considering the placement of the vintage Egyptian cinema posters, plans went from placing the posters here and there, to putting them everywhere as a layer that unified the space and gave it a feeling of authenticity. The addition of golden hexagonal mirrors from IKEA obscures parts of the murals while reflecting light around the room and relating to other strong geometric elements in the design.



After finding success collaborating on the design of Linger, Ophelia's Electric Soapbox and Vital Root, BOSS and Cucci partnered once again on what is perhaps their most difficult challenge yet: creating a space with a story in the hollow expanse of a shiny office building. As Davis recalls, the first meeting with Cucci about El Five began with Cucci saying, "There are only two things I want to use: bowling balls that we're going to cut in half and put somewhere; and roller skate wheels. The rest you guys can do."

The vision for El Five initially began as a restaurant that would occupy only the city-facing side of the floor plate in order to save on rent and focus on one of the space's obvious assets—a breathtaking view of the Denver skyline. When one of the other tenants on the floor moved out however, Cucci found himself captivated by the mountain-facing side as well, which features a charming view of the iconic Asbury Methodist Church and the Highland neighborhood. Always seeking to create layers of different experiences for guests, he knew he had to have the entire floor. Nearly two years into the project, the remaining corner became available and Cucci was able to create what he refers to as the

"country mouse" and the "city mouse" sides of the restaurant.

"In the beginning, the design process has to be somewhat pragmatic," explains Stephenson. "You have to just see if it fits. Where do you want to be at the bar? Where do you want to be at the kitchen?" From this point, the design is pushed, pulled, shifted, tested, and squeezed down to the inch. As an experienced restaurateur, Cucci has seen that every inch matters in creating a space that feels good to guests and is efficient for the staff who will have to move through the space countless times in an evening.

A key ingredient of the experience at one of Cucci's Edible Beats establishments is the story and the texture of the space. In previous projects, the historic or funky buildings gave BOSS and Cucci a weirdness to embrace and respond to, but with El Five, they would have to create that patina from nothing. This required touching every surface. And modeling every idea that Cucci threw into the mix from fire hoses to test tubes to aluminum siding off an old post office building to vintage Egyptian cinema posters he had discovered on eBay. "The movie posters happened at the

Early in the design process, the team decided that celebrating the artistry and performance of food should be at the center of the restaurant design concept. In fact, early designs featured a fire pit that would have occupied the center of the city-facing dining room. This was later scaled back to a central food prep area and windows into the kitchen.

eleventh hour," recalls Davis. "But they were also the magic that brought it all together. They were the patina that we didn't have."

Saturated with bold colors, Arabic script and evocative images of drama and romance from the Golden Age of Egyptian cinema, the space feels warm, sultry and exotic. The addition of golden hexagonal mirrors on the walls throughout the restaurant and a spread of carpets in the mountain-facing side give the restaurant an almost Moroccan feel, yet the majority of the menu is Spanish tapas. Far from just another pretty view, the enchanting dining experience at El Five makes it easy to see why good design is definitely worth the fight. ■



# THE WHOLE PACKAGE

CLEAN DESIGN FORGED FROM BRAND AWARENESS IS MERGED WITH CLASSIC FURNISHINGS AT WHOLE FOODS MARKET'S NEW REGIONAL OFFICE IN DENVER

WORDS: Sean O'Keefe  
PHOTOGRAPHY: Daniel O'Connor

## BRAND MATTERS

A shared experience, Whole Foods Market has positioned itself at the fore front of the eat real foods movement. Creating a memorable Denver Regional office experience began with blending classic designs from Geiger and Eames with the reused building's exposed structural pallet of brick and wood.



**AT** THE INTERSECTION OF STYLE AND TASTE REVERBERATES A RESONANCE THAT CAN'T BE IGNORED. DESIGN MATTERS AND INFLUENCES EVERYTHING WE DO FROM WHERE WE SHOP AND WHAT WE EAT TO HOW WE WORK AND WHAT WE PRODUCE. WHOLE FOODS MARKET GETS IT.

With the ambition of being America's healthiest grocery store, Whole Foods Market has been an undisputed leader in the eat real food movement of the last thirty years. And leveraging clean, fresh design has been a big part of their success since their 1980 start. A tour of their new Rocky Mountain Region office space in Denver reveals a deep-seated authenticity that shapes everything they do. From the customer's in-store experience to the ways team members engage during the work day and beyond, for Whole Foods Market the brand is delivered by design.

Jamie Olsen and Paul Jarvis get it too. Both worked their way up from in-store positions at Whole Foods Market (Jamie as a cashier in Milwaukee, Wisconsin and Paul as a graphic artist in Superior, Colorado) to being leaders of the office transformation project. Olsen started at Whole Foods Market while working towards a Masters in Architecture from the University of Wisconsin-Milwaukee. Taking advantage of a culture that promotes internal growth she worked her way up to the Regional store design and construction team in the Midwest, transferring to the Rocky Mountain Region last year.





#### FIRST FLOOR FUNCTIONALITY

With staff constantly coming and going, level one is programmed exclusively with flexible shared workspaces, generously accompanied by communal kitchen and lounges. **TOP:** banks of Herman Miller's Eames Molded Plastic Stools line custom built café counter style tables on wheels. **ABOVE:** In the kitchen, the crisp farm-to-table vibe is brought to life by teal, counter-height Tolix stools and lighting by Rejuvenation.

THE  
WHOLE  
PACKAGE

"Planning stores and merchandising products to enhance the customer experience certainly informed our thinking on the new office design," says Olsen. "The challenge was applying our brand values to work spaces for people with very diverse responsibilities and functional needs." Many of the regional office's 120+ team members work in stores several days a week, some daily, and global team members are often away for much longer. A key design consideration was how to create high functioning space that could be used efficiently by people constantly coming and going in groups of any size without much notice.

Meeting Whole Foods Markets' ethos of environmental responsibility began with selecting an old, but already re-purposed office building tucked between Coors Field and I-25. Centennial School Supply once made school desks and church pews in the stout three-story brick building at 3012 Huron Street. During the 2000's the space was re-purposed as the Denver offices of OZ Architecture. That rehabilitation saw much of what was there taken down to the simple, original building materials of brick and wood.

For Jarvis, whose passion for design is effervescent, it was important to celebrate the building's history in a way that added to its historic value while imparting warm, social charms into workplace life.

"This is a lively, forward-thinking company that is committed to quality relationships, transparency



and environmental stewardship. None of that was evident in the more corporate setting we occupied in Boulder." Today, Whole Foods Market enjoys a work place that flows from bottom to top along a three-story circulation while visibly promoting the importance of healthy food and helpful relationships.

The unassuming brick exterior of 3012 Huron doesn't attempt to compete with the surrounding multi-family loft living built in the last decade. Once inside though, the clean, fresh vibe comes alive – wood, brick, metal, and vegetable. The lobby features Whole Foods Markets' eight core values rendered as graphic vignettes - touch of flair posters belying thematic nuances to come. A wall is adorned with personalized coffee mugs hanging from hooks, one for every employee working in the office no matter how frequently. Geometric patterns, clean white surfaces and subdued grey cabinetry are brought to life by the day's latest culinary delights and vibrant aqua stools at the center island and side counters.

Just beyond the kitchen, a large clear span training room and demonstration space has quickly become a resource Whole Foods Market is able to share with vendors and industry associations interested in hosting events.

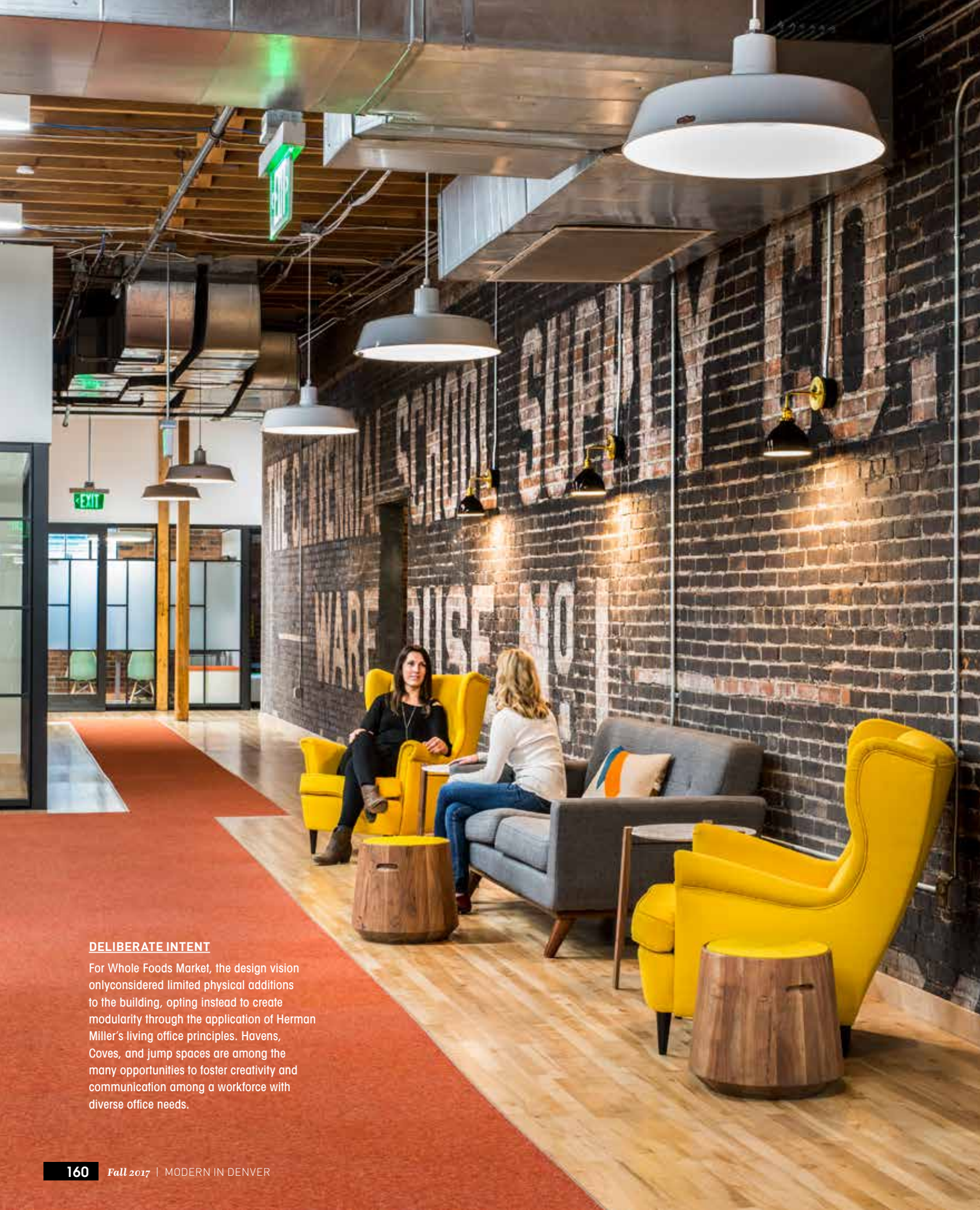
Accounting for the variety of work place needs in the context of an office environment prompted a collaboration with commercial environmental



#### BRAND AMBASSADORS

Whole Foods Market team members Olsen and Jarvis take both their brand and design to heart. The green sofa from Anthropologie is framed by a pair of Anglepoise Original 1227 desk lights. The Eames Aluminum Group chairs used in conference rooms (above) have been a staple of the Herman Miller line for generations, setting a high standard for comfort, style, and mobility.





#### DELIBERATE INTENT

For Whole Foods Market, the design vision only considered limited physical additions to the building, opting instead to create modularity through the application of Herman Miller's living office principles. Havens, Coves, and jump spaces are among the many opportunities to foster creativity and communication among a workforce with diverse office needs.



#### DESIGNED TO THRIVE

Departure from standardization is fundamental to creating a natural balance between individual work and group thrive spaces. DIRTT interior wall systems are solid but removable/reconfigurable. The Eames Aluminum Group chairs and Geiger Tuxedo Lounge Seating (top), along with the acoustically-separated BuzzHub work nooks (center) reflect a blend of traditional and contemporary choices. The Herman Miller Renew height adjustable sit/stand work surfaces with Canvas Dock, (below) offers a comfortable, traditional workstation with modern flexibility built in.

#### THE WHOLE PACKAGE

solutions experts, Workplace Resource, Colorado's certified Herman Miller dealer. Together with account executive, Tina Pilger, Olsen and Jarvis toured several recently developed Denver-area corporate headquarters to see how different companies live in their spaces, noting what they liked, and didn't, at each.

"Combining Whole Foods Markets' core values with the principles of Herman Miller's Living Office fostered a greater connection to creativity and hence greater productivity of the people working in the new office," say Pilger.

The goal of the Herman Miller Living Office concept is to abandon standardized workstations and generic meeting rooms and move instead toward a diverse landscape of purposeful settings. Aimed at increasing natural-feeling workplace interactions, the concept is embodied in the first level's collection of non-dedicated work spaces. To accommodate so many of the office's team members coming and going during the day, spaces are filled with plug-in workstation options. Hotel, café, and shared-space work areas are accompanied by lounges and a bar at the far end. The multitude of seating and gathering spaces are only slightly-divided, separated by stacked metal shelving and acoustic felt panels. Modularity is a natural cornerstone of both the Living Office and Whole Foods Markets' in-store planning, so almost everything can be easily rearranged. Jarvis and Olsen took care to insist that anything permanently attached to the building would maintain the historic character of the original structure. This sentiment is reflected in the frosted-glass panel doors, cork flooring in stairwells and the addition of subway-esque porcelain tiles in crisp whites and soft greys.





Levels two and three are composed of work areas with space dedicated to each corporate department. Team collaboration stations are ringed by lightly partitioned individual work stations – each are sit / stand capable at the touch of a button. Product adjacencies within the grocery stores also laid the logical foundation for much of the office space planning. Meat and seafood being great examples of separate departments that are now integrally linked in both spaces beyond mere proximity.

“Eliminating barriers between team members, departments and leadership was a focus of planning the space,” says Olsen. Open, but dedicated team areas are accompanied by individual offices and conference rooms framed transparently

with DIRT’s aluminum and glass interior wall systems. Phone rooms, sound-shielding Buzzy Hubs and other quiet spaces all provide additional opportunities to work differently throughout the day.

In the first few months of occupancy, Olsen and Jarvis share that the team members’ reactions to the new space have been very positive, many people noting that they are regularly interacting with people they hardly ever saw in the previous office.

“There is a timelessness to many of the design, material and furnishing choices we made” Jarvis shares proudly. Throughout the office a carefully curated collection of



#### THE WHOLE PACKAGE

Brand authenticity is reflected in natural materials of rich earthy grains combined with proven performers like the Eames Molded Plastic Arm Chairs (left) and the Grand Rapids Reece Barstools (right) in muted greens. A collection of antique French pendants from Melissa Edelman Antiquaire recall, with whimsy, the original building’s era in the rear lounge.

classic pieces by Eames and Geiger in soft spaces are blended with contemporary choices like Herman Miller’s Canvas Dock and Mirra 2 office chairs for more traditional work areas. “This 1907 building had so much character. Mixing classic choices from lines that have worked for generations in wholesome, vibrant hues really makes our new office an actualization of Whole Foods Markets’ brand promise.”

#### PROJECT CREDITS + TEAM

**SIGNAGE AND DÉCOR**  
SouthEastern Products Inc.

**SYSTEMS & ANCILLARY FURNITURE**  
Workplace Resource

**WALL SYSTEMS, FLOORING**  
Elements

**FURNITURE & LIGHTING**  
Herman Miller, Knoll,  
Antiquaire, Rejuvenation

**KITCHEN**  
Ikea

**CONSTRUCTION**  
ESI Construction

**TILE**  
Fireclay Tile

**MILLWORK**  
Holtz Custom Wood & Metal

#### WHOLE FOODS

Paul Jarvis // Store Design Project Manager  
Jamie Olsen // Store Design Associate Coordinator  
Greg Reynolds // Construction Project Manager  
Mike Kramer // Executive Coordinator of Construction  
Megan Hudson // Executive Coordinator of Design  
Julie Joyce // Store Design Project Manager

#### WORKPLACE RESOURCE

Tina Pilger // Account Executive  
Liz Marshall // Senior Designer  
Matthew Craig // Marketing / PR

#### ELEMENTS

Lauren Amber Prestenbach // Architectural Products Manager/Biz Dev  
Chad Coxsey // Designer  
Nicole Casey // Account Manager

#### ARCHITECTURE

Joshua MacTaggart // Red Beard Architecture  
Tiffani Norman // CHSQA





## *Rising from the Ashes*

THE FOURMILE CANYON FIRE DESTROYED HIS STUDIO AND EVERYTHING IN IT, BUT FAMED BOULDER SCULPTOR JERRY WINGREN HAS RECLAIMED HIS LEGACY WITH A VENGEANCE.

WORDS: *Jane Craig*

PHOTOGRAPHY: *Daniel O'Connor*

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**J**ERRY WINGREN'S DIRECTIONS TO HIS STUDIO HIGH ABOVE BOULDER IN FOURMILE CANYON SAY MUCH ABOUT THE MAN. PRECISE AND NON-SENSE, THEY ALSO FEATURE A WICKEDLY CLEVER TWIST: "FOLLOW THE WHITE ARROWS," HE ADVISES FIRST-TIME VISITORS. WHAT HE DOESN'T MENTION IS THAT EACH ARROW ALONG THE SERPENTINE ROAD UP DIME HILL CONTAINS A MYSTERIOUS, SEEMINGLY RANDOM ARRAY OF DOTS.

"Ah, yes. You noticed those, did you?" the rangy, white-haired sculptor asks in his sonorous, almost hypnotizing voice. "It's the Fibonacci series [a 13th-century sequence in which each number after the first two is the sum of the preceding two]. Hardly anyone ever gets that."

It makes sense that Wingren, who has worked out of his nine-acre artistic aerie since 1972, would turn to Fibonacci: He is inspired by the mathematics in nature and he likes a good puzzle. His minimalist sculptures are both quiet and complex, formalistic and playful, influenced by Japanese aesthetics as well as his Scandinavian and Northwest heritages (he grew up in Alaska, where he was surrounded by both nature and totem poles).

"It's really a very subtle art he does—and it's all based on light," says Tom Miller, a Boulderite who has known the Alaskan-born sculptor since the mid-eighties. He is also, Wingren says, the only collector who has a piece from every one of his sculptural series over the decades, including Cut and Fold, Resting Stones, Totems, Interiors, and Voids. "I've always liked modern,



*Rising from the Ashes*



abstract art and I just fell in love with his work,” says Miller. “He works with metal, wood and stone and he does really interesting things with all three, a lot of it about geometric abstractions. I don’t know if people in Colorado really understand the jewel they have here.”

Besides his sculptures—which are in private collections all over the world, including Germany, Spain, Italy, and Japan—Wingren stands out for his longevity in Boulder. “He’s sort of a local folk hero,” says E.J. Meade, principal in the Boulder architecture firm Arch11. “He’s the last of these pretty hardcore sculptors who were around in the seventies. He had a work outside the Boulder Museum of Contemporary Art for years and he’s also got public works at the library and in park space.”

Meade has known Wingren for two decades, so when he heard that the sculptor had lost his studio and all of its contents, including numerous stone and metal sculptures, in the devastating Fourmile Canyon wildfire in September 2010, “it was the right thing to do” to help out. Wingren was already back on site, sifting through the ruins and trying to sculpt outside. “I got back to work in short order,” he says. “It kept me from going nuts. I don’t believe in art therapy, but the work was definitely therapeutic for me.”

Wingren recalls the moment when he realized his longtime friend wanted to come to his rescue: “I was talking to my insurance adjuster and my lawyer in Boulder one day and E.J. just walked by and said, ‘I’ve been to the county and you can rebuild

The space around Wingren’s new studio is filled with his works, including (top right, on roof) “Skate,” in Swedish black granite, from the Visitors Series; (right and above) “Threesome,” a trio of pieces in Western red cedar, and (next to the open garage door) “Vertical Totem,” also in Western red cedar.



*“It’s really a very subtle art he does—and it’s all based on light. He works with metal, wood and stone and he does really interesting things with all three, a lot of it about geometric abstractions. I don’t know if people in Colorado really understand the jewel they have here.”*

*-Tom Miller*





without a site plan review if you build on essentially the same footprint, not over 10 percent more in square footage.' And then he kept walking. I was totally surprised."

"I knew the old space, which he had organically assembled over four decades," says Meade. "It was a hippie-built, low-slung structure with rooms stacked on rooms, but there were special places inside where you could sit and get views out north; it had collected its own sense of place. It was a challenge to re-create that from scratch, but it was also an opportunity to build something completely new. I wanted to structure things so he could have a raw indoor workspace where he could hang stone from tractor beams, drive a truck into the space, upload it, and have room for all of his equipment, as well as an office and outdoor workspace. I think the process

of designing and making the new space reinvigorated his desire to make art. The last two years up there he's been prolific."

Wingren almost became an academic rather than a sculptor, but in the early seventies, while in Germany on a Fulbright Scholarship to work on his dissertation, he found himself walking through a park every day where sculptors were making their art in public. "It took longer and longer to get to the library," he says, "and I ended up apprenticing with two of the sculptors." After studying origami with Hiromi Hoshiko, Wingren came back to the U.S. intent on sculpture and began creating three-dimensional "folded" sculptures in steel. "I was on the verge of a PhD, but if I'd stayed in the academic world, I would have ended up another bitter, crotchety old professor. I've known since I was a little kid →173

**ABOVE:** The sculptor, chiseling Colorado marble for a piece to be called "Anomaly," says, "I learned by doing. My teachers did mostly realistic pieces, so I learned technique from them, and the tools will lead you into different places, different textures. The hammer is like an extension of my hand because I've been using it for 30 years."

**RIGHT:** The long drive up Dime Hill to Wingren's studio contains glimpses of his past works, including (top right) "V Form Totem," an Alaskan yellow cedar piece that a Seattle critic once described as "evocative of Northwest Coast Indian art," and "Cut and Fold #15," an early work made out of machined aluminum in which Wingren aimed to get dimensionality out of a flat plane of metal by folding it.







"Give me my chisel and hammer, and give me an ambitious, energetic young assistant," says Wingren, who works in the background as steatite pieces in the Vessels Series line a table in the studio foreground. **TOP RIGHT:** One of Wingren's posse of assistants, Anael Resino, flattens planes in a sculpture in the Void Series; **BOTTOM RIGHT:** Finished steatite Void sculptures. "Doing these super-geometric, rectilinear forms is totally unforgiving," Wingren says.







Three Wingren works, **CLOCKWISE FROM TOP:** "Panino," made of Alaska yellow cedar, steatite and steel; "Double Cedar #5," made of Alaska yellow cedar with a fire patina; and "Vertical Totem," made of Western red cedar.



Wingren's new studio, erected on the same spot where his old one burned down in 2010, looks west to Sugarloaf Mountain. The house across the lot and slightly downhill miraculously survived the fire.

that this is what I was supposed to do." No matter what task Wingren sets for himself—from sculpting to hosting (he is famed for his annual Summer Solstice party and his occasional Swedish pancake breakfasts)—he is exacting in his work. "It's all of a piece," he says, "from how you set a table—there's never any chips and dips at my parties—to how the lilac hedges are weeded, to how the sand gardens are raked out, to how the sculpture is placed. The raked sand is every bit as important as how the finished sculpture looks."

It's starting to drizzle when Wingren opens up one of the wide garage doors that gird his studio. Outside,

an assistant is polishing a sculpture, surrounded by blocks of stone waiting to be transformed by Wingren's vision. Inside, a number of his cedar Suspended Totem sculptures are floating overhead, and on one counter is a Jerry to-do list: "Get rid of sad flowers." "Make firewood pretty." He sits down in a chair looking out over the mountains, a Camel straight in one hand. "This is where I hang out a lot," he says, "and watch the clouds move. This place has been my anchor for decades. I always had the dream of living and working in the same place, but now I have to leave the mountains to relax. Everywhere I look there's something I want to work on." ■



TRAVEL BY DESIGN  
**CHICAGO** 3

WORDS: *Caroline Joan Peixoto*  
PHOTOGRAPHY: *James Florio*





## TAKE ME TO THE RIVER

**I**t may be strange to consider a landlocked city ruled by water, but Chicago is just that. From the natives that settled the land, to the pioneers that foresaw it as a mecca for business, to industries that turned it into a titan, to the architects who designed accordingly, the great lake and the river that runs through it have long given life to the city.

This time of year, there's a shift in the air when you arrive in Chicago. The pervasive breeze is full of moisture. As you head into the city the skyline unfolds before your eyes, building after building, skyscraper after skyscraper. Train tracks, waterways, and bike paths carve alternate routes through the dense city, lending a fluidity to the lives of 2.7 million who call it home.

The history of Chicago's development is rich and significant and its place in the architectural world is undeniable: It is the birthplace of the skyscraper in 1884, the workplace of Frank Lloyd Wright throughout the turn of the century,

and the home of some of the best architectural institutions in the nation. "Chicago has always been a place where discourse is encouraged. With the strength of the universities, there's an openness to discovery and creation," says Paul Andersen, the founder of Denver-based Independent Architecture, and a professor at the University of Illinois.

This fall, Chicago will host the Architectural Biennial, the largest gathering of architects and designers in North America. Running from September 2017 to January 2018 with exhibits, lectures and installations, over 100 firms are represented from 22 countries.

Today, the city is investing deeply into the revitalization of its waterways and the conservation of its civic spaces through public funding and philanthropic gifts. Responding in kind, local firms Studio Gang, Goettsch Partners, and John Ronan Architects continue to lead the city in design, →180

### Peoples Gas Education Pavilion

Surrounded by an ecological preserve near the Lincoln Park Zoo, the Peoples Gas Education Pavilion flows seamlessly into the landscape, its curved wooden walls, made of prefabricated glu-lam "ribs" and fiberglass domes, mimicking the serpentine boardwalk around it. Serving as an open air classroom for the park's programming, it also frames the city skyline for a perfect view.

### Marina City

Bertrand Goldberg, an American architect and contemporary of Lloyd Wright and van Der Rohe, is responsible for the renown Marina City at the river's edge. At its completion in 1959, it was the tallest reinforced concrete building in the world. Its influence in design was equally impactful: the residence buildings contained shops, theaters, restaurants, offices, and 19 floors of parking garage, thus bringing "mixed-use" into urban development's vernacular.

The distinctive "corn-cob" structures are 65 stories tall, each containing 450 units. Each living room and bedroom are attached to a balcony, and no apartment has a single right angle. Today, many of the condos still have the original 60s decor, complete with pink tiled bathrooms, geometric patterns, and shag carpets.

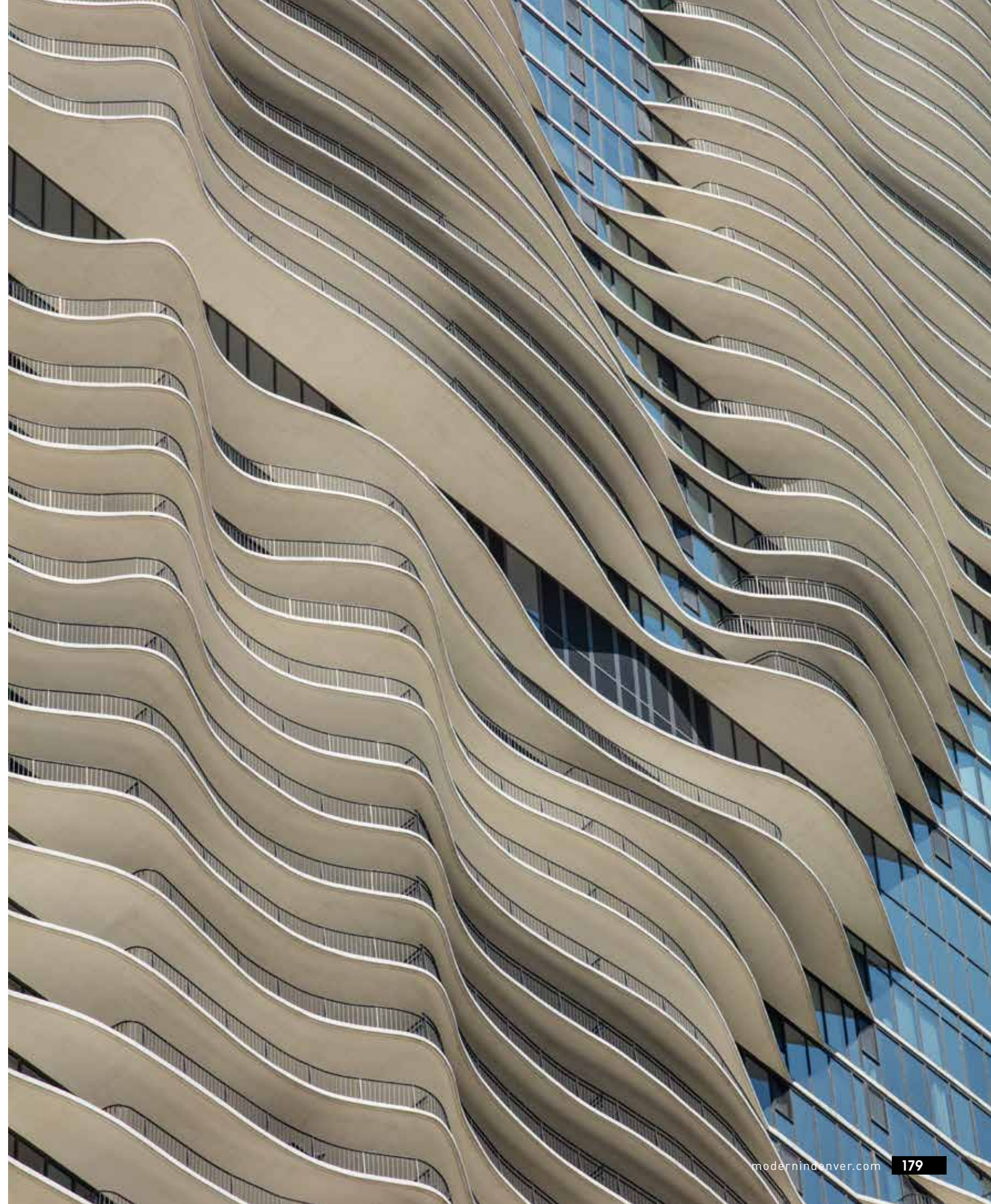






**Aqua**

The Aqua Tower was constructed to serve as an organic connection between its users and the ground it stands upon. The 82 levels are individually shaped, each floor slab unique with its design in response to the height, light, and views of its environment. The living roof ties the modern structure in with the adjacent Lake Shore East Park below, and its soft concrete waves rippling in and out of the glass mimic the topography of the Great Lakes region.







making their mark by contributing to the ever-evolving metropolis.

“While cities like New York and San Francisco were bound by the limits of their land, Chicago has always been able to spread,” explains Jack Gerber, a native who studies Design and Innovation at the Illinois Institute of Technology. “Because of that, we never ran out of space to create.”

And create they did. While Frank Lloyd Wright left his mark with dozens of homes that exemplified his “organic architecture” philosophy, Mies van Der Rohe helped shape mid-century modern vernacular with a “less is more” approach, and Bertrand Goldberg contributed to the skyline with his Bauhaus influences

and Brutalistic creations, of which the Marina City is a leading example. Today, a new group of thought leaders and designers is shaping the skyline. And at the forefront is Jeanne Gang.

Take one look at a Studio Gang piece and the rhythm of water is omnipresent. Aptly named Aqua, Gang’s first skyscraper made waves in 2010. Its 82 floors, each level undulating with a different shape, were designed as a reflection of the topography of the Great Lakes region. Aqua is the tallest skyscraper ever designed by a woman, though Gang will surpass her own record with the upcoming Vista Tower at 95 stories.

Over in Lincoln Park sits The People’s Gas Pavilion, a portal to the city’s

skyline. Situated alongside a body of water where newly constructed walkways weave in and out of native flora, its trademark Gang curves and gentle patterns soften the light and serve as a playground for children and adults alike.

Down river, and away from the Loop, is Park 571, a boathouse designed by Gang. The boathouse’s harsh angles reflect softly on the water, where a boat launch provides easy access for high school row teams and the public. Large, airy studios offer weekly yoga and fitness classes to the Bridgeport community, which is experiencing a revival of its own with new restaurants and shops finding a neighborhood to call home.

### **Eleanor Boathouse at Park 571**

The appearance of the boathouse changes drastically depending on your angle. The rooftop, which was designed to emulate the motion of rowing and constructed of two different truss shapes, rises and falls with each step. This rhythm is continued as you meander through the space, with its south side consisting entirely of an open air window screen and the zinc facade that reflects the light on the water.



The Riverwalk, which is near two miles long from one end of the loop to another, was the masterplan of local architect Carol Ross Barney. Cafés, boat launches, and public parks dot the path that opened in 2009. With the development of the riverside, the city mandates that any new construction along the water gives way to public passage.

Goettsch Partner’s recently completed skyscraper at 150 North Riverside serves as a stunning example of what can happen when creativity doesn’t shy away from a challenge. The 54-storied building catches the eye immediately, with its funneled bottom cantilevered into a core-supported structure, allowing for open spaces that lead to a public park and the riverwalk. Standing in the massive atrium of

a lobby, you find yourself looking beyond to the water, or to the park, the building flowing seamlessly into its environment.

“This idea of creating a space that emphasizes the river, and creating buildings that acknowledge it, enhance the city overall,” says Matt Larson, Chief Marketing Director for Goettsch Partners. “Historically, no one wanted to deal with the river; all of the buildings turned their backs because this is where the city waste was going. When they reversed the flow, and cleaned it, we began to turn our faces to the river. As a resident, I love taking in the city in a whole new way.”





**150 North Riverside**  
 The plot at 150 North Riverside lay vacant for over 50 years before Goettsch Partners built the core-supported skyscraper that now stands there. "It was a pit of dirt and a seriously complicated site," laughed principal Joachim Schuessler as he explained the development. The property was originally three separate parcels: one privately held, one owned by Amtrak and one by the city of Chicago. It wasn't until developer John O'Donnell was able to coordinate the purchase of all three parcels that something could be constructed. Even then, the land was bound by bridges on either side, by the riverfront and by active train tracks. "It was a real estate and development challenge to put the land together and an architectural and structural challenge to actually put the building together. There was really only one corner to land the building and that drove its entire design," shared Matt Larson, Chief Marketing Officer at Goettsch.



# WHEREVERWHERE

### To Stay

- LondonHouse
- Soho House
- Chicago Athletic Association
- The Robey Hall
- Dana Hotel & Spa

### To Eat

- Duck Inn
- Dusek's
- Maria's
- Lula's Cafe
- Antique Taco

### To Visit

- Illinois Institute of Technology
- Millennium Park
- Merchandise Mart
- 150 North Riverside
- Park 571, Eleanor Boathouse
- The Poetry Foundation

### To Explore

**Chicago Architectural Biennial**  
 chicagoarchitecturebiennial.org

**Ride a water taxi around the Loop.**

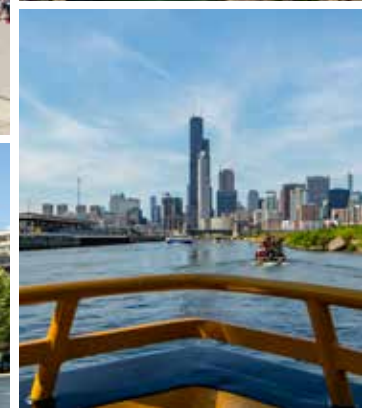
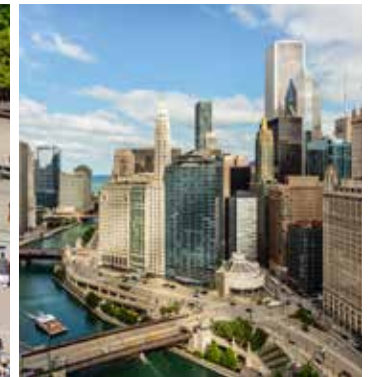
**Take in the cityscape from the Shedd Aquarium, and dip your toes in Lake Michigan.**

**Explore the food and shops in uber trendy neighborhoods like Pilsen and Ukrainian Village.**

**Have a drink on the 96th floor of the Hancock Building.**

**Listen to some of the best jazz at the historic Green Mile (go on a Sunday night, if you can!).**

**Keep your exercise routine going with a run on The 606.**





## ONE LAST THING.

Person, Place or Object we **LOVE.**

"OUR DESIGNS ARE MANIFESTATIONS OF A BELIEF THAT EVERYTHING CAN BE REIMAGINED AND REDESIGNED FOR A MORE SUSTAINABLE FUTURE. EACH NEW DESIGN SHOULD BE A TEST OF CONVENTION AND A STEP IN A BETTER DIRECTION,"

# A BRIGHT IDEA

### AMSTERDAM-BASED FIRM OFFERS A BEACON FOR ZERO WASTE PRODUCTS

WORDS: Michael Behrenhausen

**H**OW'S THIS FOR ZERO WASTE? And we mean ZERO waste! Even the most thoughtful of companies offering recycled products have yet to think outside the box. That is, in terms of the packaging box in which their product is delivered, which is typically taken for granted by both consumers and retailers.

Until now.

Waarmakers, a design firm based out of Amsterdam, has introduced the R16 Zero Waste Lamp, in which the packaging—16mm radius of cardboard tubing—is incorporated into the design of the finished product.

Founded by Simon Akkaya and Maarten Jeijltes, who met and shared ideas while studying industrial design at the Delft University of Technology in the Netherlands, the firm focuses on sustainable design and specifically in reducing the amount of waste going into landfills.

"We experiment, we test, we discuss, we criticize," they state. "And we try to create narratives that suggest and imply far more than a physical form."

Having previously created a lamp design utilizing a selection of Amsterdam's sick and dying trees that were to be cut down and burned, the duo turned their attention to yet another bright idea: reusing the packaging materials involved for their mail-order customers.

The result is a simple, stylish LED pendant lamp, the R16 (named for the radius of standard cardboard tubing). Smooth to the touch and lightweight, the cardboard tubing is also strong and sturdy. Remember, this is the same material we trust to mail packages, box, store and move our heavy items like books, vinyl records and more.



As a package shipped to you, the tubing houses all of the necessary parts to create the lamp inside. It's convenient and easy to install with simple instructions attached. Waarmaker applies laser cuts to the cardboard tubing to preserve the material's integrity and form.

Once strung, the height of the lamp is adjustable. And as a nod to the DIY aspect of the design, the insertion of a pencil at one end of the lamp aides to its perfect balance. The resulting luminescence is a warm glow suitable for your desk or study.

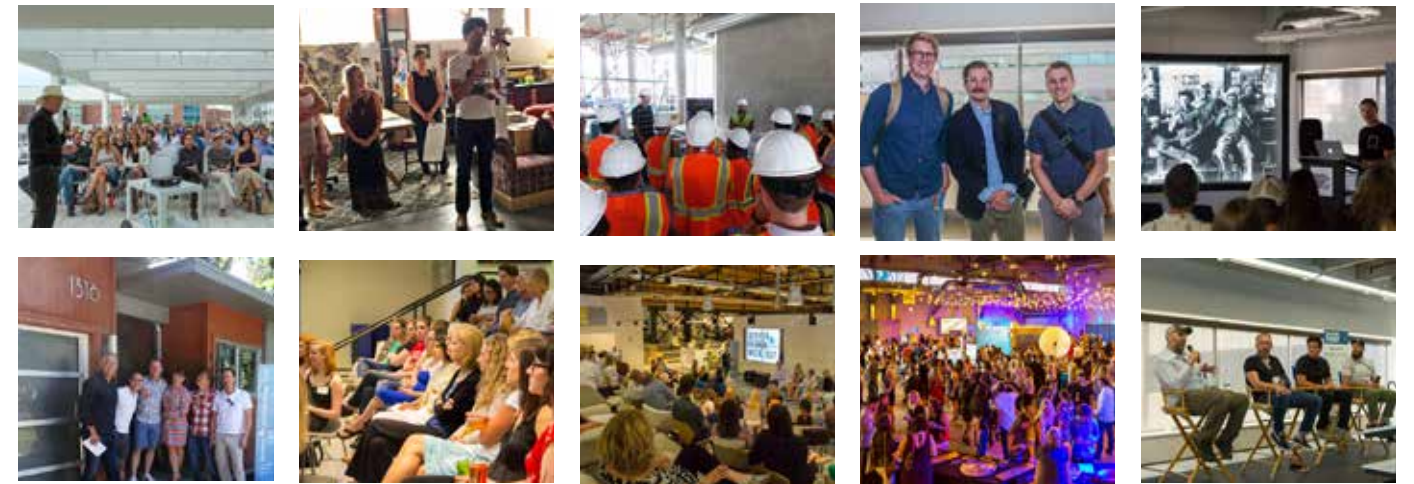
"Our designs are manifestations of a belief that everything can be reimagined and redesigned for a more sustainable future. Each new design should be a test of convention and a step in a better direction," says Akkaya.

Available in natural and black matte finish, the R16 zero waste lamp is ideal for those who love recycled products and modern design.

It's available from the company's web store: [waarmakers.nl](http://waarmakers.nl)

# THANK YOU

## FOR DIVING INTO DESIGN WEEK AND HELPING US MAKE SUCH A BIG SPLASH!



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# DENVER YES! DESIGN WEEK 2017



# MONTH OF MODERN

Month of Modern (MoM), returns to Boulder October 5-26, 2017. This unique month-long event — presented by HMH Architecture + Interiors and Jennifer Egbert Modern Luxury Real Estate — offers inspiring and engaging sessions from top minds in modern design, as well as, continuing education opportunities for different design disciplines.

OCT  
05

## KICK OFF

Moderated panel discussion with host Jay Farracane. Centered around the theme “Creative Placemaking,” we will explore how good design makes our lives better.

OCT  
10

## MODERN MATERIALS FOR CONTEMPORARY DESIGN *IDCEC: .1HSW*

Educational session focusing on kitchen design materials, including aluminum, glass and high gloss acrylic and their characteristics.

OCT  
12

## QUARTZ FABRICATION TECHNIQUES *AIA: 1 LU/HSW IDCEC: .1HSW*

Learn the characteristics and applications of quartz surfaces, how quartz slabs are created, along with templating options and processes.

OCT  
17

## DEMYSTIFYING THE BUILDING PROCESS

Building a home require the collaboration of many disciplines. Join us for an evening exploring common myths and the real truth about the building process.

OCT  
19

## COLORMIX™ COLOR FORECAST *IDCEC: .1HSW*

The Sherwin-Williams 2018 Colormix® Color Forecast predicts the colors that will drive conversation and inspiration for the coming year.

OCT  
26

## WRAP PARTY

An evening of cocktails, food, music, and good company as we celebrate the region’s most acclaimed names in modern design. Tickets \$35

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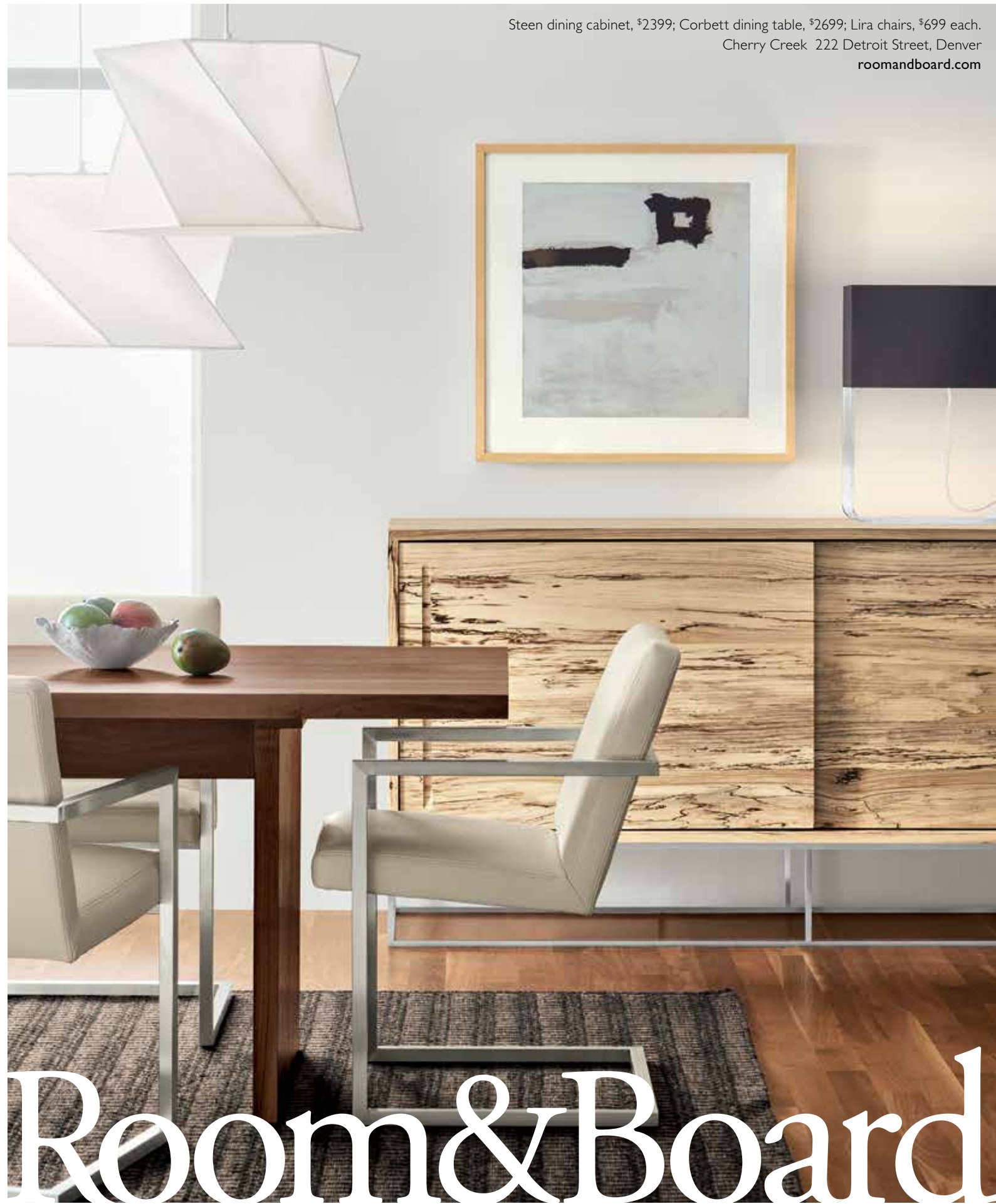
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