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ARCHITECTURE • INTERIORS • ART • DESIGN • PEOPLE

FALL 2018

NEOCON 2018
GUEST HOUSE
FALL GALLERY ROUNDUP
DAVIS URBAN ARCHITECTS
SURROUND ARCHITECTURE
RE:ARCHITECTURE
TRAVEL BY DESIGN- PORTUGAL



A LYNWOOD MID-CENTURY MODERN RENOVATION FOCUSES ON

DESIGN, DETAIL & AUTHENTICITY

P. 64

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DENVER DESIGN WEEK
SCHEDULE! P. 110

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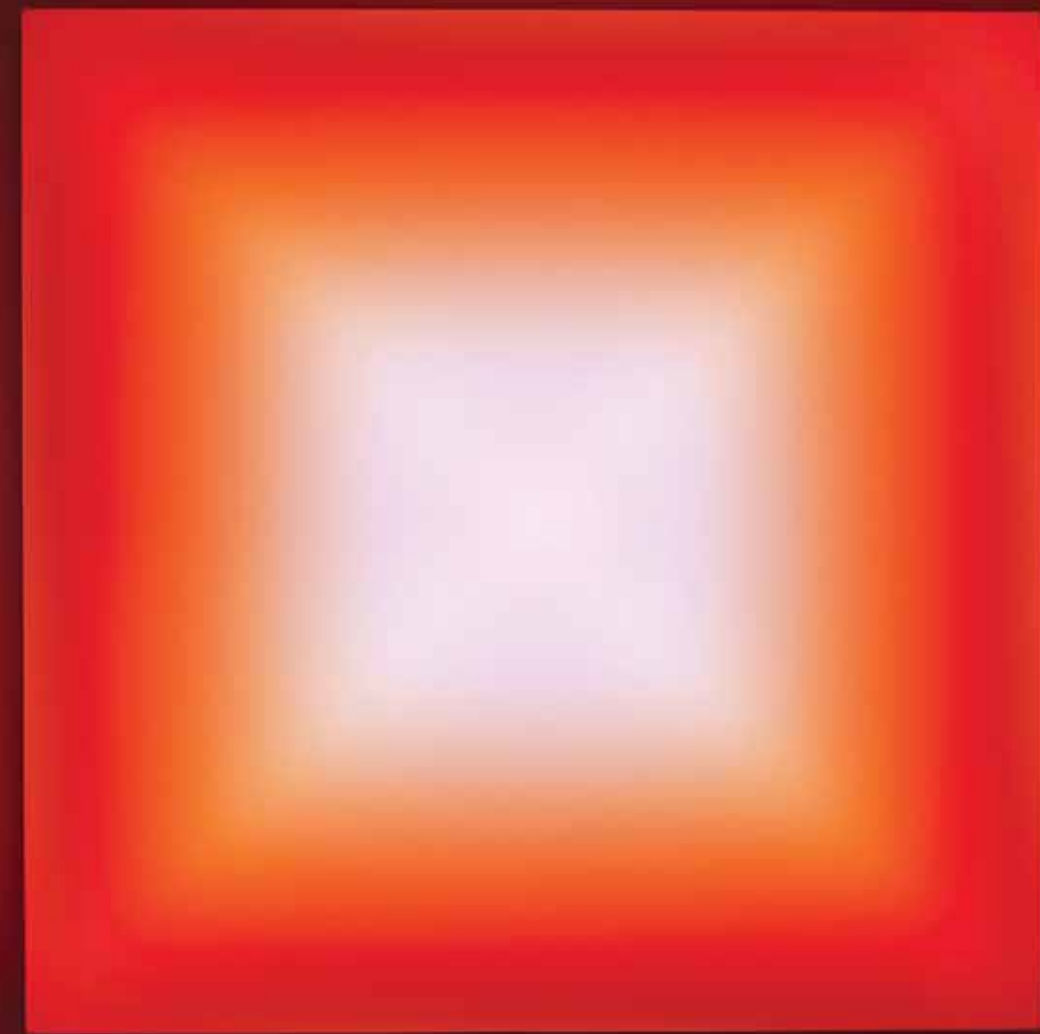
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Adrian Kinney

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To the Mid-Century Modernaires . . . maybe you already know the magic of living in a mid-century modern house, or you aspire to live in one someday. Or maybe you own a MCM home, but don't know what improvements to make next. Or perhaps you have just discovered the lifestyles of the Mid-Century and Modern and you want to learn more. For all of you, I am here to help. Helping Mid-Century Modernaires buy, sell, design, and preserve their homes is my joy and passion. Call or email me today, and let's talk about your mid-mod dreams!

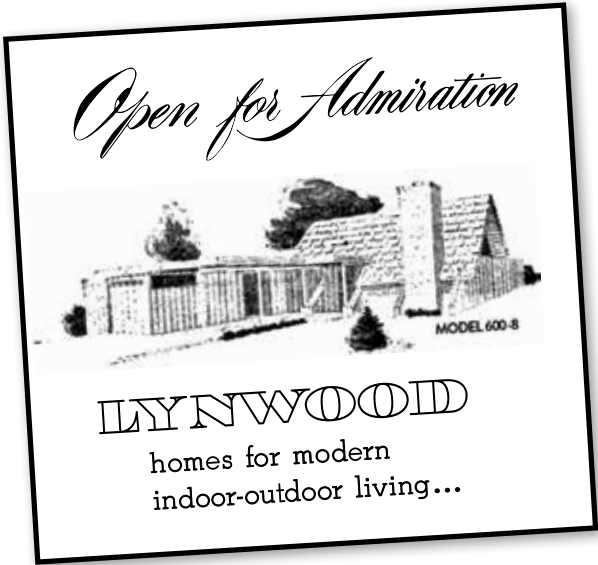
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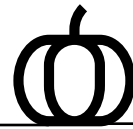
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MESSAGE / MATERIAL / MATTER / TEXT / IDEAS - SUBSTANCE



I just wanna be a gourd

36

FIELD STUDY

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

50

ICONIC CHAIR: PLASTIC FANTASTIC

Designer Karim Rashid is known as the "Prince of Plastic," and his Poly chair is a flashy yet surprisingly simple, thoughtful and multi-faceted example of what he calls "sensual minimalism."

54

PUSHING THE ENVELOPE

When it opens next year, the Colorado Springs-based U.S. Olympic Museum's ingenious, ambitious and dynamic design will have taken its cue from the athletes it's been built to represent.

60

DYNAMIC INVITATION

If you think something like a Harley Davidson dealership couldn't possibly push the limits of design, think again: Mile High Harley Davidson in Parker aimed to do just that when it teamed up with Boulder's re:architecture for a radical reinvention.

64

A HOME IN HARMONY

To say that real estate broker Adrian Kinney is a mid-century modern enthusiast is an understatement, and that's apparent in his own Lynwood home, which he renovated with an eye toward detail and authenticity.

80

OPEN FOR ADMIRATION

In 1956, innovation and optimism reigned, and a few Denver developers and architects knew that home buyers were ready for a "new way of living." Read more about the history of the Lynwood neighborhood and its predecessors.

86

ALL THE WORLD'S A STAGE

Denver's The Guest House has brought home buyers, real estate brokers, local designers and thoughtful consumers together in serendipitous fashion with a new concept that blows home staging out of the water.

94

COOKING COMES INTO THE LIGHT

At the intersection of technology, invention and culinary prowess are companies like Brava, who want to revolutionize the way we think about nourishing ourselves and our families with new and improved 21st century kitchens.

110

DENVER DESIGN WEEK 2018

One of our favorite events of the year returns in October, and we have all the details waiting for you. Session spotlights, when the launch party is happening, how you sign up for the week's events and more!

120

HISTORY IN THE MAKING

RiNo is pushing the envelope in terms of commercial properties, so why wouldn't it do the same with residential design? Find out how one homeowner teamed with Davis Urban Architects for a new build that both revitalizes and honors the area's present and past..

130

AUTUMN ARTS FALL GALLERY ROUNDUP

Fall is arguably Colorado's most beautiful season in the great outdoors. With this list of the best that our local art galleries have to offer over the next few months, the same might be said for the indoors, too.

146

VESTED INTEREST

A new bank branch in RiNo is pretty much anything but what you'd expect a bank branch to look like. Find out how Surround Architecture made that happen.

152

BRANCHING OUT

With its anything-but-institutional feel and dedication to a patient-centric experience, Aurora's new VA Medical Center is pushing the envelope on what hospital design should be.

156

NEO CON 2018

Modern In Denver was at NeoCon for its 50th anniversary event, and our takeaway? Workplace design is about to undergo a major evolution. Here's a list of 10 reasons why we think so.

164

TRAVEL BY DESIGN PORTUGAL

This small European country's history of exploration and craftsmanship informs its modern-day architecture — but it's the people living amongst it who truly bring it to life, say Portuguese architects.

176

ONE LAST THING

How does a cutting-edge residential development honor the history of the neighborhood it's in? Tres Birds' Mike Moore found a perfect way, and it combines art, functionality and heart.



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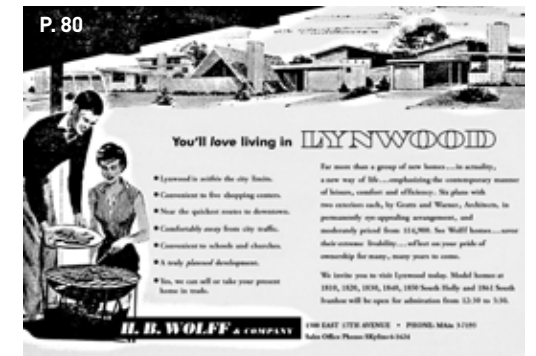
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hello.

DENVER DESIGN WEEK, now in its third year has moved from July to October (12-19) and we are excited to be the media partner and help promote the great line up of tours, talks and workshops and encourage everyone to participate and support the design community and those who are helping shape our region and the world.

Last year, one of the popular talks was titled “Mid-Century Modern: Pop Culture Trend or Enduringly Relevant?” It was a spirited and interesting discussion aimed at getting to root of why mid-century modern architecture and design has exploded in popularity in the last 20 years. While pop culture certainly has helped bring more awareness around MCM to the masses, it’s continued relevance in our modern world points to the fact that underlying approach and foundation of mid-century modern architecture is good design. As renowned mid-century modern architect William Krisel stated only a couple of years ago, “Mid-Century Modern architecture is not a style and is based on solid principals of design and human needs, along with functionalism, respect for the environment, and solving the basic human desires for livability.”

A year after that talk, interest in mid-century modern architecture has only continued to gain momentum. MCM home prices keep escalating and outpace the pricing on non MCM properties. The influence of MCM design can be seen in more and more new design and architecture across the country. Many of its core principals like an open floor plan, simple materials and strong indoor/outdoor connection with nature are relevant to our modern lifestyle. Good design is timeless.

Our two feature homes in this issue embody and successfully express these principals. One is passionate renovation of a 1956 mid-century modern home in the Southeast Denver neighborhood of Lynwood. The owners

embarked on a complete renovation and created a expansive and beautiful home in a modest amount of space by embracing the indoor/outdoor elements of the original design and steadfastly adhering to the intention of the architecture while creating a home perfectly suited for today and tomorrow. That story starts on page 64.

Our other feature home is a new build designed by Davis Urban Architects in the heart of bustling RiNo. An indoor /outdoor connection is also brilliantly expressed in this project. Davis Urban worked with Landscape architects R Design to seamlessly design a home that creatively and functionally connects to not only its unique outdoor space, but to the neighborhood as well. That story starts on page 120.

Another Rino project that thoughtfully connects to its neighborhood in the Collegiate Peaks Bank design by Surround Architecture. Surround combined elements of the architecture seen in the surrounding RiNo warehouses that have defined the area for decades with elements of a traditional bank to create a unique and wholly appropriate building for the neighborhood. That story starts on page 146.

As Denver has continued to grow, so has the quantity and quality of its art galleries. We compiled a list of fall exhibits and shows at a number of the modern and contemporary galleries so you can go get your fill of some of the seasons most exciting exhibits.

After a trip to China for our summer issue, we continue our Travel By Design series and take you to Portugal. Photographer James Florio’s images capture the innovation and modern and a modern design fully influenced by the history and people of this wonderful country.

Enjoy the issue and see you all at Denver Design Week!

William Logan
william@modernindenver.com

THE COVERS



Photographer James Florio captures the Lynwood home of owners Adrian Kinney and Kit Beikmann. Though the home looks like it hasn’t aged a day since the mid-1950s, the home was actually gutted prior to a renovation with the intent of combining period-specific authenticity with 21st century functionality. Read more about Kinney’s “Home in Harmony” on page 64, and you can learn more about the history of the Lynwood neighborhood it resides in by turning to page 80.

Our second cover features the work of sculptor Calvin Ma — a piece titled “Take a Load Off.” The whimsical and surreal creatures depicted in Ma’s work are inspired by his childhood love of action figures, which he played with as a way to address his own shyness and social anxiety. Ma’s upcoming exhibit at the Tansey Contemporary is just one of the shows featured in our “Autumn Arts” roundup. Turn to page 130 for a rundown on the can’t-miss gallery exhibits that you should pencil into your calendar between now and November.



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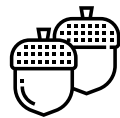
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FALL ISSUE 2018

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FontAgent Pro, a Brother color laser printer, Apple Music, an iPhone 8 Plus,
a Paper Mate flexgrip pen, and a much-needed sense of humor.

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Published by Modern In Denver LLC.

SPECIAL THANKS! Dr. Azure Avery-Logan, Eliza Dae Logan, Gavin Levy,
Steve Swoboda, Jeri Marshall, James Avery, Angela Avery, Elizabeth Logan,
Chris Frederick, David Lucas, Ron Plageman

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Technology changes over time but time itself continues to move one second at a time, which the FD01 Clock demonstrates with a pendulum that swings back and forth just as old clocks have long done. There's not much else to it other than a modern design. And that's what creators Tokyo-based 83Design wanted their simple timekeeper to be, a modern reminder of the good old days.

+gnr8.biz



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Ship Shape

Buoy may look like colorful pieces of hard candy strung together, but take a closer look—you may start dreaming of the sea. In person, the pieces are a foot long and combined, they make a sizeable wall installation measuring 9 ½ feet high, 6 feet wide and weighing 90 pounds. Artist Jim Schatz said inspiration came from his love of Provincetown, a Cape Cod community about 120 miles from his home. At least Schatz isn't too far from the sea. He works out of his Rhode Island studio, where each of the 36 stoneware pieces in Buoy are handcrafted.

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Virtual Ears

Headphones exist for a reason. But if what Noveto Systems is developing actually works, we'll be happy to ditch our tangle of wires or fancy wireless pods that always need charging. The Israeli tech company relies on 3D sensors to track where a person's ears are and then uses small speakers to beam the sound only to that person – so not even nearby eavesdroppers can hear. The Sowlo technology, which is not yet available, is gaining momentum with positive reviews from CNBC, Geek.com and others. The technology could be on the market by 2019, according to CNBC.

+novito.biz



Digital Drinks

Matcha, CBD and Collagen are all beverages developed by food scientists at Dirty Lemon Beverages. But the company's novelty goes beyond mixing wellness drinks in minimalistic bottles. The only way to order is by text message. "Selling direct-to-consumer allows us to provide the best possible experience to our customers," says the company. It has no plans to ever sell at a regular store. And that retail disruption is apparently working. The company recently collaborated on a drink with the magazine Vogue, complete with ocean minerals and electrolytes. Cheers!

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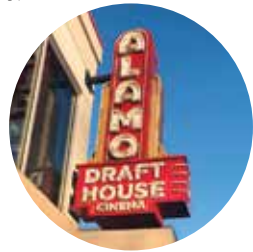
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PLASTIC FANTASTIC

WORDS:
Alicia Rodriguez

FRACTAL & FUTURISTIC

OBJECTS DO NOT HAVE MEANING. BUT IF AN OBJECT IS THOUGHTFUL, WE PROJECT MEANING ONTO IT IN DAILY LIFE.



POLY. If you forced Karim Rashid to use only one material with which to design, he would choose poly. It's fitting, then, that his most recognized chair is named Poly.

Introduced in 2007—not so very long ago for an iconic chair—Poly for Italian manufacturer Bonaldo is an indoor/outdoor chair defined by its faceted angles.

The sharp angle is one of two Rashid staples (the other being globose curves). Reminiscent of both stone-cut gems and complex geometry, Rashid's intersecting angles are simultaneously organic and futuristic. The crisscrossing lines also present various perspectives at once, calling to mind Cubism and fractal mathematics.

Made of injection-molded polycarbonate, Poly comes in a transparent or smoky finish, as well as glossy polyamide finishes in black or white. The transparent options include neon pink and lime green, two of Rashid's favorite candy-colored hues.

While it may seem like a relatively simple plastic chair, Poly deserves more credit. For one, its angles actually create a comfortable seating area that's ergonomically designed. A second advantage is that Poly plays with concepts of light and dark. Its angles create areas of shadow and reflection that give the chair unexpected dimensionality. Seen from different angles, the chair's dividing lines create distinct geometric configurations, making it a dynamic object.

If you still think Poly is unimpressive, you may be overlooking the paradoxical complexity of simplicity. Designer Rashid puts it this way: "Never say 'I could have done that', because you didn't."

It's no mistake that Poly works well for interiors and exteriors, as many of Rashid's best-known designs are manufactured for outdoor use. The reason for this is because he likes to use durable plastics to create his exaggerated forms, whether linear or sculptural. Many of his pieces for luxury outdoor company Vondom, for example, display his preference for strict lines and swooping curves.

But it's more than that. Rashid also recognizes that modern life has no boundaries. He constantly works to efface the edge—between inside and outside, between present and future, between form and function. In this way, we might call him a "fuzzy" designer, since he works to erase borders.

Poly is multi-faceted yet simple, angular yet comfortable, innovative yet easy. The chair is a perfect example of how Rashid operates on the brink.

KARIM RASHID:

In the design world, there seem to be two very divergent opinions at work about Karim Rashid—love and hate. Those reactions probably mean he's doing something right.

Rashid is an Egyptian-born, Canadian-bred, New York-based industrial designer who tackles everything. Chances are, you've got something in your home right now designed by Rashid—a trash bin perhaps or a bottle of dish soap.

Rashid is ubiquitous, largely because he's prolific: he's got over 3,000 designs in production in over 40 countries worldwide. And the diversity of those objects is astonishing—from furniture and lighting to packaging and electronics, hotels and residences to fashion and art.

A millennial manhole cover with a fluctuating grid pattern, an impossibly fractal wine decanter, a "Siamese" chair made from Açai fruit, a (sub)consciously sexual ovoid tech charger, toys, clocks, cutting boards, pitchers and planters—you name it, Karim Rashid has designed it.

Known as the "Prince of Plastic," Rashid likes the material for important reasons. It's sustainable (he prefers biodegradable polymers, especially sugarcane-derived

polypropylene), it's democratic (inexpensive and therefore accessible to a mass market), and it's eminently shapeable (malleable enough to accommodate extreme angles and curves).

The era of "bad" plastic is over—and Rashid wants us to acknowledge that. His love of plastic goes hand in hand with his belief that we should design furniture and objects that reflect modern life. We are living in the future now: "My real desire is to see people live in the modus of our time, to participate in the contemporary world, to release themselves from nostalgia, antiquated traditions, old rituals, meaningless kitsch and meaningless paradigms."

Which is why his designs are often lauded or critiqued for being futuristic. His blobulous forms, which seem to be alive in mid-morph, feature asymmetrical curves and almost obscene spheres. His kitchens, sofas, and beds, in particular, are like alien forms that landed inside the house after careening through space.

Rashid's futurism makes people who prefer timeless design very unhappy.

There are other points of contention. Rashid is a devotee of pink, a proponent of "sensual minimalism," and a passionate self-promoter. He is tattooed with his own design hieroglyphics, which he calls



ikons (part of his "karimanifesto"), and has invited his Twitter followers to get inked as well, offering to send them hi-res images of his symbols.

Rashid is an iconoclast. He works for luxury brands and everyday labels. He envisions small objects and designs large projects, including multi-floor residential buildings in New York (even though he is not an architect). Whatever you feel about Karim Rashid, he is undeniably shaping design culture—at every level. ■



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H O F F M I L L E R

US OLYMPIC MUSEUM COMING TO COLORADO SPRINGS IN 2019



DISSECTED BY THE STRUCTURE AND CONNECTED BY A CONTINUAL DOWNWARD RAMP, PERCHED FLOOR PLAINS FILLED WITH INTERACTIVE GALLERIES WILL MEMORIALIZE THE ACCOMPLISHMENTS OF U.S. OLYMPIANS PAST, PRESENT, AND FUTURE.



PUSHING THE ENVELOPE

AN ICONIC DESIGN FOR THE U.S. OLYMPIC MUSEUM IN COLORADO SPRINGS IDEALIZES INSPIRATION FROM THE PINNACLE OF ATHLETIC PERFORMANCE

WORDS: Sean O'Keefe

WHEN THE NEW UNITED STATES OLYMPIC MUSEUM IN COLORADO SPRINGS opens to the public in the spring of 2019, it will unmistakably add to the legacies of design architects Diller Scofidio + Renfro (DS+R) and general contractor/construction manager GE Johnson construction company.

DS+R's design for the US Olympic Museum takes its athletes as inspiration; the design idealizes athletic motion by organizing its programs – galleries, auditorium, and administrative spaces – twisting and stretching centrifugally around an atrium space.



Arriving at ground level, visitors are whisked to the top of the building via elevator where they are greeted by a grand view of snow-capped Pikes Peak, an ode to Olympus with its own majestic presence. Circulation unfurls organically, gradually spiraling down through the museum's series of loft galleries at a pace propelled only by the individual's own inquisitive nature and gravity. The folded planes of the building's superstructure will create helical volumes of space circling the introspective atrium. Dissected by the structure and connected by a continual downward ramp, perched floor plains filled with interactive galleries will memorialize the accomplishments of U.S. Olympians past, present, and future.

"The dynamic building form defies typical construction. Thinking outside of the box is not an adequate description of what we're doing to make this happen,"

shares GE Johnson Superintendent Tim Redfern. The designs diverse elevations called for 15 independent concrete slab-on-metal deck elevations, scaling just four stories of construction with no two planes running parallel for long. Controlling precise placement of every piece of an exceptionally intricate puzzle like the United States Olympic Museum is a process that can only be accomplished through what GE Johnson thinks of as a spirit of continuous improvement.

"We have been empowered to use ingenuity to solve complex challenges at every turn on a very, very cool building," finishes Redfern. "GE Johnson is using anything and everything we can to build this right. Pushing boundaries, gaining outside expertise, and asking more of oneself than others will be the Olympic spirit this museum is being built to honor." ■





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DYNAMIC INVITATION

Algorithmic design strategies deliver a precise blend of inspiration and actualization for a Parker Harley Davidson dealership

WORDS: Sean O'Keefe • IMAGES: James Florio

FROM the corner of South Parker Road and E. Pine Lane, past Aurora and where E-470 starts collecting tolls, Mile High Harley Davidson Parker wasn't easy to find or much to look at. Tethered between scattered suburbias, the store sat sedated among a collection of four or five other small retail endeavors of no common bond or purpose. The dealership's façade of aluminum store-front glazing trimmed in faux stone and capped by a garish tinge of orange metal-panel siding offered little appeal to passers-by and sparked no sense of pride among bikers of any ilk.



When the owner approached architect Rick Epstein of re : architecture in Boulder about a complete store transformation, Epstein knew increasing recognition with the iconic Harley Davidson brand and establishing a stronger sense of place through a dynamic invitation were both essential to success.

"Increasing visibility and establishing identity were the big ideas here," says Epstein, who has been practicing, teaching, and living design professionally for some 30 years. "Architecture in any form offers a noble pursuit capable of embodying a combination of artistic creativity, technical precision, and tangible, long-term, meaningful engagement with users. This project really exemplifies all of that and more."

Though the total tear down and modernized redevelopment of 25,000-square feet of retail and shop space offers a wealth of new functional, programmatic, and operational enhancements, Epstein understood that beckoning bikers required making the store a memorable destination of its own. His inspired solution, a slick exterior addition that's part sculpture, part structure, and 100 percent cool.

"The radical canopy wrapping the building takes inspiration from the frame of Harley Davidson's new Livewire, all-electric motorcycle," shares Epstein. Extending the full face of the building and along the Parker Road frontage, the steel, web-like exoskeleton creates a unique plaza in front of the store, which has been simplified to a soft, grey, sand-colored exterior. Roll-up garage doors along the showroom side extend the sales floor to the street while allowing great event spaces during the store's regular schedule of social functions supporting biker camaraderie. The canopy crawls across the face of the building, casting long shadows that continually redraw themselves in the changing light of day.

"The challenge was to develop a design that could be built on budget," continues Epstein. "We certainly credit collaboration and great teamwork with our design partners, fabricators, and contractors for making it happen." Structural engineering for the project was provided by Studio NYL, a firm well-regarded for the celebration of exposed structural elements. Epstein also tapped into the unique expertise of Sort Studio,



Transformation complete, the new steel-clad façade beckons to bikers, a siren's scream howling in the wind.

"THE RADICAL CANOPY WRAPPING THE BUILDING TAKES INSPIRATION FROM THE FRAME OF HARLEY DAVIDSON'S NEW LIVEWIRE, ALL-ELECTRIC MOTORCYCLE"

- Rick Epstein, RE: Architecture

a multi-disciplinary practice engaging computational design strategies to infuse quantifiable synchronicity across solutions.

"Incorporating algorithmic scripts allows the model to create lots of different iterations with choices driven by environmental factors, primarily cost in this case," says Brain Dale, who founded Sort Studio with his wife Meredith in 2016. Sort Studio's computational solutions had to be merged with Studio NYL's structural calculations to ensure the built work maintained the triangular, molded aesthetic of a rigid-frame motorcycle while being able to shed snow loads and be built on budget.



"The data-driven design process was fantastic," says Julian Lineham, Principal of Studio NYL. "Once the primary design was established, we were able to identify stress points, show where forces were going, and develop a hierarchy of structure and cladding elements."

Making the angled lattice of precisely spaced steel tubing meet the financial model as well as it met aesthetic ambitions benefited from a design-assist notion when the metal fabricator chimed in. The suggestion to use an off-the-shelf handrail material as non-structural cladding was factored into modeling and the total cost per pound decreased significantly. The incorporation of the thinner, handrail members introduced a denser layer of division above the structural frame. The combination now produces dramatic silhouettes across the concrete apron, extending the design into spaces beyond itself.

"It's a small commission on a tight budget, but great design should have a place in every project," says Epstein sincerely. "The power and potential of architecture to be transformative should always compel designers to think beyond a box, solve problems within a budget, and make the world a more interesting place by design." ■



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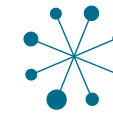
A HOME IN HARMONY

**ATTENTION TO DETAIL AND
AUTHENTICITY MAKE THIS
LYNWOOD MID-CENTURY MODERN
RENOVATION SING**



WORDS: *Kris Scott* • IMAGES: *James Florio*

Not all Lynwood homes have retained their original mid-century modern authenticity, but with its breeze block wall, handcrafted wood-paneled exterior wall, and classically styled retro house number, Kinney's love of the era is immediately apparent to anyone who visits. "When a renovation does not look to the home's soul and character, it falls into the trap of having to have a renovation every 10 to 15 years," he says.



A Home in Harmony

WHEN ADRIAN KINNEY AND HIS PARTNER, KIT BEIKMANN, BOUGHT THEIR HOME IN 2016, THEY LOVED ITS LINES, ITS LYNWOOD LOCATION AND ITS ONE-THIRD ACRE LOT SIZE. THERE WAS ONE OTHER THING ABOUT IT THAT APPEALED TO THEM, HOWEVER — AND THAT WAS THAT PRETTY MUCH NOTHING ELSE ABOUT IT FELT APPEALING ENOUGH TO STAND IN THE WAY OF THEIR VISION.

The house, a mid-century modern that, like others in the Lynwood/Krisana Park neighborhoods, was inspired by Joseph Eichler's contemporary California tract houses, had become so nondescript through decades of misguided "updating" that Kinney decided to gut it and start anew. "Had it been fully original, I would have done everything I could to keep it that way. But there were almost no signs inside that this was a mid-century modern gem," Kinney says. "I didn't feel guilty about ripping anything out, and I had the unique task of starting from scratch."

Kinney, a real estate broker and investor who specializes in mid-century modern properties, was more than willing to embrace the blank slate nature of this latest project. He began the overhaul — in 2015, with an emerging love of mid-century design, he'd bought and renovated a Harvey Park Cliff May home. But he'd also sold a number of mid-century modern homes to clients in the ensuing months and, with the knowledge and inspiration he'd gleaned from those interactions, as well as from extensive research and the collective enthusiasm and education he'd soaked up within the Denver MCM community, he was itching to take on another project.

This time around, however, he already knew where he would focus his efforts and ultimately make the final result shine: in authenticity and design details. "Details make the project — they complete it and are arguably the most important part, especially when you are working on a house with historic significance. The details are crucial," he says, "but I also wanted it to be as authentic as possible."

So, while the home was gutted, Kinney sought out contractors who would embrace his vision, and sifted through scores of mid-century-era advertisements. He was seeking out a mood board of sorts of materials and motifs that he could bring to the project: walnut and mahogany wood fixtures and paneling, brass and terrazzo flooring, geometrical shapes and lines with long horizontal and vertical patterns incorporated.

Those sources of inspiration reveal themselves by degrees to anyone walking through the home's front courtyard and into its main living area, which consists of a large kitchen, adjacent eating nook, and two separate sitting spaces — one positioned between the kitchen and fireplace, the other near the back of the house with views into a large backyard that abuts a neighborhood school playground. Both areas, in fact, have expansive views into the home's outdoor common spaces, which include a private side yard with shaded sitting area.

Some of Kinney's design choices are period-specific internet finds, like the many light fixtures throughout the house that feature walnut and brass. A large, hanging

Kinney's home has a relatively small footprint by today's standards but, he says, "with the outdoor spaces, 1,600 square feet suddenly doesn't feel like 1,600 square feet." He and his partner often host friends and family, and this side courtyard provides extra space for large gatherings, giving that "true modernist feel of connecting the inside to the outside." It's also a perfect place for quiet reading or for one of Kinney's two dogs to find a shady resting spot after a game of fetch.



Though Kinney wanted his home to look like a 1950s-original, he was also intent on making it 21st-century functional. To that end, the home is automated with smart technology; Kinney can control things like lights, fans, the thermostat, motorized privacy shades and more from his cellphone. Another 21st-century touch in this mid-century time capsule home? A huge expanse of virtually seamless Corian countertop space.



Views of the large, open-concept front living space — which includes the kitchen, dining nook, and two sitting areas — showcase Kinney's desire for the home to feel authentic and cohesive through the use of repeated materials such as mahogany and walnut wood, brass detailing — in the terrazzo floors, kitchen cabinet corners and handcrafted room divider — and a number of second-hand furniture pieces and fixtures rescued from estate sales and Craigslist.



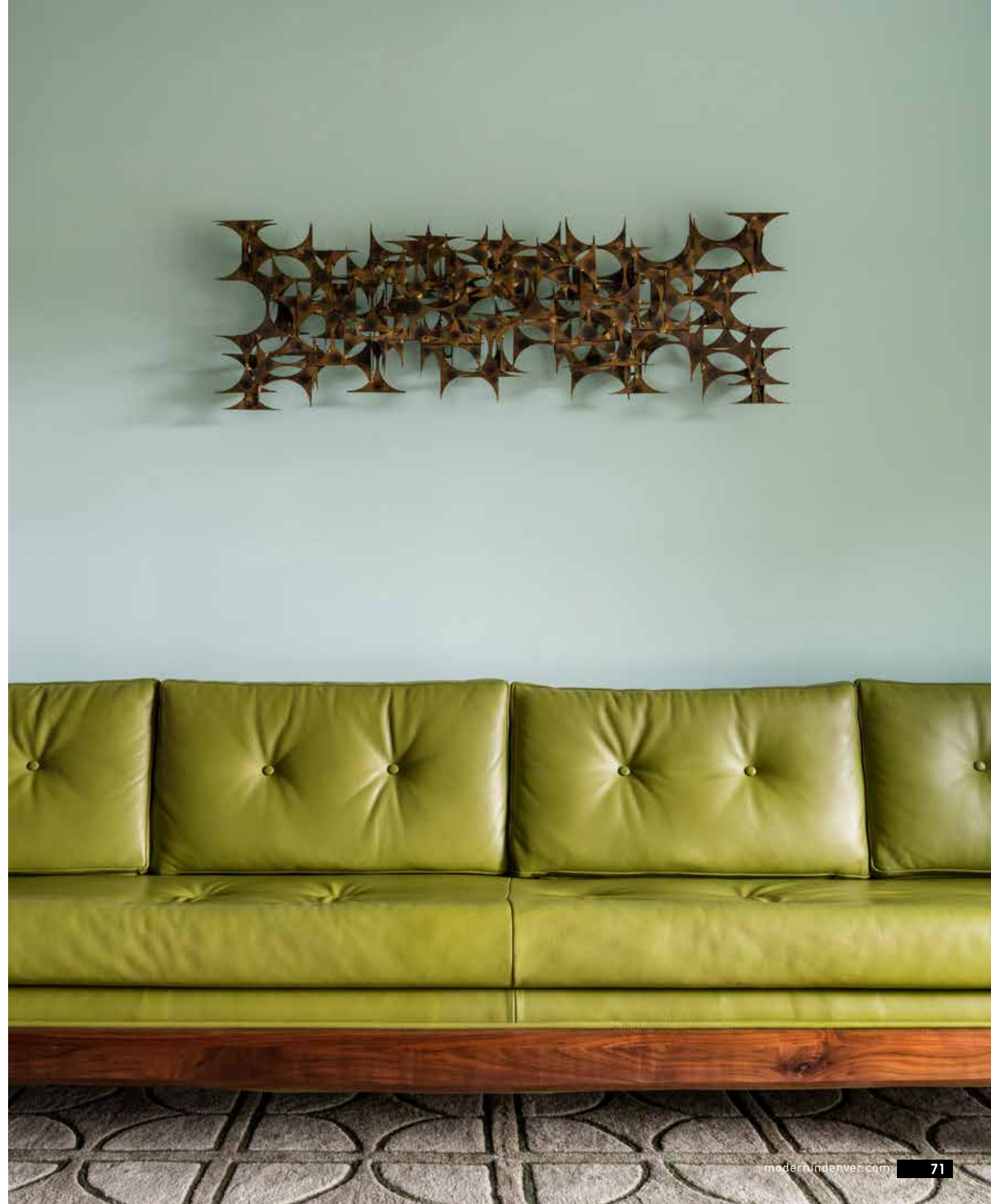
“I wanted this to be like a preserved time capsule, and it was important to me that it feel like a ‘new build’ of the 1950s — one where everything was done at the same time using the same pool of materials with the same design approach,” Kinney says. “I wanted the whole house to be the showcase, not this room or that room. It was meant to feel retro and authentic, and having that congruency from room to room was crucial in achieving this design idea.”

Many of the home’s furniture pieces, art and fixtures are vintage, scored on Craigslist or from estate sales and online auctions. As Kinney acquired them, he let them guide his design efforts. For example, the hanging pendant lamp (middle) came from a Pueblo estate sale and was the inspiration for much of the home’s blue and green color palette. “I want to make sure everything is authentic because it all plays a part in the bigger picture,” says Kinney. This approach helped the renovation feel more like a preservation project even though the entire space was gutted.

pendant lamp ceiling-mounted to one side of the fireplace — “our favorite piece in the house,” Kinney says — was found through an online estate auction out of Pueblo. “We knew we had to have it,” he says, “and the blue and green colors have been a huge design influence for us.” Two Poul Jensen Z Chairs — Craigslist scores — sit beneath the lamp, their fabric and wood in near-perfect condition. “I seek out the most authentic pieces I can find to incorporate in my designs,” Kinney adds.

Other details have been handcrafted for Kinney by a team of “very-tough-to-find” contractors and craftspeople. “This was not a remodel with typical ‘big-box’ remodel techniques,” Kinney says. “There was a lot of education and experimenting to create what I wanted.” That effort and patience is inherent in particulars such as kitchen and bathroom cabinet handles crafted in chevron- and elongated-diamond shapes, the home’s terrazzo flooring gridded with brass bar inlays, and a repeating motif of vertical and horizontal lines that feature prominently in areas such as the fireplace front, an outdoor wall visible through a large window, and a room divider that separates the two living areas. “Squares, rectangles, angles — mid-century modern design was all about the geometry, the lines, the shapes,” Kinney stresses. “So, I made sure to use that in as many places as possible.”

Kinney’s eye for detail extends to even the most subtle-yet-impactful of approaches. A long expanse of kitchen countertop front, for



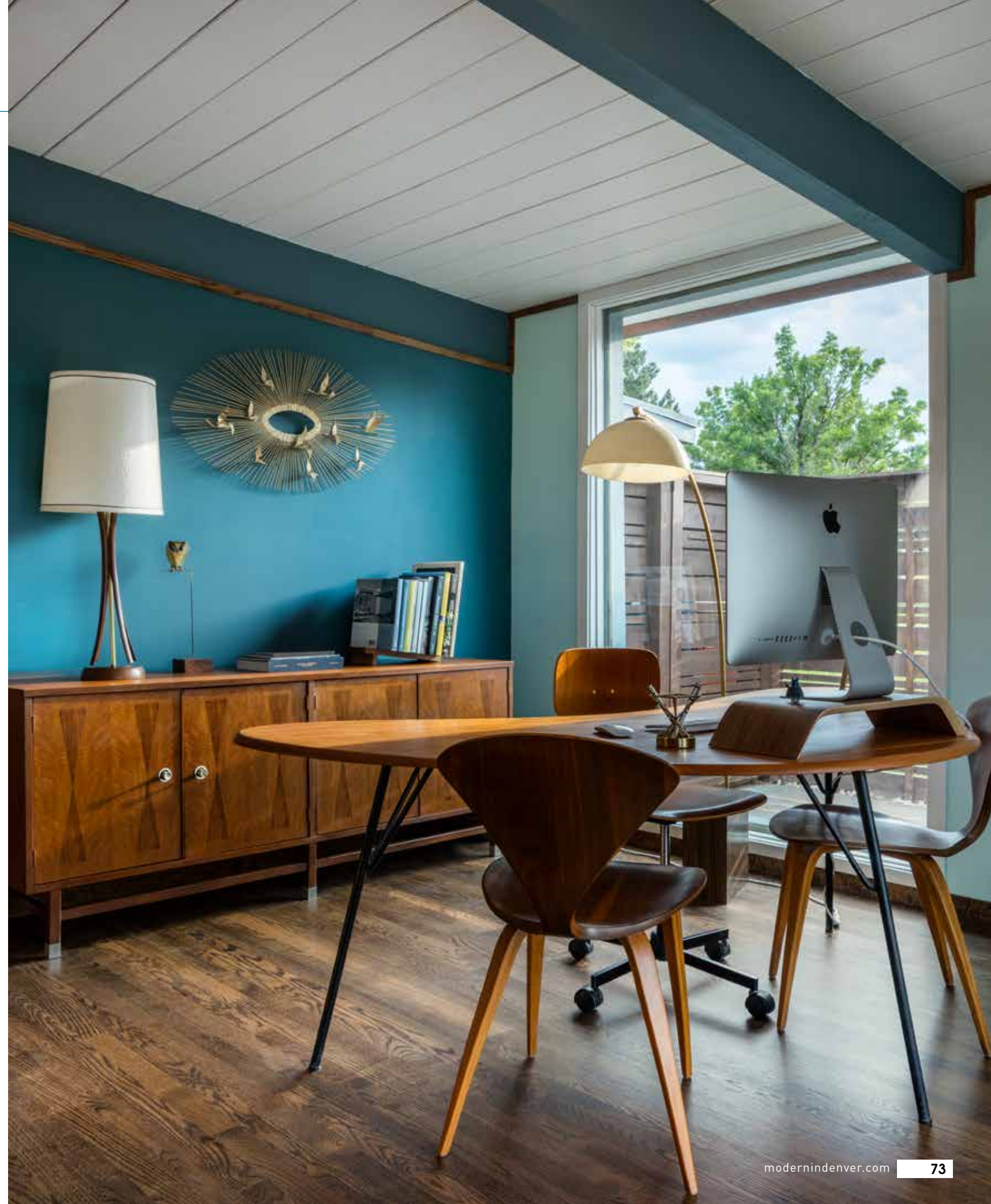



A Home in Harmony

LEFT: In the master bedroom, Kinney used the entire wall opposite the bed for custom-made, enclosed closet space for storing clothes, other household items and even for folding the TV into when it's not in use. The diminutive bedside shelving and reading lights are nods to the home's small footprint. Kinney didn't want to add anything that would overwhelm the space.

Walnut and brass detailing continues in the master bath. Kinney started the renovation in this room, and it initially included a white floating vanity that matched the tub — a style Kinney calls "glossy white modern." His need for authenticity nagging at him, he eventually switched it out for a more period-specific vanity that matched the rest of the house. "Mid-century modern," he believes, "can fit into anything 'modern,' but not all 'modern' can fit into MCM."

OPPOSITE PAGE: One of the home's three bedrooms is used as a home office in which Kinney, a real estate broker specializing in mid-century modern properties, can meet with clients. Exempting the Apple products, everything in this room looks like it could have been original to the house when it was built in the mid-1950s.





example, mimics a favorite feature of the mid-century modern home silhouette. “When you stand at the range, the edge of the counter on the far side is cut to match the roof of a butterfly home,” says Kinney, “and the left wing of it then becomes the eat-in counter at the end of the kitchen.”

So much of the home’s wow factor is in these details that no specific room really feels like a showstopper. And that’s by design. The rest of the home consists of three bedrooms — one is used as an office — and three bathrooms. Each of the bathrooms incorporate similar design details in flooring and vanities while also having distinct details in tiling and fixtures. “I wanted this to be like a preserved time capsule, and it was important to me that it feel like a ‘new build’ of the 1950s — one where everything was done at the same time using the same pool of materials with the same design approach,” Kinney says. “I wanted the whole house to be the showcase, not this room or that room. It was meant to feel retro and authentic, and having that congruency from room to room was crucial in achieving this design idea.”

OPPOSITE: Warm mahogany and walnut accent every room of Kinney’s home, proving a feeling of both warmth and calm when contrasted against the mostly blue and green color palette. **ABOVE:** Kinney and his partner wind down after a long day by the back yard’s two-sided fireplace. They hope to put in an in-ground pool next summer and, in the coming months, Kinney also plans to install three “window walls” in the back of the house — completing the connection between inside and out.

The home, already a photo-ready showcase, is not quite done, Kinney insists. He’s still working on finishing touches inside, and the next project will be to turn his attention to the outdoor areas, particularly the large back yard, where he plans to install an in-ground pool and other design features that will allow he, his partner and their guests to make the most of the home’s indoor-outdoor living amenities. And, as with everything else, the focus will be in the details.

When it’s finally complete, Kinney says, he hopes it can serve as a model for others. “When a renovation does not look to the homes’ soul and character, it falls into the trap of having to have a renovation every 10 to 15 years. Preservation is about saving the best of everything we as humans built, to showcase to future generations.” ❄️

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AFTER SELLING OUT THEIR FIRST DEVELOPMENT OF “3-D CONTEMPORARY” HOMES IN KRISANA PARK, FATHER AND SON DEVELOPERS H.B. WOLFF & CO CREATED LYWOOD A MILE AWAY IN 1956. FIFTY-TWO YEARS LATER THEIR HOMES ARE MORE IN DEMAND THAN EVER.

Open for Admiration!

WORDS: Atom Stevens

The mid-1950s were a period of great optimism in Denver. The war was over, the economy was booming, and Denver was one of the fastest growing cities in the country. The first wave of houses built in Denver after World War II was a response to the need to house as many young returning veterans as possible. These simple and very affordable houses represented the start of the “subdivision” movement in Denver, where entire neighborhoods would be planned, laid out, and built with mass-produced homes in short-order to accommodate the booming population; with generous and affordable financing provided by builders and subsidized by the VA and FHA.



ONE OF A KIND: This A-frame was built in Krisana Park as a pilot model for Lynwood. This design was not brought to Lynwood, replaced by a very different A-frame design, leaving this house an orphan.

By the middle of the decade these same veterans were getting married and, armed with good paying jobs and a dream of more space and a better life for their growing families, they began to look for something more than their modest homes could provide. Denver’s local builders were ready to oblige, exploring all kinds of new product offerings to attract these buyers. While most builders offered value with spacious brick homes featuring efficient floorplans, other builders were keen on offering value by bringing to Denver the newest and most cutting-edge ideas in home building being spread by a variety of national publications, most notably *House + Home Magazine*, a trade publication for home builders. *House + Home* focused on showing how home builders across the country could collaborate with local architects to successfully offer something new to the home buyer; not just a new style of home, but a new way of living. And the public was favorably responding to these new and innovative designs that embraced open planning, fresh air, natural light, and a futuristic “contemporary” look.

Several bold home builders in Denver, leaders both locally and nationally, were eager to take on this concept. In 1949 Edward Hawkins teamed up with Eugene Sternberg for Arapahoe Acres, in 1954 Frank Burns of D.C. Burns Realty & Trust brought Cliff May’s pre-fabricated system from California to Colorado, Lou Carey of Carey Construction teamed up with architecture firm Baum & Polivnick for his “Holiday Homes,” and father and son team Hy & Brad Wolff of H. B. Wolff & Co teamed up with architects Ed Warner and Frenchie Gratts to create the “3-D Contemporary.”

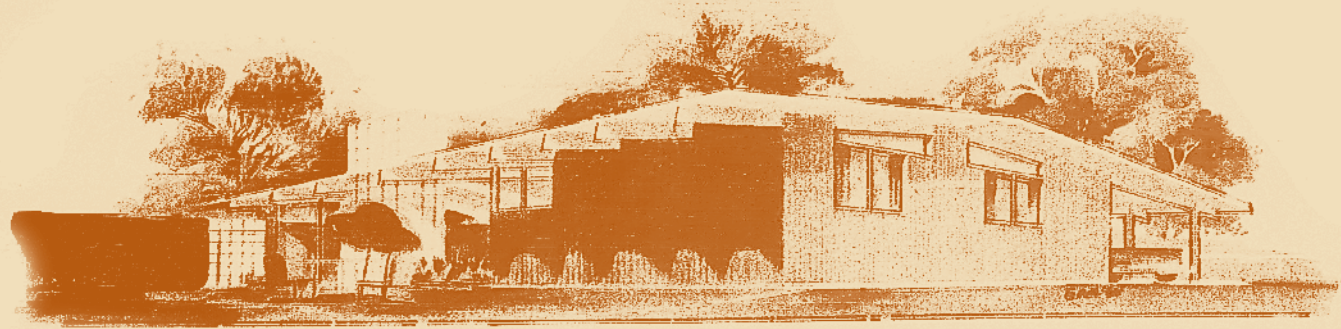
Introduced in May of 1954 at the 8th Annual Denver Home Show, the 3-D Contemporary took center stage at the event at the Denver University Fieldhouse. A complete prototypical 3-D Contemporary was built nearby at 1953 South York Street, and visitors of the Home Show were encouraged to tour this new and innovative home. At 1,200 square feet, this home was significantly larger than what Hawkins was offering in Arapahoe Acres (a point of contention that led to a falling-out between Hawkins & Sternberg). The basic design elements of the 3-D Contemporary that were emphasized during the Home Show included post-and-beam construction that put the support of the house solely on the exterior walls, wide roof overhangs for cooler summer temperatures, indoor-outdoor connection through glass walls and a sliding glass door to connect to the patio, vertical redwood siding, and Philippine mahogany interior paneling.

By October 1954, re-designed 3-D Contemporary model homes in Krisana Park were ready to view at Fairfax Street and Florida Avenue. The floor area was still 1,200 square feet, but was changed to an L-shaped floor plan, rather than the original center-hall layout, giving the patio (which Wolff dubbed the “lanai”) a more private courtyard feel. H. B. Wolff used this single 1,200 square foot floorplan for all of the homes in the neighborhood. In order to avoid the look of repetition and monotony, Wolff offered different exteriors, moving around windows, rooflines, siding, masonry, and the placement of the house and carport on the lot to make the houses appear to be different and



Unlike the home shows of today, which focus primarily on home improvement, home shows of the 1950s were an opportunity for Denver’s many home builders to demonstrate their latest-and-greatest designs, features, gimmicks, and more, all in one convenient location. It was not uncommon for entire houses to be built at the show, as was the case in 1954 when H. B. Wolff premiered a prototype of its “3-D Contemporary” at the 8th Annual Metropolitan Denver Home Show, which took place at the Denver University Fieldhouse.

Open for Admiration!



A rendering of the original 3-D Contemporary that premiered at the 1954 Denver Metropolitan Home Show. Defining characteristics of this design were its deep eaves, vertical redwood siding, exposed rafters, and a wall of glass opening onto a patio with a sliding glass door.

give them a “custom home look.” Models 2a-2d were placed perpendicular to the street, with the entrance on the side of the house, and models 2e-2f were turned parallel to the street with the entrance facing the street. The success of Krisana Park was noteworthy, at an asking price of over \$15,000, the entire subdivision of 172 homes sold out in less than a year.

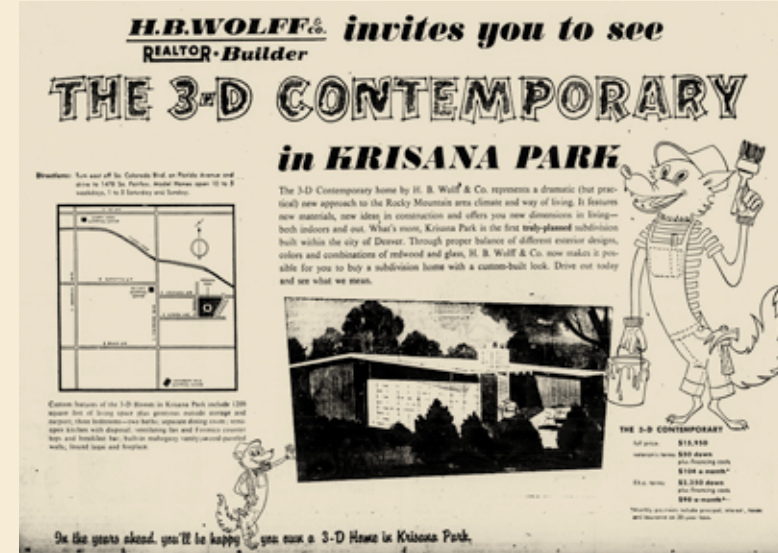
With more demand than they had houses to meet it, H. B. Wolff proposed a new neighborhood nearby at the intersection of Holly Street & Jewell Avenue, but instead of doing more of the same “3-D Contemporary” houses at the new location, H. B. Wolff and Gratts & Warner went back to the drawing board creating new models for 1956, which they previewed on four remaining lots in Krisana Park. The new “Pilot Models” represented what might be considered market research for all sorts of new ideas. One of the designs was a throwback to the original 3-D Contemporary floorplan from the 1954 Home Show, while the other three models tested new ideas including an A-frame and a tri-level, with all of the “pilot models” incorporating garages into the design. The models were presented during a special week-long event in the autumn of 1955. “Soon, H. B. Wolff and Company will present Lynwood, a truly planned

development. Our 1956-model contemporary homes in Lynwood will answer every desire of the family wanting the ease and efficiency that modern design affords. But before Lynwood . . . may we show you four of our five proposed plans . . .” Wolff used the tagline “Open for Admiration” for the preview, a line that would be used in all Lynwood advertising that would follow.

By spring of 1956, new model homes were built on the 1800 block of South Holly Street and home sales had begun at the new neighborhood, which featured larger lots than Krisana Park. Some changes were made as a result of their preview event the previous autumn. Although an A-frame was included in the offering, it had been completely re-designed, leaving the original “pilot”

House + Home focused on showing how home builders across the country could collaborate with local architects to successfully offer something new to the home buyer; not just a new style of home, but a new way of living.

A-frame to be an orphan back in Krisana Park. In all, Wolff offered a total of 6 plans in Lynwood, each with two different exterior configurations. Krisana Park’s successful floor plan was still offered, but was renamed the “600-3” and came either in the original configuration, modified with an attached garage (Plan-A) or a new version, which today’s residents have dubbed the “spider legs” model (Plan-B), this version spun the house 90-degrees with the kitchen facing the street, putting the lanai to the backyard, and building a half-garage/half-carport in front. The addition of garages added to the price, bringing that model to over \$17,000. Wolff did choose to offer a model in Lynwood that cost just under \$15,000 (the 600-5), which was similar to the 1954 Home Show model and only offered a carport. As Lynwood progressed, it did not seem to have the same success as its predecessor. By 1957, Wolff had slashed their offering in Lynwood to only 3 of the original 6 floor plans (still offering two exteriors each), dominated mostly by the tried-and-true 3-D Contemporary that had made Krisana Park such a success. Ultimately, 123 homes were built, even though Wolff had space for at least double that number. A few lots among the Lynwood contemporaries were filled in with traditional designs, and the remainder of the Lynwood development was finished out with

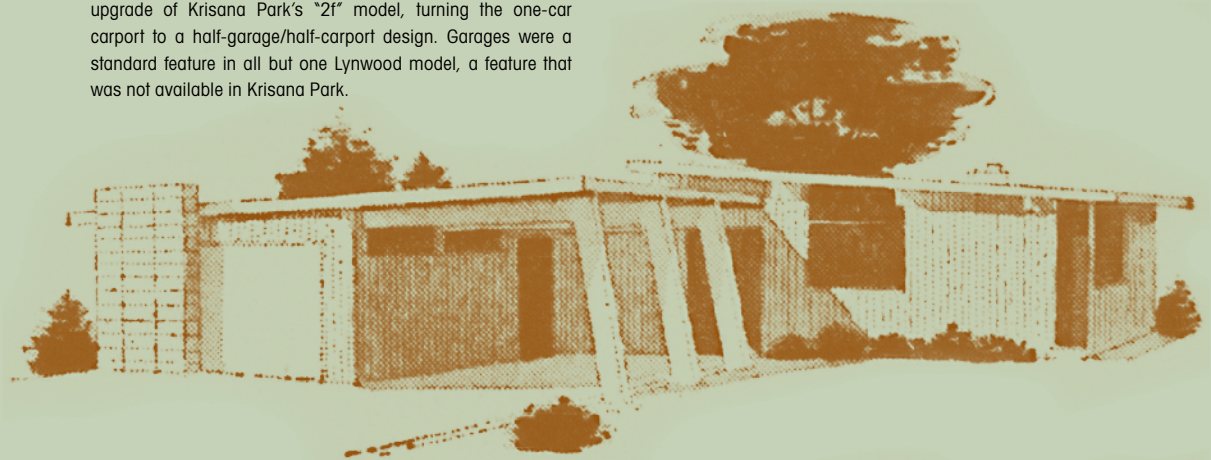


When the 3-D Contemporary models were opened in Krisana Park in late 1954, the design had changed noticeably from the house that premiered at the Denver Home Show earlier that year. The central-hall floor plan changed to an L-shaped plan, and several different models (all with the same floorplan) were offered, differentiated by adjustments in siding, masonry, windows, lot orientation, and roof line. The 3-D Contemporary 2a model is shown in this ad.

mainstream brick ranches. Although Wolff built a smattering of contemporary designs in other neighborhoods (including some Lynwood models across Dahlia Street from Krisana Park), the company mostly focused on traditional offerings in the years after Lynwood. It’s not clear why Lynwood was not as successful as Krisana Park. Economic factors, changes in taste, and the hesitance of the VA and FHA to subsidize loans for contemporary designs all may have played a part, but the move away from modern designs was consistent with the other large home builders in town.

Since its completion in 1957, Lynwood suffered, as many mid-century communities did, during the decades that followed, as families sought ever larger and cheaper houses outside of the city limits. Many Lynwood homes became rental properties, and a large number of them suffered neglect, insensitive renovations and additions, and an overall lack of interest in the area. In recent years, a combination of factors has led to renewed interest and investment in homes in both Lynwood and Krisana Park. People are interested in living in Denver again, looking for smaller and better-designed

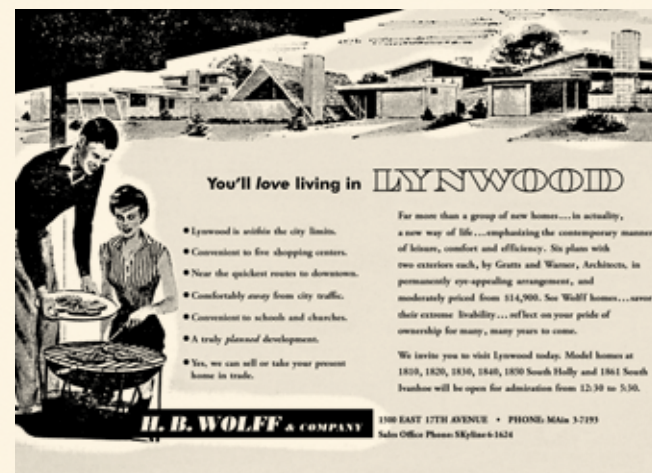
The model 600-3, Plan B, often referred to as the “Spider Legs” model for its distinctive angled posts along the carport, is an upgrade of Krisana Park’s “2f” model, turning the one-car carport to a half-garage/half-carport design. Garages were a standard feature in all but one Lynwood model, a feature that was not available in Krisana Park.



Open for Admiration!

homes, neighborhoods with character and history, and have fallen in love with 1950s modernist design. In Krisana Park, that interest has been taken a step further, with the realization that it is necessary to protect the neighborhood's character and rare and unique architecture, after pop-ups started changing the look of the streetscape and intruding on the visual privacy of the original lanais. Residents showed nearly unanimous support for a "conservation overlay," which put architectural limits on additions and new-builds (though it does not prevent demolition). Interest in placing the same protections on Lynwood is increasing.

Buyers in Lynwood, Krisana Park, and other enclaves of mid-century modern houses are not just buying a home. As the original builders and designers of the 1950s had intended, today's buyers know that they are buying a way of life, and are willing to pay a premium for it. As Wolff put it in their own ad for Lynwood in 1956, "Far more than a group of new homes . . . in actuality, a new way of life . . . emphasizing the contemporary manner of leisure, comfort and efficiency. See Wolff Homes . . . savor their extreme livability . . . reflect on your pride of ownership for many, many years to come." ■



ABOVE: A rare ad for Lynwood that featured the new A-frame and tri-level models that were a departure from the original Krisana Park designs. Lynwood ads frequently touted the livability of H. B. Wolff's new designs. BELOW: "Open for Admiration," a tagline used in most of H. B. Wolff's advertisements for Lynwood. Most ads featured a perspective rendering of one of the models, showing their pride in these uniquely designed homes.



A variation on the Lynwood 600-4, the Plan-B included a street-facing front door, flattened roof, and a private patio in front of the house. The 600-4 model was unique in Lynwood for offering a central fireplace with an indoor BBQ and a separate "All Purpose Room" from the living room, an early version of what would be called a "Family Room" in today's homes.



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ALL THE WORLD'S A STAGE

Denver's Guest House is turning real estate listings into pop-up shops for local makers—and selling million-dollar homes in the process.

WORDS: Scott Kirkwood



Handwoven Rug by Taryn Slawson
Tercet Side Table by Housefish
Dispersion Chair by Housefish
Concrete Candle by Worthy
Handmade Pillow by Megan Slawson

PHOTO: JC Buck

WHEN he was still a senior in college, Alex Ryden and a close friend created the hand-crafted luggage brand Age Carriers, which would eventually be sold in dozens of stylish stores in Colorado, California, and New York. But over time, Ryden noticed that retailers weren't terribly interested in advancing his brand (or any other brand, for that matter), which meant too many bags just sat in a corner gathering dust. When he realized his own Jefferson Park home just happened to be zoned for retail, he cut out the middleman and invited people into his home to shop. That's when a strange thing happened: People started asking him if the furniture was for sale, too. "Sure, why not?" he thought. And Guest House was born.

Inspired by *The Apartment* by The Line in Lower Manhattan, Ryden removed all the Craigslist antiques and Target lamps and replaced them with items from local makers including Housefish, New Collar Goods, Hygge Life, and Jorgensen Stoneware. But he quickly came up with an even better idea: Partner with local real estate agents to stage homes in the Denver area, and turn exclusive properties into pop-up shops with a curated collection of local goods.

"Our whole business is built around the insight that people feel a lot more comfortable making a purchase when they can see the furniture in a real home," says Ryden. "When you see furniture within the context of eight-foot ceilings, tight walls, and windows with natural light, it's a completely different experience."

The ingenious set-up allows Guest House to introduce some of the city's furniture makers, ceramic artists, and lighting designers to a well-heeled audience. Even better, there's no overhead, no inventory, and no rent; in fact, real estate agents gladly pay Guest House to bring local wares into their million-dollar homes for a few weeks at a time. Rather than sift through an old warehouse full of generic items that will fit with nearly any decor, Guest House's interior designer Anna Smith (@annabode) creates every room from scratch. Which means she's free to place a vintage sofa in a home or, given enough lead time, commission custom pieces from ceramic artists at Fenway Clayworks or Mortar and Stone, providing plenty of personality with zero budget limitations.

So far, Guest House has staged five homes in partnership with Slate Real Estate Advisors in Denver, with most of them selling within weeks. The process continues to evolve with each new listing, and usually includes an invite-only event for members of the design trade, a wider gathering for friends of Guest House and featured makers, and open houses on weekends where anyone can shop the

homes. Everything is for sale through the Guest House website. But rather than take the art-gallery approach with price tags and red dots, price lists are discretely stashed throughout the home. Larger items like couches and credenzas are shipped directly to the shoppers' homes, but customers can walk away with smaller items like candles, glassware, and ceramics.

SOLD ON IT

"My partner and I despise fake bowls of fruit and fake bottles of wine, and we've toured enough properties to see lamps and light fixtures that don't even have light bulbs in them," says Jorgen Jensen, a broker and partner at Slate. "So when we heard what Alex was doing with Guest House, we thought, 'Why not give it a go?'"

It started at the Four Seasons. Slate took over a listing on the 22nd floor that had previously been on the market for over nine months. After clearing out the seller's own furnishings, they brought on Guest House, who staged the property with seating from Housefish; tables, desks, and planters from *New Collar Goods*; and smaller items from *Olio Goods*. Alexandra Gove, owner of *Hygge Life*, helped Ryden design the space. And it worked. A few days later, the home was under contract.

"We want to inspire the people that come through our homes to tap into their imagination, and help them think about how they might creatively render their own home [when it's theirs]," says Jensen. "We're also interested in staging a home in a way that creates the perfect atmosphere for photography, because it's not just about the physical experience—it's about the images we produce and put out into the marketplace."

Guest House and Slate regularly commission photographs from the likes of J.C. Buck, Brandon Lopez, and Laura Schmalstieg, then provide those images to makers, whose marketing efforts often take a back seat to the next creation. As those social-media accounts fill with images from listings, the impact benefits everyone involved.

RIGHT PLACE, RIGHT TIME

Of course, makers wouldn't participate simply for "exposure." They're getting sales, too. And given Ryden's start as a bag manufacturer, he insists they get a bigger cut than they'd receive from a typical retail outlet.

"The greatest thing about the business so far has been uncovering so many beautiful items that are being overlooked because they're buried on Etsy or an Instagram account with 25 followers," says



"Our whole business is built around the insight that people feel a lot more comfortable making a purchase when they can see the furniture in a real home. When you see furniture within the context of eight-foot ceilings, tight walls, and windows with natural light, it's a completely different experience." - Alex Ryden

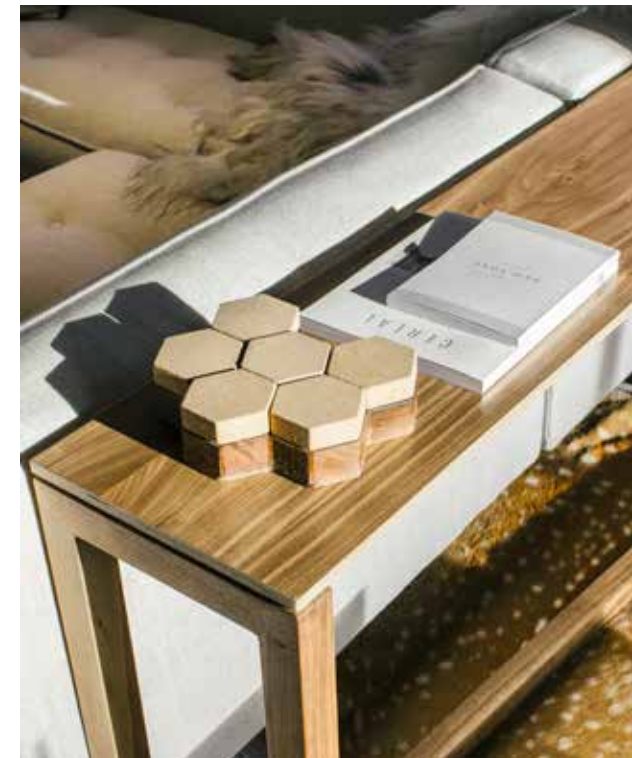


PHOTOS: JC Buck

TOP: Butterfly Chair -The Citizenry, Tercet Coffee Table, Key Media Consol, Arbor Coat Stand-Housefish, African Area Rug-Umoya Trading Co **ABOVE LEFT:** Ceramic Mug-Jorgensen Stoneware, Lock Stool-Housefish, **ABOVE RIGHT:** Writing Desk, Lock Chair-Housefish, Bordeaux Briefcase-Age Carriers



PHOTO: Brandon Lopez



OPPOSITE PAGE: Oil Painting-Kristen Abbott, Yuma Console, Arlo Sofa-Sixpenny, Black Vase, Window Vase-Molly B, Skew Coffee Table-Housefish, Antique Persian Rug-Old New House **LEFT:**Deerskin Rug-Hygge Life, Hive Vessels, Skew Console-Housefish, **BELOW:** Tercet Bar Stool-Housefish **BOTTOM:** Hudson Dining Table-New Collar Goods, Lock Chair, Key Storage-Housefish, Wooden Candleholder-Olio Goods, Sheepskin-Hygge Life, Wall Hanging-Taryn Slawson



PHOTOS: Luca Venter



PHOTO: James Florio

Ryden. "We're giving a lot of visibility to people making products that go toe-to-toe with Room and Board, West Elm or Restoration Hardware, and it's all being manufactured right here in Colorado."

That's not to say it's easy. Every home offers new challenges and new lessons. Managers at the Four Seasons didn't want people coming in off the street to shop, so Ryden now puts accessibility at the top of his list of criteria. He's also learned that furnishing a small loft in downtown Denver is much more profitable than filling a sprawling mansion in a distant suburb. And not everything can be sourced locally: Denver isn't home to dozens of rugmakers or couch manufacturers, so Ryden occasionally imports items from New York and Chicago.

"Given the amount of local products needed to scale the business, Guest House is constantly on the hunt to find more Colorado makers to meet the demand of new real estate listings." But Ryden is already thinking about what's next: Guest House is preparing to partner with Home Studio List—which opens up homes for commercial photoshoots – as well as Interior Define to give the direct-to-consumer sofa company their first Colorado showrooms inside real homes. He's even beginning to think about expanding the business to other real estate markets that also have thriving maker scenes."

But for now, Denver is working out just fine. "Denver is the perfect market to be building this concept in because there are so many talented people making things and so many natural materials all around us," says Ryden. "More importantly, compared to cities like L.A. and New York, people here are really interested in buying local. We already buy candles, soaps, honey, and kombucha from local sources. But how much better to own a piece of Colorado that you can sit on, eat on, and put to use in your everyday life." ■

WEBSITE:
guesthouseshop.com

"Denver is the perfect market to be building this concept in because there are so many talented people making things and so many natural materials all around us. Compared to cities like L.A. and New York, people here are really interested in buying local. We already buy candles, soaps, honey, and kombucha from local sources, but how much better to own a piece of Colorado that you can sit on, eat on, and put to use in your everyday life." - Alex Ryden

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COOKING COMES INTO THE LIGHT

Countertop ovens promising faster, easier cooking and tastier food are putting even the newest traditional ovens in the hot seat. One to watch is the Brava Pure Light Oven. With claims of being “the first oven to truly sear,” and offering a companion meal delivery service to boot, technology-driven Brava is dedicated to radically enhancing our experience of home cooking and eating. Added bonus: its beautiful looks.

WORDS: Beth Pilar Strongwater, ASID, NKBA

This Silicon Valley start-up, with venture funding to the tune of \$25 million, is preoccupied with how existing technology can be applied in revolutionary ways to free us from the stress and inconvenience of weeknight meal prep. To this end, its developers have drawn inspiration from the industrial sector via a high powered heating methodology capable of reducing metal pots to liquid in seconds, and they have applied it for the first time to home food preparation. They call it Pure Light Cooking.

Brava’s mission is clear: “We are a technology company that believes we can make a true impact by empowering anyone to make better food at home, any day of the week,” says CTO and co-founder, Thomas Cheng. Notice that they don’t call themselves an appliance company. “Confining ourselves to only an appliance isn’t our paradigm—we are more concerned with the culinary experience,” Cheng explains.

With ovens in pre-order and shipping slated for October, Brava plans to improve our quality of life by promising to cook a complete dinner, in half the time, on one tray, with the touch of a button – thus allowing us to spend more time on the things “that matter most,” and less on the tasks of making dinner and cleaning up. Here’s how it will do so.

Pure Light Cooking™, Brava’s proprietary technology, harnesses and controls varying wavelengths of infrared light that become the actual energy source to cook food. In under a second the oven’s six, 270-millimeter lamp bulbs transfer heat to the food as if the oven were 500F degrees, thereby eliminating traditional preheat times. Using cooking algorithms and three distinct zones outlined by the numbers on a glass tray, this smart oven can ostensibly cook different ingredients to different levels of ultra-precise doneness.

Brava comes with a two-part Sensor System. First part, its highly sophisticated thermometer called the TempSensor. With five detection points, it gives temperature readings up to one tenth of a degree, and can measure how fast food is cooking. The data relays to the oven’s heat, which is then dialed up or down accordingly for optimal doneness. Second part, its heat resistant 5-megapixel fisheye camera built into the cavity to capture and monitor the surface texture of the food, in real time. It uses that gathered information to gauge how well something is cooked and to train Brava’s machine-learning system to become better.

Through Wi-Fi connectivity the cooking data collected from Brava users continues to improve its algorithms and refine cooking results across its “culinary engine.” This provides an integrated experience between the oven’s control panel, a compatible app linked to the unit, and Brava’s test kitchen.

“Brava is a revolutionary device, even more powerful because it is connected to our chefs and the users of our product. Our oven is always getting better, refining itself. We can fix things on the fly, or adapt to new trends and features” says, Taylor Adams, VP of Product and Growth.

As a companion piece to the hardware, Brava will be offering an online marketplace, which will sell highly vetted ingredients and a meal kit delivery service, all optimized for the oven, no subscription required. The app will provide access to over 70 recipes and save favorites to your oven. The oven even knows when you order a Brava Meal Kit and will be primed to cook it at the touch of a button.



COOKING COMES INTO THE LIGHT

For a company that eschews the appliance category, they have amassed an impressive in-house professional culinary team, supported by a heavy hitting health advisory board. A constantly growing recipe database offers a wide variety of culinary styles with more than half gluten-free, and many paleo friendly. Brava promotes good ingredients and healthy eating, while upholding the democracy of personal choice for all: “We don’t want to dictate style to our customers, we want to meet them where they already are. We will also support their aspirational eating,” says Thomas Cheng.

The learning curve for cooking with a Brava is easy. With its single push button for starting and stopping cooking and a multi-touch LCD display, anyone who knows how to operate a smart phone will be able to use it. In that vein, you don’t have to be a culinary enthusiast, trained cook, nor a foodie to use one of its four different modes to prepare your meal.

So, what could be the rub? Well, size. Sleek with clean lines and futuristic looks, the 34-pound Brava Oven was designed to sit proudly on your countertop. To that end, its cavity size is limited, but strategically hits two thresholds: a 12” pizza and a six-pound chicken. One round of cooking should cover a hearty meal for two, and part of an entire meal for four. But for a crowd, expect to complete multiple rounds.

With all that functionality a single unit sets you back \$995. This includes the zoned glass tray and \$50 in credit at the Brava marketplace. Another \$300 gets you the Chef’s Choice package, which

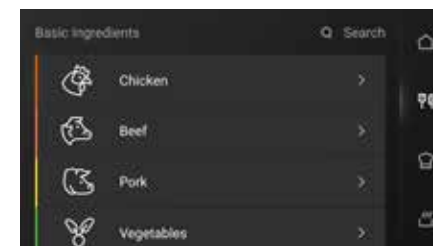
“WE ARE A TECHNOLOGY COMPANY THAT BELIEVES WE CAN MAKE A TRUE IMPACT BY EMPOWERING ANYONE TO MAKE BETTER FOOD AT HOME, ANY DAY OF THE WEEK. CONFINING OURSELVES TO ONLY AN APPLIANCE ISN’T OUR PARADIGM - WE ARE MORE CONCERNED WITH THE CULINARY EXPERIENCE.”

-Thomas Cheng, Co-Founder & CTO



“EVERYTHING AND EVERYONE ON THE TEAM REVOLVES AROUND OUR CORE MISSION: MAKE HOME YOUR FAVORITE PLACE TO COOK AND EAT.”

-Thomas Cheng, Co-Founder & CTO



bundles in three proprietary cookware pieces and a \$150 certificate. (While you can use your own pans, Brava encourages buying its proprietary cookware created to optimize cooking results.)

Along those persnickety lines, Brava’s technology works best if the food pieces are uniformly sized, requiring you to be consistent with your chops, dices and minces if you want to achieve that perfect doneness. Thinner slices of fish or meat don’t work with the highly sensitive thermometer whose sensor points are calibrated to thicker cuts. And traditional pastry baking is not its strong suit as the oven is not optimized for pies, cakes and custards.

Home appliances are increasingly incorporating connectivity for remote operation and software improvement. In the field of smart countertop ovens, Brava, along with competitors Tovala, and Miele’s new Dialog, are the first players to offer a meal kit delivery service as a companion piece to their hardware. With their claims of unique super powers to cook our food faster, with increasingly less of our own over-taxed brains, it’s not much of a leap to a future where robots will be doing this for us. In the meantime, the tech company Brava is using light to stay ahead of the pack. ■



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SESSION SPOTLIGHT

NATURAL FORM, CONTEMPORARY FUNCTION: A ZAHA HADID AND BOFFI COLLABORATION

SPEAKER: *Filipe Pereira*

DATE: *Monday October 15, 6:30 p.m.*

LOCATION: *Solesdi, 2800 Walnut St, #100, Denver*

If you're a fan of legendary late architect Zaha Hadid, or a state-of-the-art kitchen enthusiast – and let's be honest, don't those two things cover the vast majority of us? – then you won't want to miss this DDW session. Zaha Hadid Architects' Filipe Pereira will provide a narrative of one of Hadid's last projects, the typically visionary luxury residential building at 520 W. 28th in New York City. Pereira will discuss the project's fascinating history, design strategy and build. With its winding curves and an interlocking chevron steel facade that make for a dramatic visual impact both inside and out, the building represents a striking departure from the conventions that typically govern residential architecture.

The session will also feature a show-and-tell of sorts for Denver Boffi showroom Solesdi, which will have one of the project's innovative, state-of-the-art custom kitchens on display in its showroom for session attendants to tour and experience first-hand. Hadid designed the kitchen in collaboration with Boffi, the Italian manufacturer known worldwide for its kitchen, bathroom and storage solutions.



SESSION SPOTLIGHT

FACEBOOK MAKES PRODUCTS:
A TECH GIANT'S DESIGN & PROTOTYPING PROCESS

SPEAKER: Joyce Hsu

DATE: Thursday October 18, 6:30 p.m. - 8:00 p.m.

LOCATION: Circa Building

The advantage to attending this year's DDW is that you always learn the most relevant and up-to-date processes in a variety of industries. For instance, did you know that social media giant Facebook also designs and prototypes hardware products?

The tech company's cavernous "hardware lab," sometimes called Area 404 and referred to in the press as a "mad science laboratory," has produced a multitude of prototypes and products that very few have heard about, including antennas, drones and the Oculus, one of the VR industry's most advanced cameras.

Join Joyce Hsu, a classically trained architect who heads up Facebook's 3D projects, to learn more about the origins and future plans of this sometimes-secretive division. Hsu will discuss how, in order to compete in and disrupt the market and develop truly pioneering technology in today's lightning-paced world, her team of engineers, designers and hackers must work collaboratively, not to mention furiously, and be willing to break things.



DENVER DESIGN | WEEK

SESSION SPOTLIGHT

MATERIAL, CRAFT & TECHNIQUE:
THE PROCESS OF DESIGN

SPEAKER: Jason Belaire, Hlynur Atlason

DATE: Wednesday October 17, 6:30 p.m. - 8:00 p.m.

LOCATION: Design Within Reach - Cherry Creek

One of the things we love about designer Hlynur Atlason and his Manhattan-based studio is that they're willing to take on so many different project types, from a women's razor to Xbox packaging to DWR's wonderful womb of a chair, the Lina Swivel. Not every designer can be so accessible and yet so exacting in end product. Not surprisingly, then, is one of Atlason's studio tenets: "Everything imagined can be made."

With this in mind, we're excited to learn more about Atlason's background — from Icelandic origins to NYC, with a little Copenhagen and Paris in between and how this path has influenced a juxtaposed, innovative and entirely thorough design style that is both clean and complex. This session will also have a practical focus as we break down the process of printing 3D prototypes at a 1:1 scale and how that can affect manufacturing processes.

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FRIDAY OCTOBER 12TH

5:00PM **IGNITE! AN EVENING OF CONNECTION + EXPLORATION + DISCOVERY**

SATURDAY OCTOBER 13TH

9:00AM **LOT 28 TOUR**
11:00AM **AEG RINO CONCERT HALL TOUR**
1:00PM **KOEBEL LE MERIDIAN / AC TOUR**
6:00PM **LAUNCH PARTY - CIRCA BUILDING**

SUNDAY OCTOBER 14TH

9:00AM **RED ROCKS TOUR**
11:00AM **SPARK SUSTAINABILITY PARK**

MONDAY OCTOBER 15TH

9:00AM **DESIGN & DINE - GO BEYOND THE DOG BOWL**
10:15AM **IN YOUR HEAD: INTEGRATING VIRTUAL & AUGMENTED REALITY INTO THE PRACTICE OF DESIGN**
11:30AM **HOW THE SHARING ECONOMY IS SHAPING THE FUTURE OF DESIGN**
1:30PM **INNOVATION BY DESIGN - EVERY ORGANIZATION SHOULD ALWAYS ADAPT & PIVOT TO LEVERAGE DESIGN THINKING**
3:30PM **A "SENSE" OF DENVER - HOW TO COLLECT & PRESENT USING THE 5 SENSES AS AN ACCURATE DEPICTION OF THE CITY YOU LIVE IN!**
6:30PM **'SHIP OF STATE' - FROM THE CROW'S NEST TO THE KEEL, EXPERT NAVIGATION THROUGH VISION, DESIGN & THE HUMAN EXPERIENCE**
6:30PM **520 WEST 28TH PROJECT**

TUESDAY OCTOBER 16TH

9:00AM **THE CITY IN NATURE - ELEVATING THE URBAN LANDSCAPE**
10:15AM **REMEMBERING FORWARD - HYBRID ARCHITECTURES FROM THE 2018 VENICE ARCHITECTURAL BIENNALE**
11:30AM **KITCHEN SESSION**
1:30PM **ENDURING TECH - MAKING SURE THE HIGH TECH ITEMS WE CHOSE TODAY ARE STILL RELEVANT IN A DECADE**
2:45PM **SOCIAL MEDIA AND YOUR DESIGN FOCUSED BUSINESS - WHAT WORKS? WHAT DOESN'T?**
6:30PM **HUMANS - DESIGNING WITHIN OUR SPECIES**
6:30PM **DRINK YOUR FEELINGS - LEARN HOW CREATIVES & BREWERS COLLABORATE TO TRANSLATE CRAFT BEER CONCEPTS INTO EFFECTIVE BRAND STORIES**

WEDNESDAY OCTOBER 17TH

9:00AM **THE PERSONALIZATION OF EVERYDAY LIFE**
10:15AM **PROCESS DRIVEN DISRUPTION FOR HIGHER PROFITS**
11:30AM **DENVER AND THE TINY HOUSE MOVEMENT**
4:00PM **HACKATHON - THE CHILDREN OF TODAY LEADING 3D PRINTING TOMORROW!**
6:30PM **EMPOWERING WITH DIGITAL PRINT**
6:30PM **MATERIAL, CRAFT & TECHNIQUE - THE PROCESS OF DESIGN**

THURSDAY OCTOBER 18TH

10:15AM **DATA, DESIGN, AND THE VENTURE STUDIO - A NEW MODEL FOR SOCIAL CHANGE**
11:30AM **JEFF SHEPPARD - DESIGN SOLUTIONS THROUGH DRAWING & THE ACT OF DISCOVERY**
1:30PM **MORE THAN A LOGO - HOW TO ESTABLISH A UNIQUE BRAND IN A COOKIE CUTTER WORLD**
2:45PM **DESIGN LOCAL, MARKET GLOBAL - CREATING A FURNITURE STARTUP IN DENVER & MARKETING IT GLOBALLY**
2:45PM **"THE LAST 10% IS WHERE THE TRUE EXPERIENCE LIES."**
4:00PM **WIN BY DESIGN - LESSONS FROM THE FRONTLINES**
6:30PM **FACEBOOK MAKES PRODUCTS!**

FRIDAY OCTOBER 19TH

9:00AM **DESIGN SWARM WITH SURYA VANKA**
6:00PM **CLOSING PARTY AT STUDIO COMO**

PROGRAMMING SCHEDULE 2018



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HISTORY IN THE MAKING

Davis Urban Architects riffs on the energy of Denver's most dynamic neighborhood to honor the area's high-spirited past and lead the way into the future.

WORDS: Andrew Weaver • IMAGES: James Florio



DENVER'S River North Arts District, better known as RiNo, is no stranger to the energies of change. Spread across the east and west banks of the South Platte River, cleaved by a railyard, the neighborhood began its life as a patchwork of quiet byways during the ancient, cow-town days of the city; exploded, at the start of the 1900s, into a conglomerate of foundries and pattern shops; emptied out, 50 years later, as industry waned; filled with artists by the end of the 20th century; and finally began attracting fresh development—shops, restaurants, galleries—as a wave of young newcomers transformed 21st-century RiNo into the boiling center of the Denver renaissance we find ourselves living through today. The neighborhood, in no exaggerated

terms, is a living portrait of the last 150 years in the Mile High City. Walk down the street in RiNo and you'll find historic landmarks, preserved from another age, sitting shoulder-to-shoulder with boutiques and bars so new they might not have existed last month, or yesterday.

For an architect, a neighborhood like this is a goldmine, a wealth of opportunity. New builds, both residential and commercial, are sprouting up daily, with an emphasis on unique, cutting-edge design. Davis Urban Architects, the boutique Denver firm founded in 2011, recently completed what might be the perfect example of the new RiNo aesthetic—a 4,200-square-foot, four-bedroom, five-and-a-half bath dwelling situated in the heart

This RiNo residence—three years in the making—combines clean design with forward-thinking aesthetics both inside and out. Left, the open porch and bright red door send a message of welcome. Above, the residence's outdoor recreation area, including a pool, in-ground trampoline and basketball area.



“ONE THING THAT WE TRY TO DO IN OUR PROJECTS IS PROCURE HONEST MATERIALS. WE’RE NOT TRYING TO FOOL ANYONE WITH HIGH-TECH, CRAZY STUFF. IT’S CONCRETE BLOCK. IT’S WOOD CLADDING. THE PALETTE IS VERY SIMPLE, AND THAT’S TRUE INSIDE AND OUT.” Matt Davis - Davis Urban Architecture



Davis Urban Architects and Denver’s Gala Stude Interiors collaborated on the residence’s interior design. While Davis Urban was responsible for the interior materials, including the steel fireplaces, kitchen cabinets, fixtures, and flooring, Gala Stude tied the concept together with artwork and furnishings, many of which are custom-made, including the coffee table in the main room, from a local RiNo furniture company called Where Wood Meets Steel.



of the neighborhood, a project three years in the making. The homeowner, a Colorado native and entrepreneur, “loved the mix of energies in RiNo,” says Davis Urban’s owner and founding principal, Matt Davis. “The diversity, the interesting blend of commercial and residential properties both new and old—the client knew he wanted to live around that kind of excitement. So we started exploring.”

The design process began in 2015. After scouring the neighborhood for the perfect lot, Davis found a 12,000-square-foot corner parcel occupied by an existing 80-year-old home, ideal for a new build. At a significantly higher square footage than originally requested, the lot would pose some challenges, but the architects at Davis Urban were excited by the possibilities that more space offered. “The owner wasn’t necessarily looking for a parcel that big,” Davis says, “but one thing led to another, and the program grew to include a spectacular urban playground”—an outdoor green space that includes a recessed trampoline, pool, future climbing wall and basketball area.

The design team considered options for repurposing the lot’s existing structure, but quickly it became clear that the nearly century-old house would have to come down. In all its projects, Davis Urban places a strong emphasis on preserving the history of a space, and with this in mind the team went to great lengths to reuse the masonry of the former home to create a dry-set brick wall lining the frontage of the new site. They also took steps to ensure that the house appeared friendly and welcoming to the neighborhood, a cheerful new face on the block. The large porch and 4-by-10-foot street-facing door, made of fabricated steel and powder-coated bright red, serve as an invitation to passersby. “This is a community the owner is proud of,” Davis says. “He doesn’t want to hide.” The open porch and red door send a message: Welcome.

Once inside the home, Davis Urban’s emphasis on clean, modern materiality becomes evident immediately. A steel-clad volume, crisp and bold, houses the entry closet just inside the front door. Beyond the entryway a steel-and-wood stair feature

reaches out toward the courtyard, with windows at each landing. Steel latticework follows one edge of the stair, juxtaposed on the opposite wall by concrete block. “One thing that we try to do in our projects is procure honest materials,” says Davis. “We’re not trying to fool anyone with high-tech, crazy stuff. It’s concrete block. It’s wood cladding. The palette is very simple, and that’s true inside and out.”

Immediately between the entryway and the dining-living room, one comes face-to-face with the first of the home’s many works of art. Says Davis, “Art was a very important part of the home, both for its aesthetic value and also for its ability to connect the home to the culture of the neighborhood. The owner engaged local artists for key elements of the interior decoration, bringing a sense of community—of public investment—to the design.” On the exterior, the owner and design team deliberately left a significant section of the home’s alley wall intact, in the hope that it would attract “unplanned” art—which, says Davis, it has.



Above, the residence's historic back wall, which preserves the material of the lot's original structure and attracts art, both planned and unplanned. Right, the backyard, created by the landscape architecture firm R Design. A 38-foot sliding glass wall creates a sense of connection between the house's interior and exterior.

BUILDING A CONNECTION

R Design, an award-winning landscape architecture firm based in Colorado and New York, collaborated with Davis Urban to make the exterior of this RiNo residence as intentional, unique, and deeply personal as the interior.

We chatted with R Design's co-founder, Ransom Beegles, about the features of the project's exterior design, from the historic brick wall along one side of the homesite, to the giant boulders, craned in from Wyoming, that fill the back yard with a sense of wild, rugged beauty.

WHAT MADE THIS PROJECT SPECIAL?

This was one of the most collaborative projects I've ever worked on. We all had input, starting from the client all the way down to the subcontractors. During the design process, our firm and the architects worked very closely and dynamically with the client, who wanted the house to serve his family while simultaneously capturing the essence of RiNo. We looked for ways of using materials and forms that were totally contextual but almost a little bit radical. In the end, the two driving factors were embracing the neighborhood and a really strong cooperation between interior and exterior.

GIVE US AN EXAMPLE OF HISTORY AND MODERNITY COMING TOGETHER IN THE DESIGN.

We created a wall on the south side of the site veneered with brick reclaimed from the lot's old structure. The contractors did an incredible job of creating a mosaic using the brick, which conjoined with an existing 100-year-old wall along the alley. We also poured a brand new wall along one side of the lot, which ties it all together with a crisp concrete design. All these different time periods come together in one wall, which is a nice way to honor the historic character of the neighborhood.

HOW DID YOU DECIDE ON THE ROCK FEATURES IN THE YARD?

As I mentioned, the owner really wanted the home to be about his family. Before the design process began, he was hiking with his daughters and took a picture of them climbing on some boulders, and he said to us, "Wouldn't it be cool if we did an element like that?" We embraced it. "Let's go big," we said. Our contractor, Landwise, found these outcroppings in Wyoming. They were able to pluck a couple of boulders, which they craned in. They did a really great job of placing them exactly where we wanted to see them in the configuration of the yard.

WHAT OTHER ELEMENTS MAKE THE YARD UNIQUE?

We did a recessed trampoline, again, for his daughters. There were a number of existing trees, so we kept the healthiest trees to create a shade canopy. Instead of a typical flat plane for the yard, we wanted to play around with the landform a little bit. There's a swimming pool that's half-buried, and instead of installing a staircase, we just took the lawn and rolled it up so you can walk right up to the edge of the pool.

HOW DID YOU APPROACH THE ROOF DECK?

That was another really fun exploration. Once you're up on the roof deck, you feel an openness, a chance to experience the sky. We didn't want a bunch of chairs up there, so we came up with the idea of constructing a soft, sculptural form for lounging and looking at the stars. We used synthetic turf and a high-density foam that's comfortable but sturdy. You can lie on it year-round.



HISTORY IN THE MAKING



The architects at Davis Urban were conscientious about wasting no space throughout the house. Above, a nest-like lounge for reading, created from a cargo net. Left, the bedrooms of the owner's two daughters. The designers at Gala Stude Interiors worked with the girls to create concepts that suited their unique personalities.

In the kitchen space, the same wood used on the exterior of the house—treated with the Japanese technique of *shou sugi ban*, a charring process that renders it resistant to fire, rot, and insects—clads one wall of the kitchen. "The craftsmen who put it together, contracted by Sean Smith Construction, were miracle workers," Davis says. "Every seam comes together nicely. The same wood follows up the stair to the interior of the master bedroom and bath."

At the back of the lot, just off the outdoor recreation area—which includes a 38-foot mobile glass wall connecting the house and the yard—a two-story steel staircase leads up to perhaps the most unique feature of the property, a roof deck that includes a sculpted rolling hill of turf and high-density foam

with inlaid lights. This playful feature, designed by the landscape architects at Denver's R Design, may look like an art installation, but Davis says the intention is entirely functional. "It's meant to be a spot for the kids and the dogs to hang out, to lay and look up at the stars, to watch fireworks. It also serves as a nice separation between the kids' rooms and guest space, which are both on the second floor." To one side of the roof deck, filling an awkward empty volume that otherwise would have gone unused, Davis Urban hung a heavy-duty cargo net, creating a nest-like lounge for reading.

The third floor consists solely of the master bedroom, a secluded retreat with windows looking over Larimer toward the Flat Irons. *Shou sugi ban* wood, running up

“WE WANTED, ABOVE ALL, TO BE RESPECTFUL, IT WAS IMPORTANT THAT WE WERE COMPATIBLE IN SCALE WITH THE RESIDENTS AROUND US.” – Matt Davis – Davis Urban Architecture



The roof deck’s sculptural knoll is a perfect retreat for spending a quiet moment or gathering with the family to watch the stars.

from the stair, wraps around one wall to the master bathroom, where a second roof deck—the happy consequence of a zoning requirement—serves as a space for a screened outdoor shower.

It all sounds very lavish and conspicuous, but in fact the home fits its neighborhood perfectly, blending in with ease. “We wanted, above all, to be respectful,” says Davis. “It was important that we were compatible in scale with the residences around us.”

As for the owner, he’s eager to become an active part of his new community. “This is a person who wants to be an engaged member of the neighborhood. It’s extremely important to him,” Davis says. “The last thing he wants to do is turn his back. This neighborhood is one of the most diverse and interesting you’ll find anywhere. There’s so much history. So much life. We try to celebrate that.” ■

PROJECT CREDIT LIST

Architect

Davis Urban Architects

General Contractor

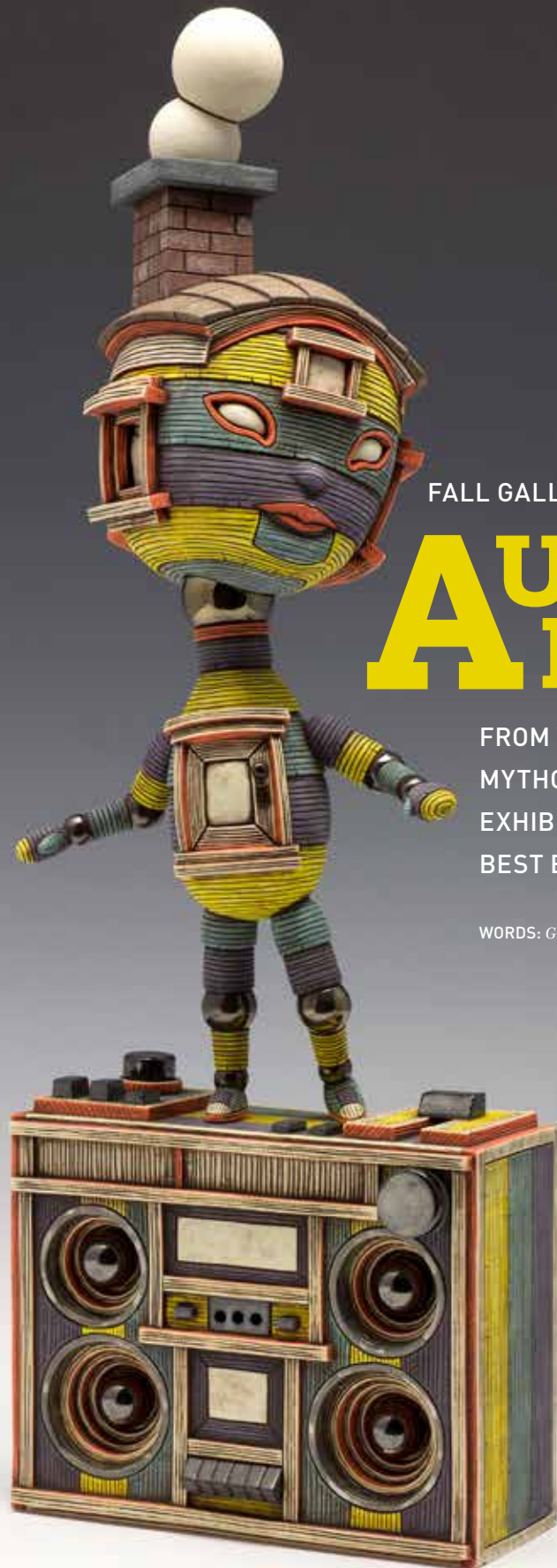
Sean Smith Construction, Inc.

Landscape Architect

R Design

Interior Designer

Gala Stude Interiors, Inc.



FALL GALLERY SHOW ROUNDUP

AUTUMN ARTS

FROM WHIMSICAL SCULPTURE TO WESTERN MYTHOLOGY, DENVER'S GALLERIES OFFER EXHIBITS THAT RIVAL MOTHER NATURE'S BEST EFFORTS THIS FALL

WORDS: Gigi Sukin

Calvin Ma, "Shake It Off", ceramic, glaze 18"x6.5"x5"

Colorado is perhaps best known for the gifts that Mother Nature bestows upon it, but the Rockies aren't the only beauty in our leisure-loving state. Denver's six designated art districts, with an assemblage of more than 70 galleries, zigzag across the city, beckoning visitors to take in the views. And unless you attend one of the 12 annual First Friday jaunts, you don't have to fight for a front-row seat to these displays of man-made creativity. Since 2008, Denver has added nearly 100,000 people to its population, and "Denver's art landscape is evolving" in tandem with that growth spurt, says Jennifer Tansey, director of Tansey Contemporary in Lower Downtown. "There's a lot of emphasis on emerging and local art, which is a really important foundation, a critical piece of a larger pie that an art landscape needs to offer to its community." While venerable authorities such as David B. Smith, Sandra Phillips, and William Havu remain sources of contemporary virtuosity in the Mile High City, there also are an assortment of creative renegades that dot Denver's creative landscape with their own offerings. "In a community growing as quickly as Denver in both numbers and diversity, we think the art landscape has an incredible opportunity to really benefit the community in meaningful ways as it continues to mature," Tansey adds.

HERE'S YOUR SEASONAL GUIDE TO OUR LOCAL GALLERIES' MOST EXCITING EXHIBITS.

Calvin Ma

Tansey Contemporary

SEPTEMBER 15- NOVEMBER 18

tanseycontemporary.com

JENNIFER Tansey and her team of curators first discovered Calvin Ma's meticulous work in 2014 while chasing artists who successfully strike a balance between fine craft and high design. Inspired by the fantastical action figures from his childhood and attempting to reconcile the world beyond his own front door, Ma, 43, crafts charming ceramic personages with doughy bellies and big heads topped with shingled roofs and chimneys in a series he calls "Homebodies." His handcrafted texturing techniques mimic natural elements like that of a honeycomb or cactus. "Calvin is a perfect fit for our program because we are interested in artists who have reached a level of mastery with a material traditionally associated with the craft," Tansey says. "On the surface, it's always fun and whimsical, interesting and approachable — but it also invites you to delve deeper, and most people can connect with it at some level emotionally."



Calvin Ma, "Take It On", stoneware, porcelain, glaze 11"x10"x6"

**Jill Hadley Hooper
and Mark Villarreal.**

Goodwin Fine Art

SEPTEMBER 14- OCTOBER 27

goodwinfineart.com



Jill Hadley Hooper, "Still Life #1", oil on panel, 52"x36"x2"



Mark Villarreal, "Villa Clara Painting no.2", oil on panel, "20x16"

THE Golden Triangle's Goodwin Fine Art sits amidst some of the most lauded museums Denver offers. And yet it holds its own, drawing in regionally and nationally recognized contemporary artists working in a variety of media and styles. Director Tina Goodwin rotates shows every six weeks, selecting two creatives for each exhibit. This fall's exhibition will display work from artists who have previously resided at the Goodwin Gallery. Within the voluminous main gallery will dwell Denver artist Jill Hadley Hooper's new body of work — a series of still life paintings portraying floral arrangements, each distilled using a flattening technique. During the same period, abstract painter Mark Villarreal's intimately scaled images present local oglers and collectors with some Cuban-inspired reflections following 2017 Havana trip.



Virginia Maitland, "Horseshoe Bend", acrylic on canvas 42"x 28"

**Color Fields: Interpretations
of the Landscape**

Space Gallery

OCTOBER 5- NOVEMBER 10

spacegallery.org

SPACE Gallery will present a group exhibition this fall with new works by Anna Elise Johnson, Virginia Maitland, Lewis McInnis, Sangeeta Reddy, and Stephen Schachtman. This cadre extols the Color Field movement — which emerged in the late 1940s, forged by Barnett Newman, Clyfford Still and Mark Rothko — a stylistic class that's free of line and figuration. The artists in the autumn exhibition understand and make use of the dramatic power of color and its ability to seemingly cloak and swallow a viewer — ultimately evoking primordial emotions — when observed in an intimate gallery setting.



Fred Stonehouse, "Piebald", acrylic on panel with antique frame 15 1/2" x 13 1/2"

Christopher Russel

David B. Smith

OCTOBER 12- NOVEMBER 17

davidbsmithgallery.com

SINCE its 2007 founding, the David B. Smith Gallery platform has elevated the work of compelling contemporary artists such as Christopher Russell, who celebrated a series of successes in 2017 with works acquired and exhibited by major institutions, including The Getty, Los Angeles County Museum of Art and the Berkeley Art Museum. Russell's work will, for the fourth time, be on display at David B. Smith. His scratched snapshots incorporate shattered glass and cloudy metallic paints that depict raw, haunting memories that can plague one's psyche throughout a lifetime, explains Smith. "Through a purposefully repressive fog, we habitually revisit the monsters of our innermost mentality and find ourselves the protagonist of a lifelong plight — a cinematic tale evocatively illustrated by Russell's eerie ships and spectral trees," Smith says. "Like a folkloric odyssey into a cognitive web, his mixed-media works and installations traipse through places of fragility and wistfulness; evidence of the divine and unsettling encounters inherent to our complex mortality."



Christopher Russel, "The Explorers #20, 36"x54"

Four Concurrent Solo Exhibitions

Robischon

SEPTEMBER 13 - NOVEMBER 3

robischongallery.com

VOYEURS have flocked to the 9,000-square-foot Robischon Gallery since 1976 for its thematically driven exhibitions lined with painting, sculpture, photographic assemblages, and video installations. Welcoming the pluralism present in today's art, the gallery addresses a wide range of stylistic and contextual concerns. The gallery's fall show features four artists whose work represents varying influences. Painter Paco Pomet, known as "The Surrealist Adventurer," injects a thunderbolt of surprise or color into each of his otherwise tranquil painted compositions, while Midwest surrealist Fred Stonehouse has conjured a subjective mythology of dream logic, biomorphic forms, and religious iconography. John Buck, whose work has previously appeared at Robischon, carves intricate kinetic sculptures out of wood, and San Francisco-based Walter Robinson crafts wood and epoxy sculptures using text and pop culture icons.



Tracey Stuckey, "The Night Riders", oil on canvas, 54" x 72"

INTENT to provoke new discourse, Visions West — with outposts in Montana, Wyoming and here in Denver — is a dynamic gallery that pushes the boundaries of art in the western region. Its contents tend toward images inspired by nature and a spirit of manifest destiny. The program has amassed a unique roster of global artists whose work demonstrates technical diversity, independent thought, courage and passion. The Denver gallery represents dozens of artists, including Fort Collins-based Tracy Stuckey, whose canvases are covered with satirical illustrations of Western mythology such as water-gun skirmishes and villains in designer duds. Stuckey's work, says the gallery, "gives us a palpable feeling that the West is as much a space in the American psyche as it is a place." Tracy explains his work as having been inspired by his own romanticized version of the West before moving here. "Only after living in the West and immersing myself in the region and its culture did I grasp its complex reality," he explains. "A reality not only infused with romantic iconography, but also with contemporary issues such as the human impact on the frontier and a continued exploitation of an imagined culture."

Tracey Stuckey

Visions West

OCTOBER 19 - NOVEMBER 24

visionswestcontemporary.com

AUTUMN ARTS FALL GALLERY SHOW ROUNDUP



Cindy Shih: "Wuji: Infinite, Boundless"

ABEND GALLERY

September 19- November 11
abendgallery.com



Sharon Brown: Trumped II, Teasin' Treason"

PATTERN SHOP STUDIO

November 2 - December 21
patternshopstudio.com



Bruce & Tracey

CORE NEW ART SPACE

October 4 - October 21
corenewartspace.com



Thomas Orr: "New Thematic Work"

PLINTH GALLERY

October 5 - October 27
plinthgallery.com



"SpellBound" Group Show featuring 27 artists

FOOLPROOF CONTEMPORARY ART

September 7- November 24
foolproofcontemporaryart.com



Sarah Bowling: "Private Party"

RULE GALLERY

October 5 - January 5
rulegallery.com



Robin Cole: "Animas"

GALLERY 1261

October 6 - October 27
gallery1261.com



Janice McDonald: "ThroughLines"

SPARK GALLERY

September 20- October 14
sparkgallery.com



Andrew Cannon, Jasmine Little, Emily Ludwig Shaffer: "A Harmless Exercise in the Boundlessness..."

GILDAR GALLERY

September 7- October 13
gildargallery.com



Frank Sampson: Allegory Myths and Magic

SANDRA PHILLIPS GALLERY

September 28- November 17
thesandrapphillipsgallery.com



Emilio Lobato: "Retro-Spectacle: Paintings & Prints 1998-2018"

WILLIAM HAVU GALLERY

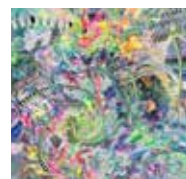
September 21- November 10
williamhavugallery.com



"The Space Between" Group Show

WALKER FINE ART

September 14- November 3
walkerfineart.com



Damon Soule: 20 year Retrospective

MIRIUS GALLERY

October 6 - November 16
mirusgallery.com



Robert Mangold, Margaret Lawless, Front Range Artists

Michael Warren Contemporary

September 4- October 13
michaelwarrencontemporary.com



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SURROUND ARCHITECTURE DRIVES AN INVIGORATED DESIGN THAT BLENDS ART AND ARCHITECTURE TO ENHANCE PLACE AND PURPOSE FOR RINO'S COLLEGIATE PEAKS BANK.

Commercial construction and design is a heart and soul kind of industry. Those that truly shine are all-in every day and their work is more than merely what they do, but rather, an important part of who they are. When dedication to design innovation meets commitment to construction excellence an opportunity exists for great architecture to emerge. To be great, architecture must, at a minimum, contribute to a greater sense of place by establishing a notable presence. The best of it eventually becomes an influencer of future context. Collegiate Peaks Bank's new RiNo district branch opened along the northern end of the bustling Brighton Boulevard corridor stretching between Coors Field and I-70, and the team that put it together couldn't be prouder.

"This client wanted their building in the RiNo district to carry forward the neighborhood's industrial character," says Dale Hubbard, AIA, Principal for Surround Architecture. After meeting with bank president and personal friend, Liam Girard, Surround set out to create an iconic design in the 8,927-square-foot new branch, which opened for business in May 2018. They are also bank customers. "Collegiate Peaks saw an opportunity to respect the visual stability and sense of permanence that are fundamental to banking while embracing the neighborhood's dynamic optimism."

WORDS: Sean O'Keefe • IMAGES: James Florio

CONTEXTUAL CONTRIBUTOR: Embracing place and purpose, this branch bank is like none other. Blending refined, natural materials and an angular industrial attitude, the bank's north wall and demi-arch roof line incorporate Cross Laminated Timber and structural steel in search of an iconic presence.

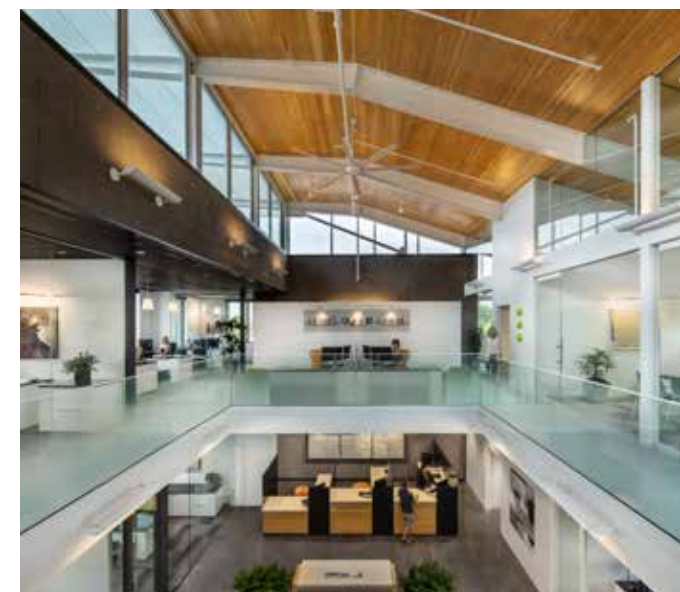


“THE CLIENT WANTED THIS PROJECT TO REFLECT THEIR UNIQUE EVOLUTION WITHIN THE BANKING INDUSTRY FROM RURAL TO URBAN, AND TO DEMONSTRATE HOW THEIR AWARENESS OF COMMUNITY CONTEXT BUILDS LASTING RELATIONSHIPS.”

-RORY BILOCERKOWYCZ, SURROUND ARCHITECTURE



SECTION SELECTION: The design’s overlapping borders reveal themselves brilliantly in section. Siting the branch between parking lots and potential, the inevitable surrounding future was carefully considered in establishing the bank’s new presence in a District of 21st Century tastes.



“COLLEGIATE PEAKS SAW AN OPPORTUNITY TO RESPECT THE VISUAL STABILITY AND SENSE OF PERMANENCE THAT ARE FUNDAMENTAL TO BANKING WHILE EMBRACING THE NEIGHBORHOOD’S DYNAMIC OPTIMISM.”

-DALE HUBBARD, SURROUND ARCHITECTURE



OPEN EXPRESSION: Lifting the lid was a literal and figurative first step in opening up the building’s interior while still maintaining banking’s sensible, compartmentalized privacy. Relaxed and inviting, CLT is deftly integrated in finishes as design sets the stage for the service provided. Behind the teller counter is a Bill Snider painting, *BX15/144-72/1-3b*.

The design of the new branch blends a simple honest expression of purpose expressed by the building’s form and massing with a deliberately edgy integration of neighborhood materiality. An industrial vernacular of dark, solid CMU block and structural steel proclaims hardworking roots, while the sleek glass curtain wall belies the confident business sensibility expected of a financial institution. Inside, the lines and forms remain consistent, a visual left-brain/right-brain dichotomy that transits itself across every surface within the overlapping orders.

One of the building’s most innovative features is a demi-arched roofline, which takes inspiration from the neighborhood’s bow-truss warehouse buildings of years gone by. The open curve of the building begins as the bank’s northern exterior wall and extends upward until it breaks free toward the sky. The wall and arched ceiling are made from Cross Laminated Timber (CLT) a sustainably-harvested resource that results in structural members of inherent, natural beauty. Logs from young trees are cut into planks and are then laminated at alternating angles to create a high-density composite. CLT can be used as walls, flooring, ceilings, and structural beams and columns. The finished pieces can be as much as five times lighter than concrete yet have the strength of steel and retain the natural look of old-growth timber.

“Collegiate Peaks originally served semi-rural communities in Buena Vista and Salida,” says Denise St. Vrain Perkins, bank shareholder and owner’s representative. “When the suggestion was made years ago to buy land in RiNo, eyebrows went up in the boardroom,” she shares. “Since then RiNo has become RiNo and some of those board members are developing their own projects in the district.”

The bank’s original location in the neighborhood was at The Source, a then new maker-marketplace that has contributed significantly to area revitalization. Their clientele has frequently derived from the district’s burgeoning entrepreneurial art, design, fabrication, production, culinary, and brewery scene where seemingly every business operates on the vanguard of its craft. With time, the prospect of developing a stand-alone branch with a new brand identity has become reality.



ART & ARCHITECTURE: Aiming to establish a notable presence, Collegiate Peaks Bank's RiNo branch synthesizes place, purpose, and people into an unmistakable point of view. A curated collection of contemporary artwork that could become classics adorns the walls, and everything glances calmly toward the future. Pictured above is a painting by longtime RiNo artist Tracy Weil.

Advantageously siting the building on the parcel was the first major decision the design team had to tackle.

"Zoning is going to allow the redevelopment of adjacent properties to go five stories tall and right to the lot line," says architect Rory Bilocerkowycz of the importance of helping the bank establish a presence that won't be overshadowed by future development. Aligning the building along the northern edge of the property, a surface parking lot ensures a buffer between the bank's primary face and any new development to the south, preserving the bank's strong presence and cityscape views as the district continues its transformation.

Building the project fell to general contractor and bank customer White Construction, a firm whose services have been synonymous with RiNo's redevelopment from the start. White has been a trusted resource to area development catalyst Zeppelin Development. Together that team has built design-forward properties at The Source, Taxi, and Freight in RiNo.

"Great architecture stands out," says Daryn Hosiassohn, White Construction's Project Manager. "When I saw this one in preconstruction, I wanted to build it, because I knew this project had the chance to be more than just a building." The challenges of delivering the project were somewhat typical – big construction on a small site necessitated strategic thinking related to logistics for craning, deliveries, and assembly. Construction access and staging were further complicated by the simultaneous reconstruction of Brighton Boulevard happening directly in front of the bank for much of the build.

As a contributor to a district with art in its name, Collegiate Peaks Bank has been a strong supporter of local art since they came to the neighborhood, and the walls of the new branch reflect it. A curated collection of eclectic art sprinkles a fresh dose of whimsy across the bank, softening the business casual vibe down to come as you are. The art ranges from a fine-art sculpture composed of some 3,000 origami swans to a rattle-can burner that reads "RiNo" spray painted on the breakroom wall; basically, anything but staid Colorado landscapes in fall hues.

For Surround Architecture, Collegiate Peaks Bank is an embodiment of their ambitions. Blending place and purpose, the design strives to position the property as a landmark that contributes positively to future context while establishing a new tone and tempo for the brand's identity.

"Everyone involved here is also a client of the bank," finishes Bilocerkowycz. "Because the businesses we work for all bank here, we are all both users and creators of this space. Though we all come at it from a slightly different perspective, each of us had a vested interest in making this building special." ■

PROJECT CREDITS

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Rory Bilocerkowycz, AIA – Lead Design*

OWNER'S REPRESENTATIVE

Denise St. Vrain Perkins

GENERAL CONTRACTOR

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ART CONSULTANT

Art Services Company

STRUCTURAL ENGINEERING

KL&A Engineers

LANDSCAPE DESIGN

Design Workshop

CIVIL ENGINEERING

Wilson & Company

MEP ENGINEERING

M.E. Group



BRANCHING OUT

THE NEW ROCKY MOUNTAIN REGIONAL VA MEDICAL CENTER IN AURORA, COLORADO, SPANS 31 ACRES, 12 BUILDINGS, AND 1.2 MILLION SQUARE FEET. SO HOW DO YOU CREATE CONNECTION THROUGHOUT A PROJECT OF THAT SCALE? **BY DESIGN.**

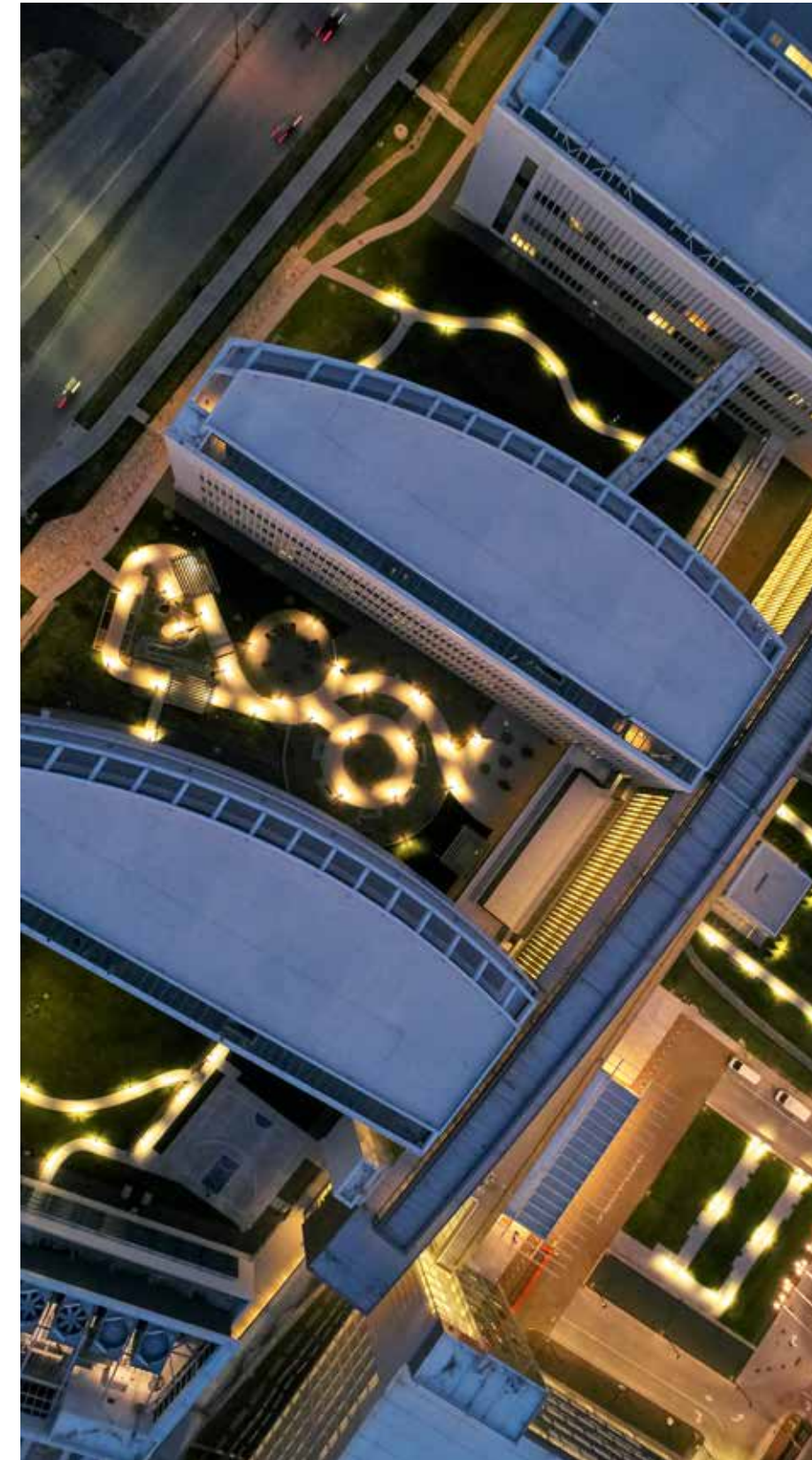
WORDS: Jessica Raleigh • **IMAGES:** courtesy of TreanorHL and SOM © Christopher Barrett

WHEN it comes to hospital design, architects have a lot to consider: space requirements for large medical equipment, adaptability for future needs, things like “staff steps,” i.e. the distance between a patient room and nurses’ station, and most importantly, the patients.

Add to that a specialized program for veterans across 12 buildings, and how does one design on a human scale while being challenged by such a large program? That was a question Skidmore, Owings & Merrill LLP (SOM) and TreanorHL considered early on while designing the Rocky Mountain Regional VA Medical Center. “Beyond the simple efficiency and appropriate adjacencies, the ideas of overlapping care, beneficial informal encounters, cross fertilization of

expertise, and facilitated collaboration all come from intelligent connectivity,” said SOM Design Partner Brian Lee, FAIA.

To achieve that connectivity, Lee and the team looked to the Colorado landscape for inspiration. “We developed a facility with an organic organization expressed through a series of branches and pods, interspersed with gardens and green space,” he said. That ultimately translated to 12 buildings, including three parking garages, along a communal concourse or spine. “The concourse is much more than an entry,” said TreanorHL Principal Adam Braunstein, AIA. “It offers a more personalized, patient-centric atmosphere rather than an institutional feel.” The concourse, which is more than 1,000 feet long, houses



“THE CONCOURSE IS MUCH MORE THAN AN ENTRY, IT OFFERS A MORE PERSONALIZED, PATIENT-CENTRIC ATMOSPHERE RATHER THAN AN INSTITUTIONAL FEEL. IT CREATES A SENSE OF CAMARADERIE THAT DOESN’T EXIST IN OTHER TYPES OF HOSPITALS.”

Adam Braunstein, TreanorHL

a coffee shop, retail kiosks, a cafeteria, and generous gathering areas. “It creates a sense of camaraderie that doesn’t exist in other types of hospitals,” said Braunstein.

Adding to that is the facility’s own art gallery. Veteran-produced artwork curated by VFW Post No. 1 in Denver graces the corridor, making the concourse a hub more than a hallway. “We were struck with how the circulation spaces of most hospitals consider the lobbies and hallways as a means of getting from one place to another,” said Lee. “Instead, we saw the importance of providing a place to pause and rest, to greet and gather with fellow veterans, with views providing connections to nature and the sky.”

That connection to nature and light was an important consideration throughout the design. Materials like Colorado sandstone permeate the concourse, and the palette and textures reference the landscape. Wayfinding within the primary care areas of the hospital are named after regional mountains and vegetation, and every patient room has views. “Controlled daylighting to the rooms with near and distant views to the courts and gardens were ways to provide some relief and

The Rocky Mountain Regional VA Medical Center is now centrally located to better connect patients to public transportation, highways, and the airport. Its 1,000-foot-long concourse is flanked by 12 buildings, three of which are parking garages designed to improve accessibility. Interspersed are courtyards; the central one pictured left is an outdoor rehabilitation area that allows veterans recovering from spinal cord injuries to practice navigating surfaces that will be encountered outside the facility.

BRANCHING OUT

counterpoint to any institutional feeling of the facility,” said Lee. But the outdoor spaces offer more than just views. A specialized, spinal cord injury courtyard includes steps, railings, and ramps for physical rehabilitation. “Not only does it act as a healing garden, but it also functions as a place for veterans to practice navigating realistic and various types of outdoor surfaces, such as concrete, gravel, ramps, and stairs,” said Braunstein.

The courtyard is just one aspect of the new state-of-the-art spinal cord injury unit, thanks to collaborative planning efforts with the Paralyzed Veterans of America. Among other new features, the hospital includes a therapy pool, a research facility, mammography and PET scan capabilities, a prosthetics lab, and a hybrid operating room, which blends advanced imaging and cardiovascular surgical environments for efficiency. And the use of flex-space extends beyond the operating room.

Conference rooms easily convert to cater to audiences of varying sizes, and interstitial floors for mechanical ductwork and piping minimize interference on patient care during maintenance. “With expertise in mental and behavioral health facility design, spinal cord rehab, primary care clinics, skilled nursing, and emergency care planning in-house, we worked with stakeholders to ensure the planning optimized space for the needs of today’s veterans and is adaptable for future use,” said Braunstein.



The Rocky Mountain Regional VA Medical Center is a clean, simple, and timeless environment designed for dignity and comfort. “We are proud to be part of something that supports the individuals who are so important to our country’s past and future,” said TreanorHL’s Adam Braunstein. “That passion and dedication is reflected in the concourse. It serves a multitude of functions and is an inviting space flooded with natural light and views that helps patients feel welcome and not like they are in a hospital. Our veterans have sacrificed so much, and we were determined to help create a facility that met the vision of the VA and would be second to none.”

Security and sustainability were also central to the design. In addition to traditional security features like access controls and security cameras, the VA Medical Center is a mission-critical facility, designed to protect against downtime in the event of a disaster. The center was designed to reduce long-term operational costs through the use of efficient mechanical and electrical systems. Evacuated solar tubes provide up to 30 percent of the facility’s hot water and are one of the many ways the design team incorporated renewable energy and energy-efficient systems.

From the mechanical systems to the concourse and indoor-outdoor space, the Rocky Mountain Regional VA Medical Center connects. It connects to the region. It connects patients to cutting-edge care. And it connects veterans. “The organization of the project—with sophisticated, high-performing technical spaces linked by a series of humanistic gathering and common spaces—supports the sense of a purposeful, compassionate community,” said Lee. “Simple, personal connections can be healing, whether it is in quiet family conversation, trading pins and badges with fellow veterans, or acknowledging caregivers. The concourse, and hospital at large, offers places to foster these connections and encourage belonging within the veteran community.” ■

“THE ORGANIZATION OF THE PROJECT—WITH SOPHISTICATED, HIGH-PERFORMING TECHNICAL SPACES LINKED BY A SERIES OF HUMANISTIC GATHERING AND COMMON SPACES—SUPPORTS THE SENSE OF A PURPOSEFUL, COMPASSIONATE COMMUNITY.”

—Brian Lee, SOM





50th Anniversary edition

NEO CON 2018

WORDS: Joseph Starr

WORKPLACE DESIGN GETS COMFORTABLE

What of Chicago in June? With what assumptions and pre-conceptions do denizens of the very lovely Rocky Mountain West broach the prospect? Speaking as a life-long Denver son, I'd expected stifling humidity and soul-searing heat; torrential rain and traumatic traffic. Happily—and now with the experience as a two-time attendee—only the last presented an issue, as Uber trips of even six or seven mere miles stretched out past interminable. But the weather was fine (much more palatable, in fact, than the searing sun of our June); the mood ebullient; the spacious if full-to-the-brim environs of the massive Merchandise Mart exuding a unique brand of Midwestern hospitality. NeoCon 2018, the 50th anniversary of this annual event, was both a recognition of the past—and the very palpable influence the show has always had on the trajectory of design—and a harbinger of the future. So what does that future portend? A tremendous evolution in how we think about the workplace.

As they often have before, industry behemoths Herman Miller, Steelcase, and Knoll set the tempo. But the other 500+ exhibitors did their part, too, embracing trends and driving change around what constitutes “office” furniture. The industry buzzword for this burgeoning blurring of the lines between “life” and “work” is “resimercial,” and NeoCon 2018 put this concept front and center: walls of living, acoustical moss; networked, air-conditioned privacy pods; sound-proof curtains; desks that virtually levitate with the merest pressure of a finger; “lifestyle” lounges, tables, desks, and storage; reconfigurable lights made of flexible fiberglass ... the list goes on. In sum, each one of the more than 50,000 attendees was treated to a glimpse of our future workplace: “Breakthroughs in the fields of sustainability, materiality, integrated technology, and acoustical performance ... an overall commitment to a softer, more comfort-based approach to workspace design.”

Here are 10 products/systems/displays from the show that especially caught our eye. Each of these excels in aesthetic, textural, and conceptual terms—collectively forecasting the future of the workplace experience.

HERMAN MILLER MEET UP IN THE MIDDLE

If you would like to “Give your office a heart—a place where people can come together and take the pulse of the organization,” then Herman Miller’s Meet Up in the Middle collection is for you. These inviting, eclectic pieces showcase brand collaboration: mix-and-match Maharam fabrics consort with Naughtone sofas. DWR Contract’s jaunty Grasshopper Lamp sheds some light on a cozy corner etched out by a Geiger Saiba Lounge Chair. The Elements Portfolio function enables users to examine the family of participating brands and configure hypothetical arrangements—then bring them to life once the ideal space is realized.



NEO CON 2018



ANDREU WORLD DADO SOFA

Silver-award winner for lounge seating, Alfredo Häberli's lovely modular seating concept caught the interest and drew the accolades of judges for its balanced proportions and geometrical aesthetic. Different elements in contrasting and complementary colors forecast propitious arrangements. Components include right, left, and center seats; ottomans; and settee-style sofas.



TARKETT TAILORED TWIST

These alluring carpet tiles let designers have it both ways. That is to say, they feature an inherently neutral, sedate base pattern that allows for flash and flair via easy-to-install edge embellishments. "Madras," "Plaid," and "Bloom" add various vivacious splashes of color all within the context of impressive environmental credentials. And perhaps no other carpet is so easy to install. Tarkett's proprietary TAPE allows users to remove and replace stained or damaged tiles in a matter of seconds.



STEELCASE SHOWROOM

Winner of Best Large Showroom and Best of Competition, the redesigned Steelcase showroom is a sprawling, visionary space that fully embraces the notion of resimercial. An enigmatic wood-framed ceiling sculpture dips toward the floor like an over-sized hammock, perhaps a subliminal suggestion to embrace the work-life notion. The "WorkCafé" is an eclectic assortment of comfy, streamlined upholstered seating—lounge style accommodations beckon; pops of bright colors are balanced by sedate neutrals; tabletops with different heights and proportions invite a variety of working styles.



NEO CON 2018



NIENKAMPER PERPLEX BENCH

Perplexing? My feeling is that nothing could be more pleasing to the senses than a 10-foot long, gently undulating, supremely smooth place to perch. This cool, sculptural piece is a veritable coup of materials use: a hybrid of high-tech, lightweight metal and concrete, it's about an eighth the weight of a comparable concrete bench. The moderate curvature in the piece wondrously confounds its solidity.

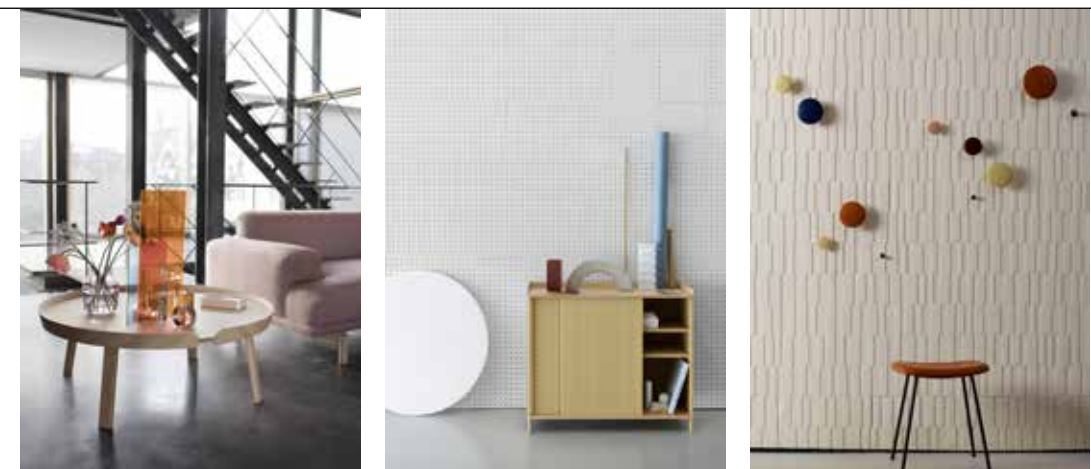
ARPER KIIK

You're bound to get a Kiik out of this cool collection of seating, tables, ottomans, and consoles. From the lean, mean mind of Iwasaki Design Studio, Kiik is so thin you may miss it entirely at a sideways glance. Front and center, however, you'll notice all it has to offer: versatility, portability, comfort, good looks—open "islands" to gather, consort, and confer; in waiting rooms, lounges, office lobbies, and mixed-use spaces.



NORDGRÖNA PIXEL AND CONVEX SOUND-DAMPING REINDEER MOSS

Biophilia meets acoustical performance in this amazing, enduring, sustainably harvested lichen that's a natural air purifier and sound-dampener. Perhaps the proof in the pudding that all good things come from Northern Scandinavia, Pixel is a natural barometer of indoor air quality—the moss gets dry when humidity dips beneath desirable levels. A quick misting brings it back to life. Besides pure and lovely organic green, Nordgröna Pixel and Convex is available in 14 additional eye-popping colors.



KNOLL MUUTO

Muuto is a Scandinavian studio crafting contemporary furniture with a decidedly modern aesthetic. Granted its own dedicated space in Knoll's "hospitality at work" showroom, this "natural complement to the Knoll aesthetic" blends in seamlessly with the surrounding constellation of classic design. Saarinen, Bertoia, even Florence Knoll herself would doubtless approve.

NEO CON 2018



BARBICAN WEV COLLECTION

NeoCon Gold winner for decorative lighting, WEV is a colorful modular lighting concept that encourages user participation. The individual module—the “Icicle”—can be joined to others via a special connecting mechanism, enabling all manner of creative configurations. Equally intriguing, fully formed fixtures are available as well... “a myriad of shapes, sizes, and colours.”



SCANDINAVIAN SPACES

Winner of Best Small Showroom, this space is an homage to the great tradition of Scandinavian design and a testament to the dynamism and vitality of the region's young talent. A consortium of sorts that brings together nine different brands curated by Ghislaine Viñas, the space displays, in equal measure, slim seating in severe blacks and whites; bulbous side tables with a distinctly Star Wars aesthetic; jaunty pastel lounge chairs reminiscent of Gaetano Pesce; and velutinous, serpentine sofas astride matching ottomans dressed up in a patchwork of yellow.

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TRAVEL BY DESIGN — ✈️



PO RT UG AL

Portuguese architects bring a historical sense of craftsmanship, exploration and innovation to their work, and the results are magical. But the true form of the country's architecture and design, they say, is elevated by the people living amongst it.

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



The Pavilhão de Portugal was erected in 1997 in preparation for the World's Expo that took place in Lisbon during the summer of 1998. The arrival of 143 nations exhibiting at the fair brought unprecedented attention to the small nation, who responded excitedly through massive renovations to public transit and the commissioning of public works and art. The Pavilhão, an impressive structure of concrete and tile, welcomes visitors to the Parque de Nações. The pavilion was a collaboration between Siza Vieira and Souto de Moura, the nation's two formidable Pritzker winners.

Portugal, for centuries, was at the edge of the known universe. Its rocky coastline faced only a deep blue sea as far as the eye and the mind could reach. Rather than accept the confines of their small strip of land, the *Lusitanias* became innovators of exploration. First, they created the *Caravela*, one of the first ships to sail around the world, and then they said to goodbye to everything known to them.

Portugal led the charge in the Age of Discovery, sailing into darkness and the unknown. Responsible for much of the West's connection to the East (there's a reason the Portuguese and Japanese words for thank you, *obrigado* and *arigato*, are almost identical), this tiny country of just over 10 million has always been comfortable on the edge, and always ready to innovate.

This openness to discovery, innovation, and creation has given the world some of its top architects and most breathtaking designs. Álvaro Siza Vieira and Eduardo Souto de Moura have both won the highly esteemed Pritzker Prize for designs completed in their home country. Brothers Manuel and Francisco Aires Mateus have struck a chord in the architectural world with



"There shouldn't be too much information when you build. You should not see technical details, or composition of materials. You should not inform the place in any way. In this way, mono-materiality becomes crucial to the project." - Manuel Aires Mateus. The Centro de Convívio in Grândola serves as an excellent example of Aires Mateus' philosophy of design. An imposing building of white concrete, its hard angles seem anything but as they blend into geometric patterns. Inside, the community space is open on all sides, with hidden closets, kitchen, and bathrooms behind seamless white walls.





In what is a truly remarkable renovation, Spaceworkers converted a crumbling 16th century church into a modern museum. The team was inspired to create a space that would be given back to the community. Though the idea was simple, the process proved challenging. The church was stripped down to its original brick walls, and reinforcements were implemented throughout the building. The ceiling was refinshed and the integrity of the arched windows were restored. In the end, the museum's exhibition space mirrored the original form of the structure.

their uncomplicated and exquisite designs that come from their eponymous design studio. And newcomers Henrique Marques and Rui Dinis of Spaceworkers are making their mark in a country of refined lines, proving that a younger generation has taken note of that which makes Portugal unique.

In the last 10 years, the country has experienced an unexpected wave of tourism: Lisbon is routinely in the lists of top vacation travel destinations. What tourists are now realizing en masse is something that the Portuguese have kept quietly to themselves for centuries. Portugal is magical.

The westernmost nation of continental Europe, its size makes it easily consumable. You can drive from one end of the country to the other in less than six hours. Though the major cities of Lisbon and Porto are densely packed and highly cosmopolitan, the rest of the country ambles through life at an almost glacial pace—but one you'd never bemoan.

"A good architect works slowly," says powerhouse Siza Vieira, the 85-year old Pritzker winner whose works,

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The Portuguese word *saudade* has no direct translation in any other language in the world. "It's a feeling," any Portuguese person will tell you, "not a word." It can be described as the longing for something you never really had. It was first used by sailors, missing their home when all they had was ocean. "I began creating homes because I longed for the feeling of sitting at my grandmother's dinner table," says João Rodrigues, hotelier and founder of the Silent Living brand.



"Silent Living was born after years of reflection and conversation asking how could we create the right environment and conditions that would help people promote changes in their lives while staying in our houses. Changes like having more quality time with the family, to turn off from work for a while, or simply understand valuable things in their own lives that are usually taken for granted." - João Rodrigues

often described as "poetic modernism," span Europe, South America, and China. His hometown is the northern city of Porto, which has for centuries been the educational and cultural center of the country. There you can find some of his earliest works, like his 1958 Boa Novo Teahouse, a Michelin-starred restaurant, and newer pieces, like the Serralves Museum of Contemporary Art.

In 1998, the world's fair came to Portugal. It proved to be the perfect outlet for new works, and the nation invested heavily into the Parque das Nações, where the Pavilhão de Portugal was a collaboration between Siza Vieira and fellow Pritzker winner Eduardo Souto de Moura. The pavilion is massive in size and impressive in presence. Built of marble and stone, with brightly colored tiles reflecting the light of the Rio Tejo it sits alongside, it serves not only as a testament to Portugal's ability in craftsmanship and design but also as a meeting point and arts venue.

"The relation of a building to its function needs to be much less schematic and formal if you want to produce good architecture," said Siza Vieira.

"The form or the function doesn't matter. A well-designed space will be able to work for

any function," says Manuel Aires Mateus, who has been leading the firm Aires Mateus alongside his brother Francisco for 30 years. "Architecture reflects life. It's not about image or fashion, it's about quality of living. Architecture is art, but it is incomplete. It is life that completes this form of art."

Aires Mateus often looks to Portuguese history for inspiration. Ancient convents became schools, then hospitals, military barracks, and eventually museums and community spaces. Again, he believes the timelessness of the design is what matters. "Those spaces are interchangeable, always responding to the need of the people."

"Today we talk so much about sustainability, about energy and water and usage, but that is a problem that's already being solved. We know how to make energy efficient buildings. Great. But what about making a building

that stays? Not just something that can resist physically, but something that resists the way it is used. Something that can be occupied through changes. This is real sustainability."

"As architects, we must think in a larger way. We cannot think about a finite period of time, we must think in a way that is timeless. We must build to last beyond our conceptions of a space."

This timeless sustainability is perfectly exemplified in Spaceworkers' recent design in Museu Damiano de Góis in Alenquer. The museum, which focuses on de Góis, the Portuguese philosopher of the 16th century and his subsequent disappearance during the Spanish Inquisition, takes residence in an antiquated church. The municipality of Alenquer, a medieval city just 40 minutes north of Lisbon, awarded Rui Dinis and Henrique Marques the commission, which

"Architecture reflects life. It's not about image or fashion, it's about quality of living. Architecture is art, but it is incomplete. It is life that completes this form of art." - Siza Vieira



The Santa Clara 1728 is a boutique hotel in the heart of old Lisbon. While the date of the original building is unknown, a stone in the entranceway read "1728," which the owner has taken on as the space's founding date. Aires Mateus worked tirelessly to renovate the dilapidated home to its former glory, and today its beauty lies in the simplicity of stone staircases, arched hallways, and high ceilings with large windows that let in the light of the nearby Rio Tejo.



The Souto de Moura museum in Cascais, a beach town not far from Lisbon, was built to house the works of renowned Portuguese visual artist Paula Rego. Rego, who has lived and worked in Britain for decades, wanted the museum to represent the regional quality of her homeland. The bright color mimics the fertile soil and building's shape evokes the archetypes of towers, lighthouses, and chimneys that are replete in region.

was completed in 2017. Spaceworkers has made a significant mark in the 10 years since its founding, winning numerous awards from Architizer and Arch Daily.

Upon entering the museum, the understated project surprises all the senses with its beauty and flawlessness. Maintaining the form and integrity of the 16th century church, the renovation, from structure to final exhibition, mimics its vaulted ceilings and brick walls.

“We didn’t want our intervention to overcome the greatness of the interior space of what had once been a church. We wanted to create something that not only solved the exhibition program we were given, but at the same time contributed to enhance the interior space where we were intervening,” says Dinis. “We are always seeking the relation between form

and emotions. Our architecture develops under our culture and our heritage. The memory of a place is the opportunity.”

A high level of craftsmanship was essential when rebuilding the museum, and this is something that both Dinis and Aires Mateus agree is one of the biggest strengths in Portuguese architecture.

“Historically, we are a poor country. The character of our architecture comes from the need to be efficient— to use the minimum amount of energy and material to be conceived and built,” explains Aires Mateus. “We work in an artisanal way. We don’t use generic design techniques or systems, we use our hands. We can make anything through our handicraft, and this gives you that quality you find here. Maybe you see it, maybe you don’t—but you can feel it.” ■



MAKE THE TRIP

The best way to experience Portugal is by taking to the road. Rent a car and spend a week following the cliffs that line the Atlantic Ocean, winding through cork tree forests, and meandering through ancient marble cobblestoned streets of the villages. On the way, the craftsmanship and simple beauty of these architectural works will be just one more thing that takes your breath away.

AROUND LISBON:

Stay at the Santa Clara 1728 for absolute beauty in minimalism. This is a city full of secrets, tiny wonders, and hills — be ready to walk. Visit the Jerónimos Monastery, the Castelo São Jorge, and the Gulbenkian Museum.

Get lost -but absolutely do not miss:

- Dinner at A Cevicheria.
- Museo Damião de Góis
- Parque das Nações
- Casa das Histórias
- Time Out Market
- Museum of Art, Architecture, and Technology

AROUND PORTO:

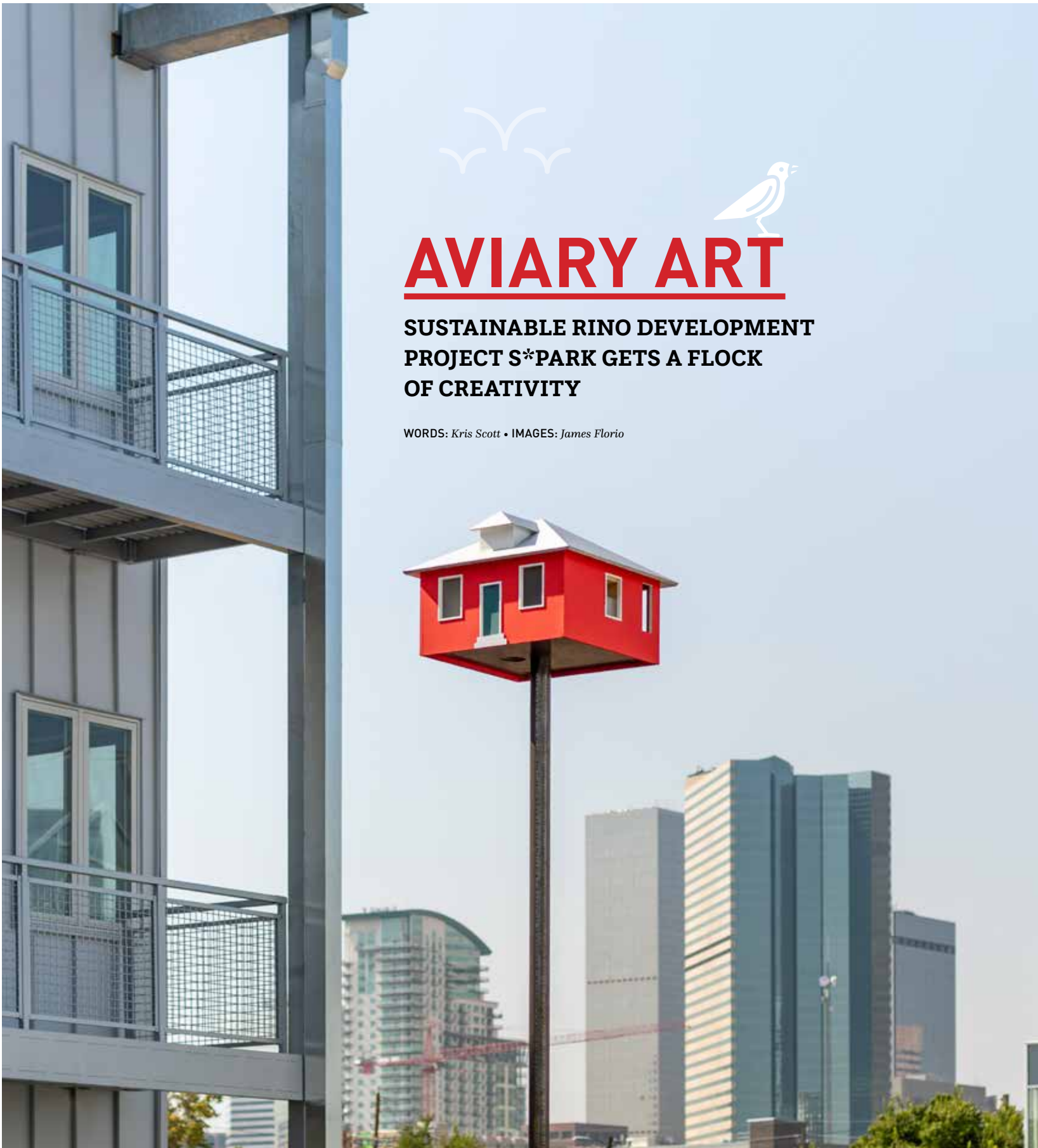
Stay in Vila Nova de Gaia, and explore the ancient neighborhoods on either side of the Rio Douro that flows into the Atlantic. Explore the cathedral and medieval roads, drink Port in underground cellars, and take your morning coffee by the river.

- University of Porto Faculty of Architecture
- Leça da Palmeira
- Serralves Museum of Contemporary Art

IN THE ALENTEJO:

Stay in one of Silent Living’s properties, and allow yourself to relax in a time in space that is truly otherworldly.

- Centro de Convívio de Grândola
- Cabanas no Rio
- Casa no Tempo



AVIARY ART

SUSTAINABLE RINO DEVELOPMENT PROJECT S*PARK GETS A FLOCK OF CREATIVITY

WORDS: Kris Scott • IMAGES: James Florio

WHEN Westfield developer Jonathan Alpert was putting together the budget for S*Park, a new multi-unit condo project in RiNo, he reserved some funds for an “art in the park” installation. When Mike Moore — S*Park’s lead architect — heard about Alpert’s idea, he wasn’t sure at first what they’d come up with, but he and his team landed upon a multi-faceted installation that would ultimately serve many purposes.

It also, coincidentally, had something in common with Moore’s company, Tres Birds. “When we’re looking at commissions, we start with no assumptions, so ‘art in the park,’ to us, could mean anything,” Moore says. “But we take a look at needs and inventive ways to fill those needs and ask ourselves: How do we accomplish as much as possible with just a couple moves?”

S*Park offers a highly sustainable lifestyle for its residents, including solar-powered energy systems, a vertical greenhouse and an urban soil farm. Moore and Alpert wanted whatever idea they landed upon to not just feel like outdoor art, but provide artificial lighting and introduce more color. They also wanted the installation to have a symbiotic relationship with S*Park’s community garden. Finally and perhaps most importantly, it was important to establish a connection with the surrounding Curtis Park neighborhood and its history.

The solution? A flock of birdhouses: eight traditional and five that are “exact replicas” of classic Curtis park homes built between the 1890s and 1940s. Before they did any work, Tres Birds researched, mostly through the Audubon Society, recommended proportions for the birdhouses — “things like hole size, ways of getting in and out, making a birdhouse that doesn’t absorb a lot of heat,” Moore says.



“IT’S REALLY COOL TO SEE THESE CLASSIC CURTIS PARK HOMES FLOATING IN THE AIR AMONGST ALL THIS NEW CONSTRUCTION — AND THEY HAVE A SYMBIOTIC RELATIONSHIP WITH THE GARDEN. THE HEALTH OF ANY ECOSYSTEM IS ABOUT DIVERSITY, AND THESE ENCOURAGE VARIOUS SPECIES OF BIRDS TO VISIT THE SITE.”

- Mike Moore, Tres Birds



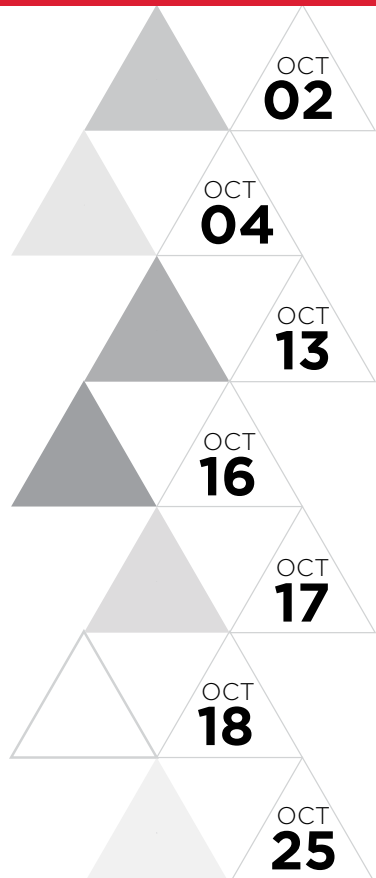
The eight traditional birdhouses are painted in rainbow colors and arranged in a circle at varying heights, each one ideal for a bird type common to the area, including house finch, house wren, mountain bluebirds, swallows, Northern flickers, black-caped chickadees, robins and bats (OK, technically not a bird). The replica birdhouses are much larger — about two-feet square, Moore says — and represent “classic Curtis Park typology homes” such as the four-square, Italianate and Queen Anne styles. They integrated LEDs into each of the five that serve as night lighting for S*Park’s park-like interior common space.

“It’s really cool to see these classic Curtis park homes floating in the air amongst all this new construction — and they have a symbiotic relationship with the garden. The health of any ecosystem is about diversity, and these encourage various species of birds to visit the site.”

Moore adds that he hopes the replica birdhouses encourage dialogue about changes in the neighborhood, and that they’re interpreted as “giving respect” to its history. “We all love the past, and we’d probably all love to live in one of those old brick houses,” he says. “The next best thing is honoring what’s been there, and what’s still there in the surrounding neighborhood.” ■

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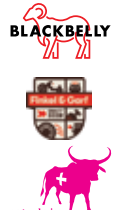
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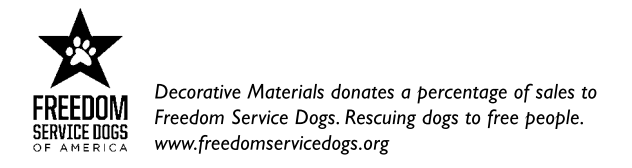
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