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MODERN IN DENVER

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INSIDE NJOY!

MESSAGE / MATERIAL / MATTER / TEXT / IDEAS - SUBSTANCE



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A new local furniture design company draws its inspiration from Colorado, and the results are refined, relatable and stunning in their simplicity. Find out more about Denver Modern and its plans for the future.

100
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Environmental designer and Boulder resident Derek Friday is at the pinnacle of his career. How did he get there? He eats, breathes and sleeps design.

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Internationally acclaimed design firm MacKay-Lyons Sweetapple Architects needed a new U.S. hub. They chose Denver. Find out what makes this firm successful and why the Mile High City was the right place for them.

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Software giant Xero chose Denver as the base of its new Americas operations, then teamed up with Stantec to build a stunning space that takes a full free-address work environment to the next level.

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This big city with the small-town feel in Manitoba is known for its isolation and frozen climate. And those defining factors breed a camaraderie and creativity that should put this Canadian destination on your bucket list.

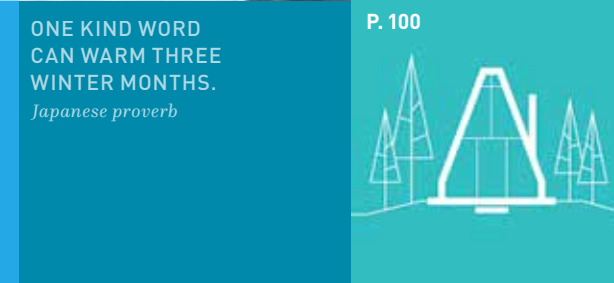
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These perpetual pieces, created by Italian designer Enzo Mari, prove that even something as innocuous as a calendar can be a conversation piece if enough thought and purpose feed the design.



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ONE KIND WORD CAN WARM THREE WINTER MONTHS.
Japanese proverb



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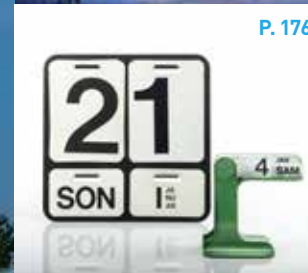
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Be Brrrrrilliant this winter!

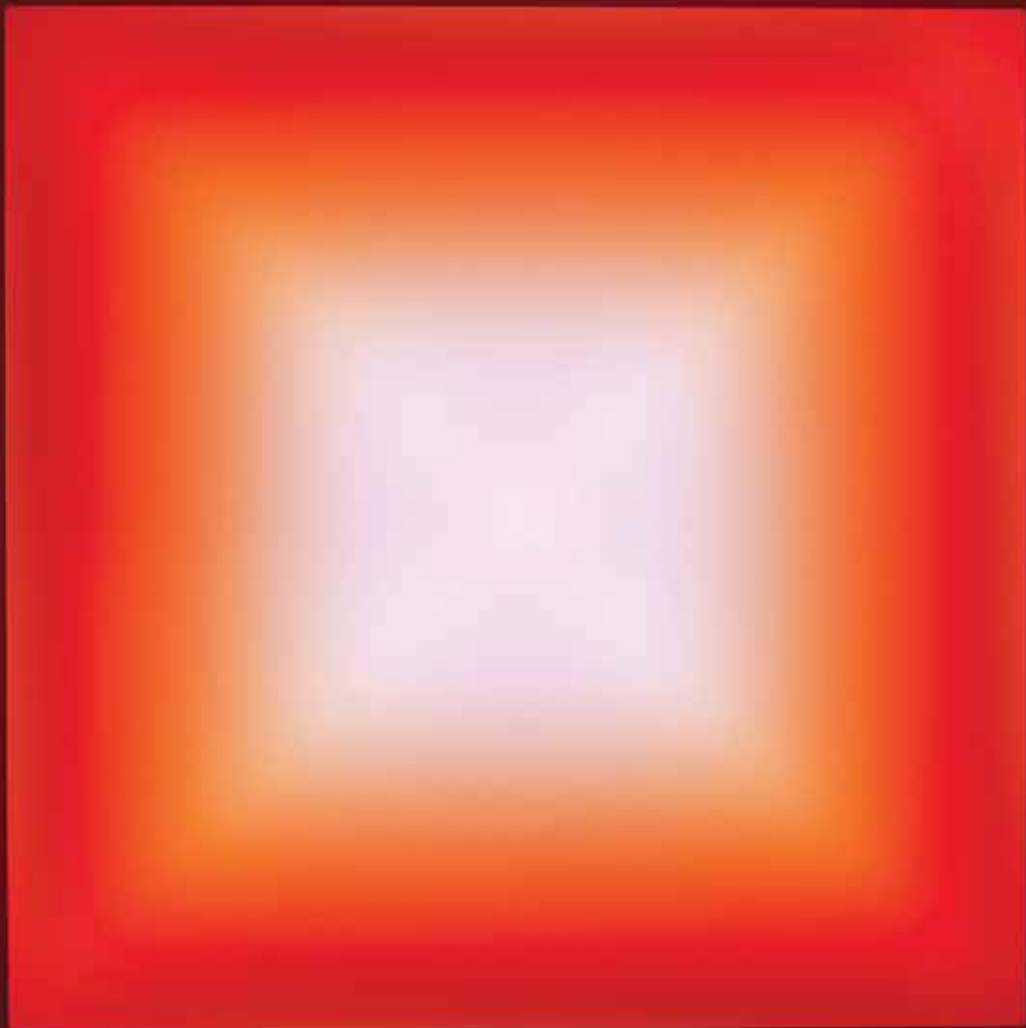


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Get to know your neighborhoods with Adrian:

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Mississippi & Cole, Lakewood

"Look at the Magnificent Panoramic View . . ." Nestled on the eastern flank of Green Mountain on the west side of Lakewood, Green Mountain Estates is a mixed-style neighborhood that features a little over 100 custom and semi-custom early '60s through mid-'70s modern homes scattered throughout. The house photographed to the left is the unique "Butterfly House" designed by architect Lory Ice. It was one of 13 houses featured in the 1962 Parade of Homes, the first Denver Parade of Homes to take place on a single street. Because the entire neighborhood is built on a high dramatic slope, many lots have some of the best views overlooking Denver, and many of the homes are designed to make the most of these magnificent panoramas.

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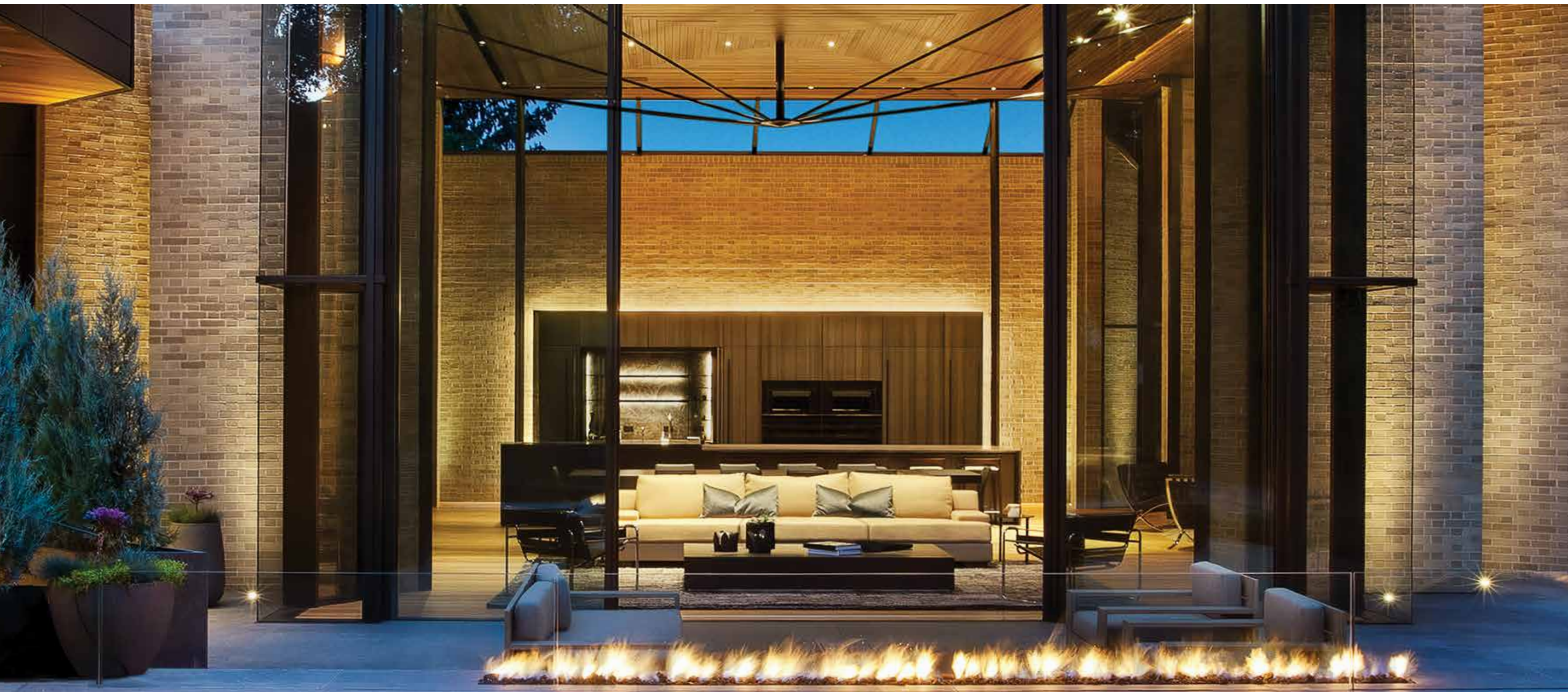


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ENCOURAGED.

After 35 different tours, talks, panels and a great closing party for Denver Design Week this past October, I was exhausted and encouraged. To have a front row seat to all of the passionate and talented people who participated and shared their wisdom and advice was inspiring, and a definitive sign that our creative community continues to grow and elevate. Attendance and engagement at all of the parties and events was terrific, and the sponsors were enthusiastic and incredibly supportive. This all bodes well for our state and the quality of design for our region. Top talent continues to relocate and come to Colorado and many of our leading creative businesses are doing more and more work that reaches far beyond our borders. These developments have repeatedly shown up in the stories we've told over the last few years, and particularly, in this, our winter 2018 issue.

CHOOSING COLORADO.

Xero is a New Zealand-based international tech company that recently relocated their North American headquarters to Denver and brought more than 160 people with them. With the help of Stantec, they have created an inspiring "free address" workspace that allows their employees to work anywhere they want. It is a dynamic and fun space designed to bring out the creativity of their whole team. We wanted to learn more about their move to Colorado and their vision for how their tagline — "Beautiful Business" — relates to these new headquarters. Our story starts on page 138.

Also coming to Colorado is award-winning architecture firm McKay- Lyons Sweetapple from Nova Scotia. We visited their new Denver studio to learn about their design approach, explore some of their work, and talk about why they decided Colorado would be a great place to expand their business. Read more on page 122.

IMPACTING THE WORLD.

Denver-based OZ Architecture was recently chosen to design a number of scientific research and support buildings about as far from Colorado as you can go: Antarctica's McMurdo Station. Designing in extreme environments creates extreme challenges that require unique solutions. We talked to OZ to find out more about the project and how they overcame the challenges and conditions that come with designing and building in ultra-frigid temperatures on the bottom of the world. That story starts on page 68.

THE COVERS



The V-Plan house in Aspen, designed by Studio B Architecture, is all about classic, familiar forms executed with modernist precision and restraint. Built to display the homeowners' art and sculpture collection to best effect inside and out, those involved in the process say it was the best design-build experience they've ever experienced, and one even called it "a symphony." Check out more of James Florio's gorgeous photos starting on page 72.

Environmental designer Derek Friday is many things: compulsively creative, successful, energetic, uber-athletic and, despite reaching the pinnacle of his career this year, occasionally full of self-doubt. Read more about this complicated Boulder resident, some of his favorite projects, and the major award he won this year, on page 100.

Derek Friday is a Boulder-based designer whose environmental design work reaches across the world. Derek has clients for his clever and clean award-winning designs throughout the U.S., Europe and beyond. Editor Kris Scott visited him in his compact workspace to discuss his holistic and expansive approach to creating impactful design. His profile starts on page 100.

COLORADO DESIGN.

Closer to home, we traveled to Aspen to visit a new home designed by Studio B Architects. The "V-Plan" house deftly blends iconic architectural typologies with a modernist approach, creating a simple yet sophisticated and original design. Read more about it on page 72.

The recently opened Source Hotel in RiNo is justifiably garnering a lot of attention for its innovative approach to what a hotel should and can be. From its cutting-edge restaurants and market hall to its landmark architecture, it is helping define RiNo as one of the country's top cultural destinations. We wanted to dig deeper, so we spoke with architect Stephen Dynia about his inventive approach to connecting the hotel's guests with the neighborhood and surrounding landscape through its views. Beyond raising the hotel above neighboring buildings, Dynia designed the rooms' interiors with a focus on their large windows, with an eye toward bringing the outdoors in. To successfully create this organic and natural connection to the exterior is much more complex than it appears — find out how it was done on page 146.

TRIP TO WINNIPEG.

For our winter "Travel By Design" feature, we suitably ventured north to Winnipeg, Canada. This city of around 700,000 has embraced its proximity to two rivers that, in the winter, provide not only a means of travel throughout the city but create a unique opportunity for design to flourish. The "Warming Huts" competition's participants create and construct unique and varied huts on the river's ice, adding a colorful and enthralling element to Winnipeg, and entries now come in from around the world. Read more about the huts and other stunning Winnipeg architecture on page 166.

Enjoy this issue and stay warm and happy this winter.

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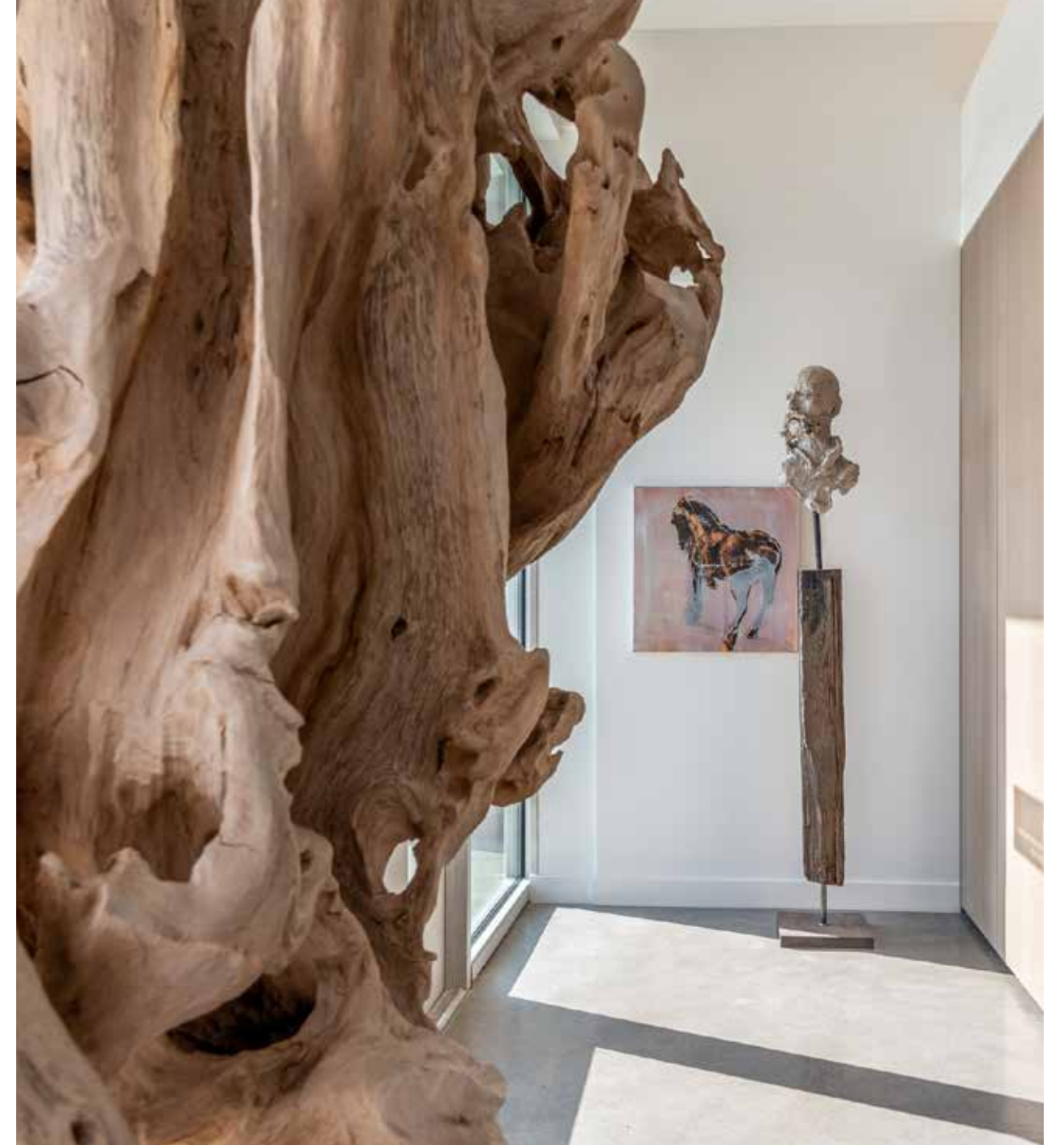
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YES, DO REACH OUT. *Now is a really good time.*

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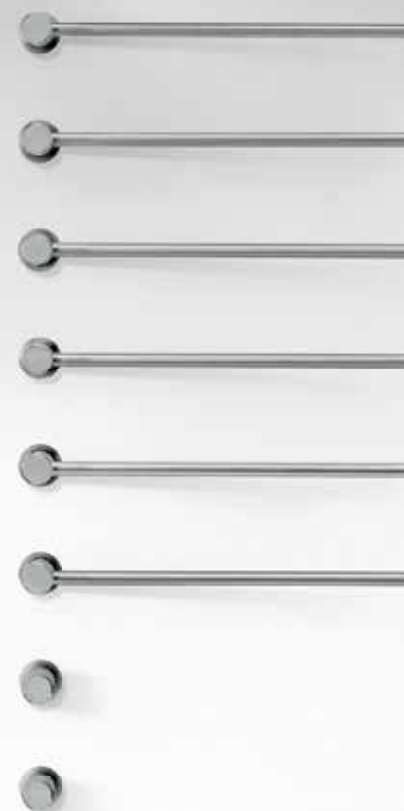
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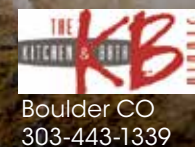
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2019

JAN

Members-only, private tour of the 'DIOR: From Paris to the World' exhibition at the Denver Art Museum

FEB

Women in Design's annual **VIP Celebration** Free for WiD members, discounted memberships available

MAR

Service-oriented **design charrette** hosted by the WiD Outreach Committee

APR

14th annual **8x8 Speaker Series**, a WiD signature event that blends design education and social engagement

MAY

Collaborative event with **Denver Does Design**

JUN

New member celebration, hosted by the Women in Design Membership committee

JUL

Summer First Tuesday Recess hosted by the Women in Design Events committee

AUG

Habitat for Humanity **Women's Build Week** coordinated by the WiD Outreach committee

SEP

Exclusive **cooking class** and networking event

OCT

Keystone annual speaker event
Mentoring event in conjunction with Denver Design Week

NOV

Advocacy First Tuesday Recess co-hosted by the Networking and Education committees

DEC

Donation Drive and Social Event hosted by the WiD Outreach Committee

THE SOURCE
hotel + market hall

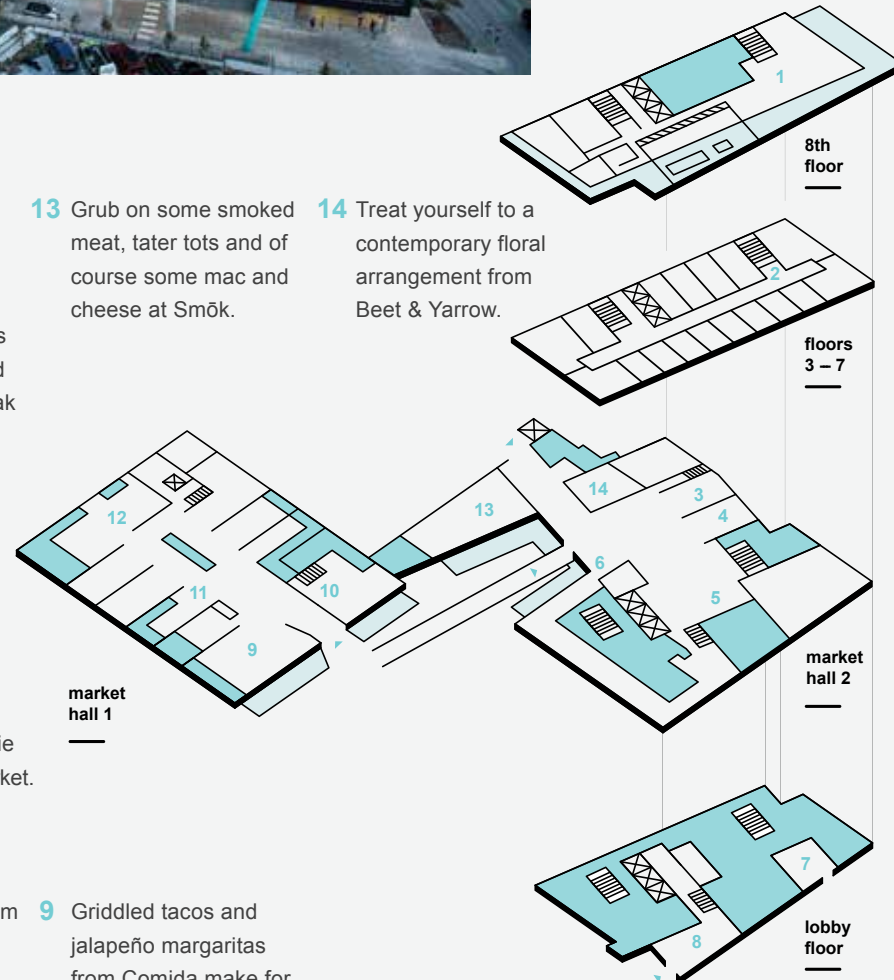


source hotel + market hall survival guide

Here's a quick guide on how to spend a weekend at the Source without leaving!
Caution: Smök's mac and cheese is highly addictive. You won't be sorry.

19

Months New Belgium's traditional sours spend maturing on French oak



In 2017, New Belgium sold more than 950,500 barrels of beer

12 Sample a sour beer from Crooked Stave Artisan Beer Project.

11 Indulge in a charcuterie board from Mondo Market.

10 Kale & apple salad from Acorn is a lunch must.

13 Grub on some smoked meat, tater tots and of course some mac and cheese at Smök.

8 Sip (or chug) a New Belgium beer when you check into your hotel room.

14 Treat yourself to a contemporary floral arrangement from Beet & Yarrow.

7 Let someone else do your hair and get a trim at BarberX.

6 Order every hummus dish at Safta and dig in. Finish it off with a shot of espresso.

1 Enjoy a brew with a view and dinner at The Woods rooftop bar and restaurant.

2 Slide into some slippers and stay in bed for a couple days in one of 100 design-forward rooms.

3 Check out Montreal-based art gallery Station 16s graffiti and street art influenced exhibitions.

4 Shop the inventive and unique retail experience at Eyes Open.

5 Learn more about New Belgium's first brewery in Denver with a self-guided, interactive tour.

20+

Independent brands featured at Eyes Open in market hall 2

900 pizzas are baked on Safta's wood-fired oven every day



Field Study

FURNITURE, TECH, ACCESSORIES, GEAR, SURPRISES

WORDS: Tamara Chuang & Kris Scott



Off the Scrap Heap

Brooklyn-based designer Daniel Moyer makes beautiful things out of wood. Usually, those things are furniture — tables, chairs, benches — or household items. In an effort to find a use for his leftover wood scraps, however, he created Scrap Wood Toys. It's "a nice way to salvage and purpose the trimmings that would normally end up in the woodshop dumpster," Moyer says. He affectionately refers to them as "superheroes of love," "little robot boys" and "those little guys" — and we agree, they are adorably whimsical. Each is unique and made in very small numbered editions, which they wear on their chests — right next to their big hearts.

+fduptoys.storenvy.com



Whole Earth

If the best design comes from nature, the Terra Hydro contributes to both sides of that equation. This handmade glass terrarium, designed by Japan's [10¹²] TERRA, perfectly displays a cactus all the way down to its wandering roots. But the terrarium goes beyond good looks. It's the balance of plant life, water and nutrients that will help the cactus stay healthier than being planted in dirt. This is hydroponics at its table-top finest.

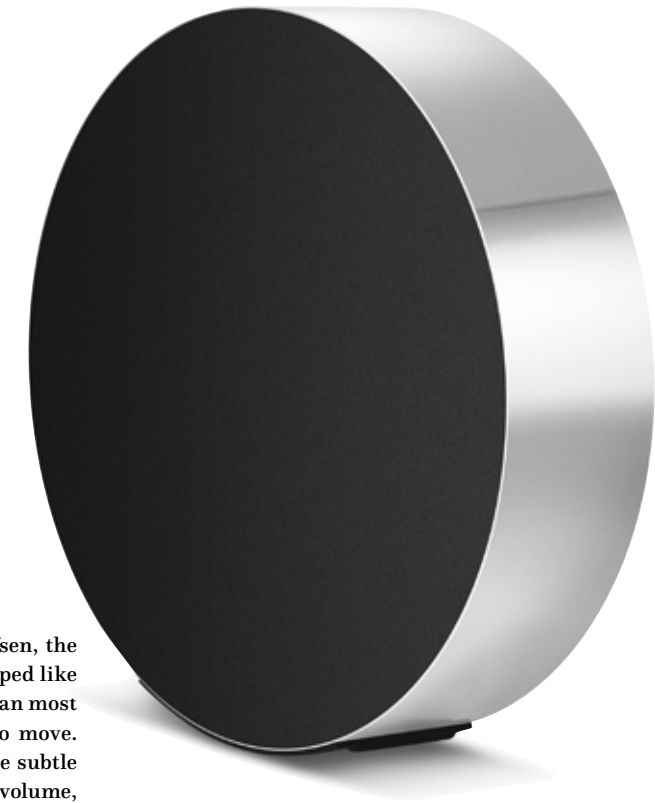
+1012.co



Cylindrical Sound

The latest high-design speaker from Bang & Olufsen, the Beosound Edge, is full of twists and turns. It's shaped like a small car wheel. And at 28 pounds, it's heavier than most tires. The reason for its roundness? It's meant to move. Not like a wheel on a car, but it's meant for a more subtle roll in indoor situations. Nudge it to adjust the volume, tap it to stop or skip tracks. The speaker will always roll back to its center, "perfectly balanced sound," says the company. Mount it on a wall or keep it on the ground, the two-sided speaker can fill a room, and offer its own form of entertainment.

+bang-olufsen.com



Game Play

Step away from the screen and get your hands on the latest mental challenge from Brooklyn studio Craighill. The Venn Puzzle, made up of three identical stainless steel pieces, looks like a cinch to slide together and create a perfect sphere. But not quite, say its creators who spent two years designing it. All the pieces must align simultaneously before it all clicks, centering on the Venn diagram. Nearly two pounds, Venn Puzzle doubles as a paperweight and joins the other Craighill mind teaser, the six-piece Jack Puzzle.

+craighill.co



Homespun Hardware

After years of relying on overseas manufacturers to get its design just right, System 76 decided it was time to build its computers at home in Denver. More than two years later, the Thelio is now available. Each piece adds thoughtful design, from the engineering chops that enabled flexibility for extra storage drives inside, to a streamlined extruded metal and real-wood case that attaches without a single screw. There's a nod to home, a mountain range etched into the side of its powder-coated case, and to the company's mission, an air vent carved in the shape of a solar system to represent the beginning of UNIX Epoch time. System 76 has long supported Linux so, to no surprise, its hardware follows the open-source mantra. That means you can download the design and build a Thelio yourself. But why, especially now that System 76 has got it under its control.

+system76.com



Joe To Go

Inside this large travel mug is more than just room for home-brewed coffee. It's an actual coffee maker promising the freshest coffee on the go. The gimmick is the mojoe (yes, the 'm' isn't capitalized) mug from the Mojoe Brewing Co. can heat water up to 195 degrees, the ideal brewing temperature for the perfect cup of coffee. Energy not included, but that's available through a regular wall plug, 12V car adaptor or a rechargeable battery. Cheers!

+mojoebrewing.com

Adrian Kinney
Denver's Mid-Century Modern Expert



Good design is

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What is mid-century modern design?

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Analog Meets Digital

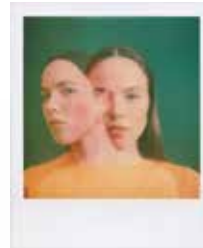
Mention Polaroid to people over a certain age, and you'll likely see their eyes flicker with nostalgia, a hand flinch with the desire to shake a print into existence, a face fill with the hope that no one blinks (Polaroid film was expensive, y'all). These days, when we're bombarded with innovative new products all the time, we might not get as excited about something like an instant camera as we used to, but a new product from Polaroid, the OneStep+ i-Type Camera, should have multi-generational appeal.

The new camera is styled much like Polaroids from the 1970s — right down to the banded spectrum of color that was brilliant branding before branding

was a thing, and simple functionality (translation: not too many buttons). Plus, you'll still need to buy film. Its 21st century features, however, include a battery that can be recharged and a secondary portrait lens, easily accessible via a toggle switch, that lets you get as close as 12 inches from your subject's face.

The real beauty of this new Polaroid, though, comes with its app, accessible via Bluetooth. Once connected, six features include a remote trigger, self-timer, double exposures, light painting, noise trigger and manual mode. You can also access in-app tips and tricks, inspirational videos, access to the Polaroid Originals store and an intuitive Polaroid photo scanner so you can, of course, share your shots on Instagram.

+polaroid.com



Clean Slate

When you combine traditional media with new tech, you come up with something like the Mini Wipebook Scan. This tool — perfect for notetakers, list makers and dedicated doodlers — combines what looks like a regular 20-page notebook with the concept of a whiteboard. Write or sketch what you need to, and wipe away when done. The beauty lies in the in-between: The Wipebook can be used with a scan app that saves your pages and uploads them to your favorite cloud service. And then ... boom! Blank canvas.

+wipebook.com



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Forever Foliage

Are you missing the green leaves of summer as the winter solstice approaches? Danish design firms Moebe, Paper Collective and Norm Architects have developed a series of botanic prints that just might get you through to spring. The Floating Leaves collection uses a special printing technique on transparent film to make that which is normally ephemeral into something that is both lovely and long-term. Available in a number of iterations, the prints come unframed in four different sizes.

+ shop.moebe.dk



Mirror Mirror

This geometric folding mirror is designed to fit around a corner and provide glimpses into spaces that don't have a direct sight line. While we can think of a few practical uses for its design — like seeing that annoying coworker headed your way and immediately jumping on a pretend phone call — what we really love about the HEX Corner Mirror is the way it redefines the classic mirror with a hexagonal shape and offers a dynamic, unexpected visual dimension to any space. Available in copper and classic silver.

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ICONIC CHAIR: SPOTLIGHT



GENERATION & REGENERATION

WORDS:
Alicia Rodriguez

THE EGG CHAIR THEN & NOW

The iconic Egg Chair. It's ubiquity is indisputable. It has appeared in major studio films — the Beatles' film "Help!," "A Space Odyssey," "Zoolander" and "Austin Powers" — on TV (remember "Ugly Betty?"), major airports (San Francisco) and even, for a time, in McDonald's restaurants in New York, London and other international cities. It's not tough to see why. With its organic shape, it is probably the most sinuous and sculptural of all mid-century lounge chairs, which makes it simultaneously striking and comfortable.

The Egg Chair was created by Danish architect and designer Arne Jacobsen. Ovate and enveloping, the Egg Chair cradles users in perfectly proportioned privacy. It's also beautiful from all angles, which makes it ideal for open, public spaces.

So it makes sense that Jacobsen conceived the chair specifically for the SAS Royal Hotel, which opened in 1960. At the time it was the first skyscraper in Copenhagen and the tallest

building in Denmark. Jacobsen designed everything for the hotel, from its exterior architecture to its interior details — down to the faucets and flatware — and the Egg Chair was displayed alongside other famous pieces, such as the Swan and Drop chairs, to create a landscape of fabulous forms.

The hotel, now the Radisson Collection Hotel, has been remodeled. Many people now refer to it as Jacobsen's lost Gesamtkunstwerk, a total work of art synthesizing many art forms. Thankfully, a single room — #606 — retains the original design. You can still book it and enjoy authentic mid-century style, complete with a blue Egg Chair.

The 60th Anniversary Egg Chair and Footstool, a reworking of the original design produced by Fritz Hansen, is most decidedly a millennial reinterpretation. The serial-numbered, limited-edition anniversary version is upholstered in full-grain leather from Alpine cattle grazed across Switzerland, Germany, Austria,



Liechtenstein and Italy. Hides are vegetable tanned in the most eco-friendly method, then treated with transparent aniline dye. It is called Pure leather because its top layer has been left intact, leaving traces of the animal's life such as insect bites.

If bucolic images of European meadows don't grasp your attention, the 60th Anniversary Egg Chair gets luxurious legs, too. The base is plated in 23-karat gold, "a finish that ups the ante considerably," explains DWR. Nevertheless, the anniversary Egg is produced exactly as its predecessor, carrying the same 3316 model number, so purists can relax.

Any version of the Egg Chair displays Jacobsen's wondrous attention to detail. The rounded bean-shaped seat atop the sleek metal four-star base creates a lovely juxtaposition of substance and lightness. Of course, Egg Chair is seductive: Its very name evokes generation and creation.

ARNE JACOBSEN— PERFECTIONIST AND MODERNIST



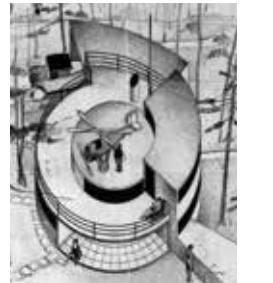
One of the great Danes of architectural Functionalism, Arne Jacobsen liked to control all aspects of his projects. Because he designed spaces in their entirety, Jacobsen created the furniture and accessories that would inhabit his buildings. In this way, he eventually became famous as a "designer" — even though he hated the term.

After graduating from the Royal Danish Academy of Fine Arts in 1927, Jacobsen launched his career by creating a "House of the

Future." The circular house, complete with helipad and boathouse, featured windows that rolled down like car windows, a conveyor tube for mail, and a kitchen stocked with ready-made meals. It may sound like something from *The Jetsons*, but the house was built full scale at The Building and Housing Exhibition of the Academic Architects' Association in Copenhagen.



Not long after, Jacobsen won a competition to envision a seaside resort, designing everything from cabins and lifeguard stations (which look like capsules on stilts)



to tickets and employee uniforms. But just as his career was taking off, Jacobsen was forced to flee Denmark in 1943 in order to escape the Nazi deportation of Jewish Danes. For two years he lived in neighboring Sweden. Thankfully, after the war Jacobsen was able to return to his work quickly and successfully with the erection of Rødovre Town Hall, located five miles outside Copenhagen, which was built between 1952 and 1956. The building showcased mixed materials — sandstone, glass, stainless steel, painted metal — and featured a central staircase suspended from orange-red steel rods. The staircase continues to be much admired by architecture aficionados.

In 1960, King Frederick IX and Queen Ingrid opened the Royal Hotel, which was commissioned by the airline Scandinavian Airlines System (SAS), a skyscraper with a notable modernist design that nonetheless achieved fame for its interior, thanks in large part to its shapely chairs, including the Egg.

His obsession with details led Jacobsen to establish lifelong collaborations with furniture manufacturer Fritz Hansen and lighting company Louis Poulsen, both forces of Danish design. Unfortunately, more than a few of Jacobsen's chairs and lamps — the Ant Chair and AJ Lamp, for example — cemented his undying reputation as a "designer," a fact that may have the noted architect turning in his grave. ■

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Sans Forgetica

SANS FORGETICA BREAKS THE RULES OF TYPOGRAPHY — BY DESIGN — TO HELP THOSE WITH POOR MEMORY RETENTION.

WORDS: Kris Scott

If you looked at font Sans Forgetica without knowing its story or purpose, you might hate it. It slants unnaturally to the left, and there are gaps in each letterform. In the typographical world, where emphasis often is placed on readability or legibility, Sans Forgetica would be a fail.

The font, however — designed by RMIT University's Behavioural Business Lab and School of Design — isn't designed for either of those things. As you might have guessed from its name, the font is designed to aid in memory retention of study notes or other things you might want to better recall after reading them. Developed by a multidisciplinary team

of designers and behavioral scientists, the principle behind the new font is something called "desirable difficulty." The font is trickier for your brain to process, so it works harder to engage in deeper cognitive processing, and this, in turn, translates to better memory retention.

Sans Forgetica had some competition in the earlier stages of research, as its developers created two other unusual typefaces using the same basic principles, and then tested the font trio on a few hundred students in online and lab experiments. The studies showed that Sans Forgetica helped students retain information better.



"It broke just enough design principles without becoming too illegible and aided memory retention," according to a university news release.

Sans Forgetica's muscle memory magic is in the two key design elements — the gaps and backslanting — "that question the gestalt understanding of type," says RMIT School of Design lecturer and longtime typographer Stephen Banham in a video released about the project. "For me, Sans Forgetica is far more than just the look of the typeface; it's quite a rare fusion of research from different

fields to create a very purposeful and unique typeface."

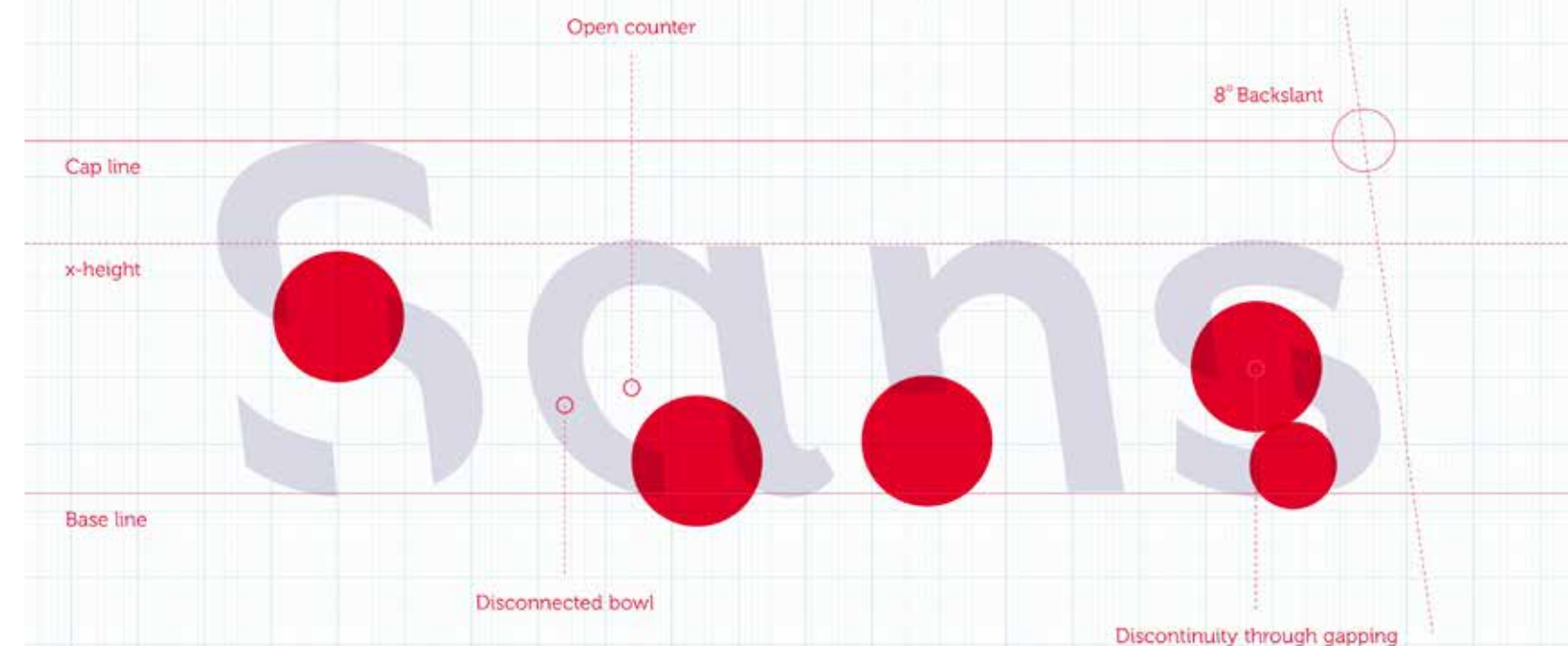
But just like with fonts such as Helvetica or Times New Roman, if used too often your brain will become used to its idiosyncrasies and won't be as challenged anymore. So use it sparingly to study key objectives rather than large chunks of type.

Sans Forgetica is breaking new ground in font design. "We believe this is the first time that specific principles of design theory have been combined

with specific principles of psychology theory in order to create a font," says Behavioural Business Lab and behavioral economist, Dr. Jo Peryman.

So, though it be odd, don't hate on memory-saving Sans Forgetica. Save that negativity for Comic Sans. ■

+ Download Sans Forgetica for free at sansforgetica.rmit.edu.au.



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ORIENT EXPRESSION

A new, Italian wallpaper collection blends ancient and modern Japan to luxurious effect.

WORDS: Kris Scott



Italian wallpaper company WallPepper has released Levante, a collection featuring more than 25 designs that depict ancient Japanese culture and symbolism as well as scenes from the Hersei age of modern Japan. Despite the sweep of represented eras, all the prints look as though they fit comfortably into and complement modernist aesthetics.

Many of the Levante prints have a graphic, modernist leaning, while others are decidedly more traditional. Some illustrate tableaus that honor a number of traditional Japanese cultural symbols — think geisha, cherry blossoms, fans, carp, lotus flowers and bamboo — as well as the country's ancient craftsmanship with motifs of, ukiyo-e, xylography and kokeshi. Also represented are gorgeous landscapes of secret gardens and rising rock formations cloaked in mist.

WallPepper touts the eco-friendliness of its products. They are made of textile fibers and cellulose, are PVC-free, odorless, breathable and hypoallergenic, and printed with ecological and UV-resistant inks. Perhaps as important, however, for those who are meticulous with their interiors, is that each WallPepper order is tailor-made on demand, with its subjects and scenes adapted to the project surface — a process that can be aided by the company's digital simulation setting service. Once produced, the wallpaper is shipped in closed, numbered rolls with installation instructions that the company claims anyone can follow.

Levante is often translated as “rising,” and this collection, with its refined expression, attention to detail and rich color palette, would certainly elevate any setting into which it was installed. ■

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SEEING RED

WITH A SECOND BOOK IN ITS SERIES, A NEW RELEASE FROM PHAIDON EXAMINES SOME OF THE WORLD'S LEADING ARCHITECTS' USE OF THE COLOR RED.

WORDS: Kris Scott

German artist Josef Albers once wrote, "If one says 'red,' and there are 50 people listening, it can be expected that there will be 50 reds in their minds. And one can be sure that all these reds will be very different." No doubt true — and also perfectly illustrated in a new book from Phaidon, *Red: Architecture in Monochrome*, a 224-page homage to the color that represents love, passion, ferocity, energy, power and more, and how the hue has been represented by the global architectural world throughout history (works featured range from the year 711 through 2017).

The book is actually the second in a series — a year ago, Phaidon released *Black: Architecture in Monochrome* — and like the first, Red combines informative text with incredible photos to take a closer look at 150 buildings from some of the world's and history's most prominent architects. Art historian Stella Paul again opens this second book with a retrospective investigation of the

featured color and examines its cultural and spiritual significance, and how red came to be used in art, fashion, politics and beyond, going all the way back to the prehistoric era, when humans discovered they could use iron oxide deposits in cave paintings.

The buildings and installations featured in this book show just how far red has come since then, and how many different ways it can be interpreted and utilized in residential developments, schools, museum, cultural institutions and more. The 156 photographs convey how it's used as either a dominant color or in ingenious, artful details, and quotes from writers, poets and artists touch on our emotional connection to the color.

Phaidon hasn't said whether it will continue to publish more *Architecture in Monochrome* books, but perhaps it'll next investigate white? Or blue? Whatever it is, based on the first two books in the series, we'll be looking forward to it. ■



Ronan & Erwan Bouroullec: Works

Anniina Koivu, Phaidon

In the 1990s, brothers Ronan and Erwan Bouroullec lit up the design world with their first joint projects. They haven't slowed down since, putting their creative stamp on everything from furniture to tableware, rugs, textiles, ceramics, art objects, urban projects and more. This new release delves deeper into that catalogue of work, exploring it by theme and through their collaborations with leading brands such as Alessi, Vitra and Flos. With 304 pages of exquisite photographs, interviews with collaborators and a catalogue documenting the Bouroullecs' career, this is the most comprehensive and authoritative title on the prolific design duo to date.



A Few Minutes of Design: 52 Activities to Spark Your Creativity

Emily Campbell, Princeton Architectural Press

Suffering from creative block? Love design challenges and prompts? This vibrant card deck offers exercises and activities — one for each week of the year — to get those creative juices flowing again. Each activity requires the user to delve deep and think critically about the innumerable decisions that fuel good design. How to join this part to that? How to establish a pattern or continue a series? How do you say something without words? Meant for practicing designers or creatives in any field, this is also perfect for anyone who enjoys a creative challenge.



Mid-Century Modern: Icons of Design

Frances Ambler & Here Design, Thames & Hudson

Each two-page section of this little book, an extension of the previously released *Mid-Century Modern Complete*, contains a colorful illustration and succinct summary of an iconic mid-century modern design. Subjects, arranged chronologically, include the Porsche 365 Speedster, Arne Jacobsen's famous Egg chair, George Nelson clocks, Poul Henningsen lamps and Dieter Rams' 606 Universal Shelving. There are, in total, 90 designs from more than 60 designers and design partners. The book also includes a models, materials and designers index that makes it easy to find what you're looking for. A perfect gift for the mid-century modern enthusiast in your life.





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(VERY) COLD COMFORT

Denver's OZ Architecture redesigns frigid Antarctica's busiest hub to improve efficiency and quality of life and facilitate 'more and better science.'

WORDS: Kris Scott

Picture this. You live on a tiny, frozen world — a small-town equivalent where the average temperature is 18° below zero. You have an errand to run or a meal to catch, but it requires you to go outside and trudge, in the desperate cold, to any one of around 100 spread-out buildings. If a storm is raging, your errand becomes downright dangerous.

And then you have to turn around and head back.

Such was one of the scenarios contemplated by a 2012 U.S. Antarctic Program report recommending that the continent's McMurdo Station be overhauled for better efficiency. Established as a research facility in 1956, McMurdo has grown to 105 buildings in the six decades since, but that expansion — with no master plan behind it — has been muddled at best. And it looks like it.





THIS PAGE: OZ is consolidating the McMurdo's 100-plus structures, top, into 15 main buildings, some connected by walkways, and hopes to improve collaboration and quality of life among its residents by including elements such as a large lecture hall and open office spaces.

OPPOSITE: The new McMurdo Station will include features such as a communal dining room, laboratories, a coffeehouse, post office, gym, barbershop, store, lounges and power and water plants. OZ specifically designed expansive spaces where residents can collaborate while enjoying stunning views of the vast landscape. These spaces also take advantage of the abundant natural light, reducing the need for electrical lighting systems and generated power.



Top photo: Peter Somers, National Science Foundation



“OUR DESIGN OF MCMURDO STATION HAS EXTENDED OZ ARCHITECTURE’S LEADERSHIP BY OUR CREATING IMPACTFUL, LASTING AND SUSTAINABLE COMMUNITIES. WHILE WE CURRENTLY DO SO IN CITIES AND RESORTS IN THE U.S., THE CARIBBEAN, ASIA AND AFRICA, OUR MCMURDO PROJECT AFFORDS A CHANCE TO LEARN FROM WORKING IN AN EXTREME ENVIRONMENT AND IN APPLYING PRACTICES THAT BENEFIT OUR LOCAL COMMUNITIES.”

—RICK PETERSEN, FAIA, OZ ARCHITECTURE

That will all change soon, and Denver’s OZ Architecture is behind the station’s new design. Chosen from a handful of firms by Lockheed Martin, which provides staff and other logistical support to the National Science Foundation (NSF), OZ principal Rick Petersen says his firm won the project because of its experience “working in environmentally sensitive areas, with federal agencies, and because of the breadth of experience that our office has in terms of being able to design what the station needs,” including housing, workplace, dining, laboratories and more.

Petersen first visited McMurdo in 2012 and has made two trips since. He and his colleagues wanted to understand what NSF scientists needed to do their jobs better, and how a new station could improve quality of life for the station’s many support personnel.

The NSF tasked OZ with three main programming objectives: improve logistical efficiency, energy efficiency and the quality of life for McMurdo’s fluid population of around 250 to 850 people, depending on the month.

OZ’s master plan consolidates the 105 structures into just 15 buildings, and addresses all three objectivesIt

introduces logistical efficiency by bringing departments like warehousing and fabrication directly adjacent to each other, and energy efficiency is improved with details such as heavily insulated walls, Smart Grid technology, expanded solar and wind energy sources and triple-glazed, low e-coated windows.

It also improves wellness from both “an emotional and physical perspective,” Petersen says, with features such as single-occupancy rooms — there are currently two to four in a room — and color-changing LED lighting to help the program’s winter residents maintain circadian rhythms. While a bike share program and cross-country ski trails let residents get outside and be active, most destinations can also be reached without venturing outside in extreme weather. Campus pathways were also designed with “quirks and kinks” to improve the collaborative environment, Petersen says, allowing scientists and support personnel of different disciplines to “casually bump into and get to know each other.

For the volumes’ exterior, OZ did “a ton of research,” Petersen says — “things like wind tunnel testing to help shape buildings so that there are no big deposits of snow that you have to pay someone

to shovel.” And while they let the basic functionality of the site help determine its design and shape, he says, it was also important “to have the campus look like it belonged in this special place, that it reflect its surroundings.” The building forms, he adds, “echo those shapes you see of ice shelves in the ocean, and the colors we’re using reflect the natural environment” of ice and volcanic rock.

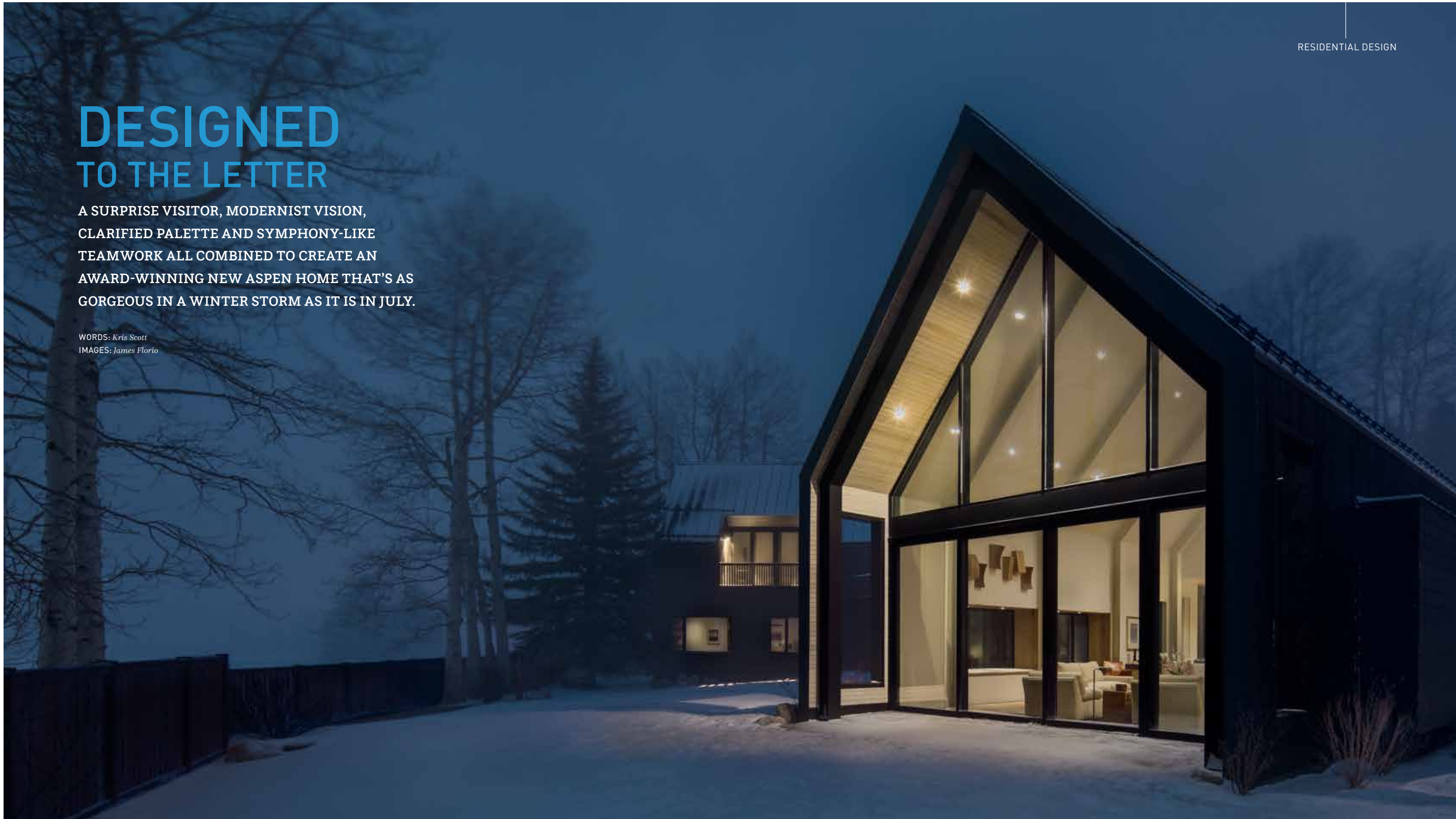
The new station will be built in phases that will take about six years, Petersen says. Most of the new campus will be prefabricated off-site to allow for minimal construction time in McMurdo’s extreme climate while also being more cost-effective. Station residents’ feedback has been overwhelmingly positive, he adds.

“There’s real excitement and support for having this place operate better, look better and reflect the importance and investment of the science that is done there,” he says. “That’s how you can advance science — by creating better efficiency and more community.” ■

DESIGNED TO THE LETTER

A SURPRISE VISITOR, MODERNIST VISION,
CLARIFIED PALETTE AND SYMPHONY-LIKE
TEAMWORK ALL COMBINED TO CREATE AN
AWARD-WINNING NEW ASPEN HOME THAT'S AS
GORGEOUS IN A WINTER STORM AS IT IS IN JULY.

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



The house started with a random knock. An Aspen couple opened their door to find a stranger with an unexpected request — he wanted to buy their property, and he made them an offer they couldn't refuse. That event would send them on an unplanned but ultimately rewarding journey to the new, beautifully contrasted, modernist head-turner of a home you see here.

The deal made with the stranger required that their own new home be built on an accelerated timeline — no easy feat considering that Aspen's building permit approval process usually takes at least six months. Given that, the project's first serendipitous strike was that the couple already knew who they'd tap to design their new home.

Enter Scott Lindenau, design principal of Boulder- and Aspen-based Studio B Architects. Lindenau had met the couple in the mid-80s and been friends with them since. According to the homeowners, "there was no other choice — we knew his personality, how well we get along with him, and his reputation for quality work was of course an important factor. We just went straight to him."

An Aspen Golf Course-adjacent lot was soon purchased, and Lindenau and his team, which included Studio B project architect Ashley Clark, quickly got to work, providing the clients with a handful of new-build concepts. Most of them were in the bold, flat-roofed modernist style the firm is known for, but none of those stood out for the homeowners. One that was different, with a sharply pitched set of gable roofs covering two distinct volumes, and that appealed to them. Lindenau had suspected that it would — it gave the couple, who had spent much of the past 40 years in Aspen, "a comfortable language and a familiar vision," he says.

In what would come to be the norm for the project's momentum, the homeowners quickly decided on that one, and the concept came to be known as the V-Plan. The diagram was shaped like the letter, Lindenau notes, because "the lot is kind of wedge-shaped. We decided to split the program between the public and private wings" — the aforementioned two separated volumes — "and splayed that to the edges of the property setback to maximize the courtyard space between the two volumes." That plan would in turn allow "a big focus on outdoor living" for the couple, who love to garden. "That drove much of design," Lindenau adds, "to have all the spaces looking down into a courtyard while also privatizing it from the neighbors."

Another V-Plan design perk was that it would allow the couple, both in their 80s, to live comfortably on one floor, a "major requirement" for them. To that end, one of the gabled-roofed volumes houses the kitchen, dining and living areas, while the other, slightly higher two-level volume includes the couple's master suite and offices on the ground floor, and two bedrooms, two baths and a rec room upstairs. A third volume connecting the two includes a family room and another small bedroom — all in all enough space to accommodate the frequent family gatherings that the homeowners host. →78

V-Plan's flat-roofed entrance is flanked by two sharply pitched gabled volumes, one containing the main living and dining areas and the other bedrooms and offices. Inside the front door is a family room where the homeowners come together with their children and grandchildren. Pieces from their sculpture collection were also used to further enhance the home's exterior.





While the house's exterior is a deep charcoal hue, the inside, with a huge expanse of windows and a simple material and color palette, was designed to be a gorgeous expression of contrast. **AT TOP LEFT AND OPPOSITE:** One of the home's two gable-roofed volumes houses the living and dining rooms and kitchen. Window seating framed in white oak allows for relaxing and reading on cold, snowy nights.

LEFT: A hall leads from the kitchen to V-Plan's middle section, which includes a small bedroom and family room. Here, more large windows provide views — for the dog and others — of the home's enclosed center yard and the adjacent Aspen golf course.



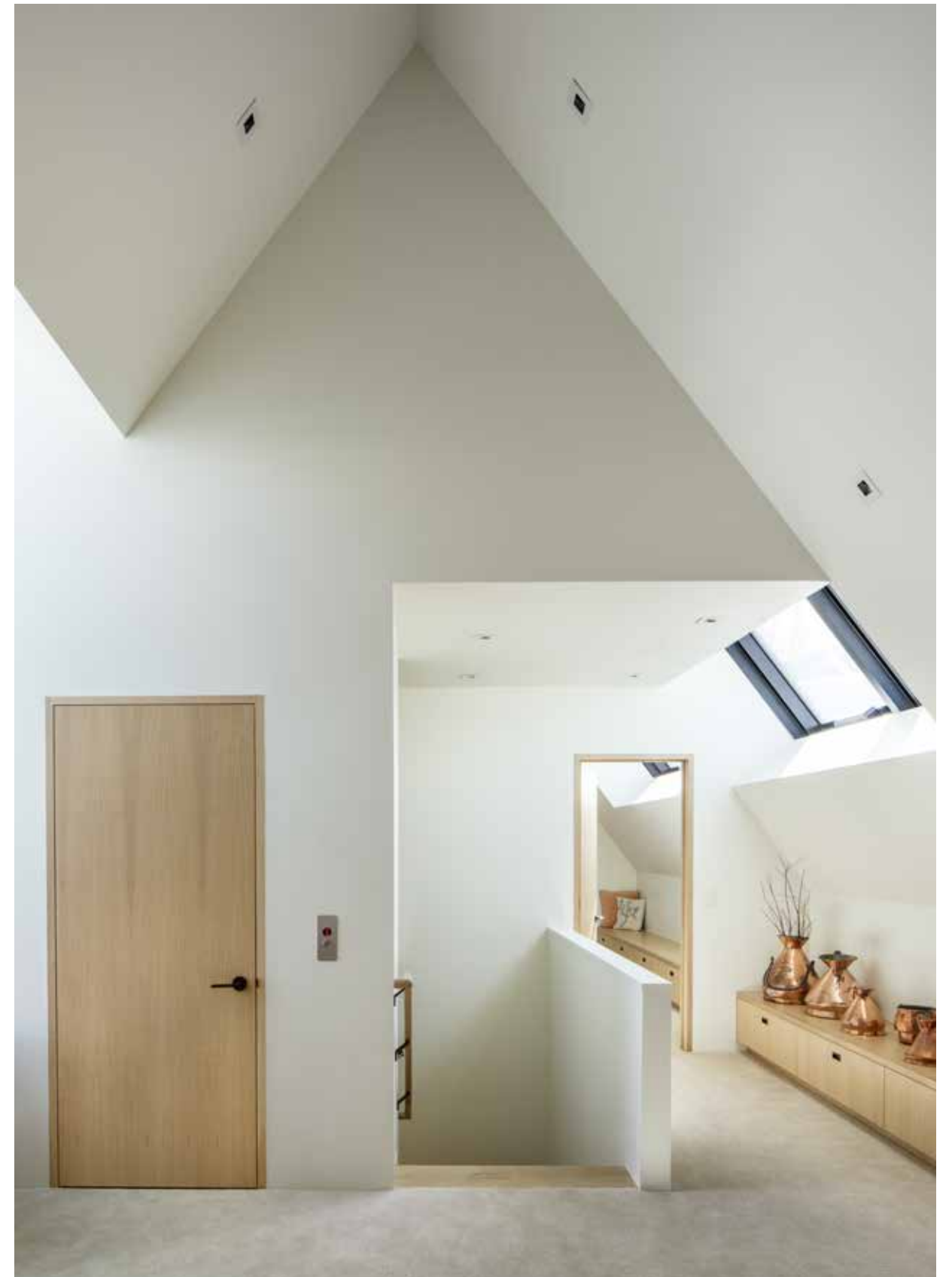
The “light and airy” inner sanctum the homeowners requested — one that could display their art collection to great effect — helped drive the home’s interior material palette, which consists of mostly large expanses of windows, white plaster, white oak floors and raised-grain white oak cabinetry and trim. “Those simple materials,” Lindenau says, “just keep it bright and airy. We really wanted the architecture to serve as a backdrop for their collective memories, and to capture light so that the experience in the floor plan would have great engagement with the yard.” The raised grain wood details mirror the colorful, textural qualities of the furniture and other pieces the homeowners have collected on their travels. “If you touch the white oak,” Lindenau notes, “there is a little bit of roughness. We wanted the wood grain to really read as something tactile, something you could feel.”

The home’s exterior is an entirely different story, though in its execution it mirrors the monochromatic palette and material simplicity of the interior. After the homeowners chose the gabled-roof form, Studio B wanted to “play with its modernity,” Lindenau says. To do that, they “distilled it down to very simple, clean volumes,” electing to use a black exterior that serves as somewhat of a “cloak,” he adds. “This sheds the typical exterior palette and strips it from normal perception, offering a counterpoint to the light interior.” To give the home’s exterior the same subtle, tactile and textural qualities of the interior, the raised-grain wood was black-stained in several applications and a no-sheen metal cladding used for the roof. Because the latter doesn’t reflect light, Lindenau notes, “you can really see the wood’s richness and beautiful patina as light changes throughout the year and throughout the day.” ➔83



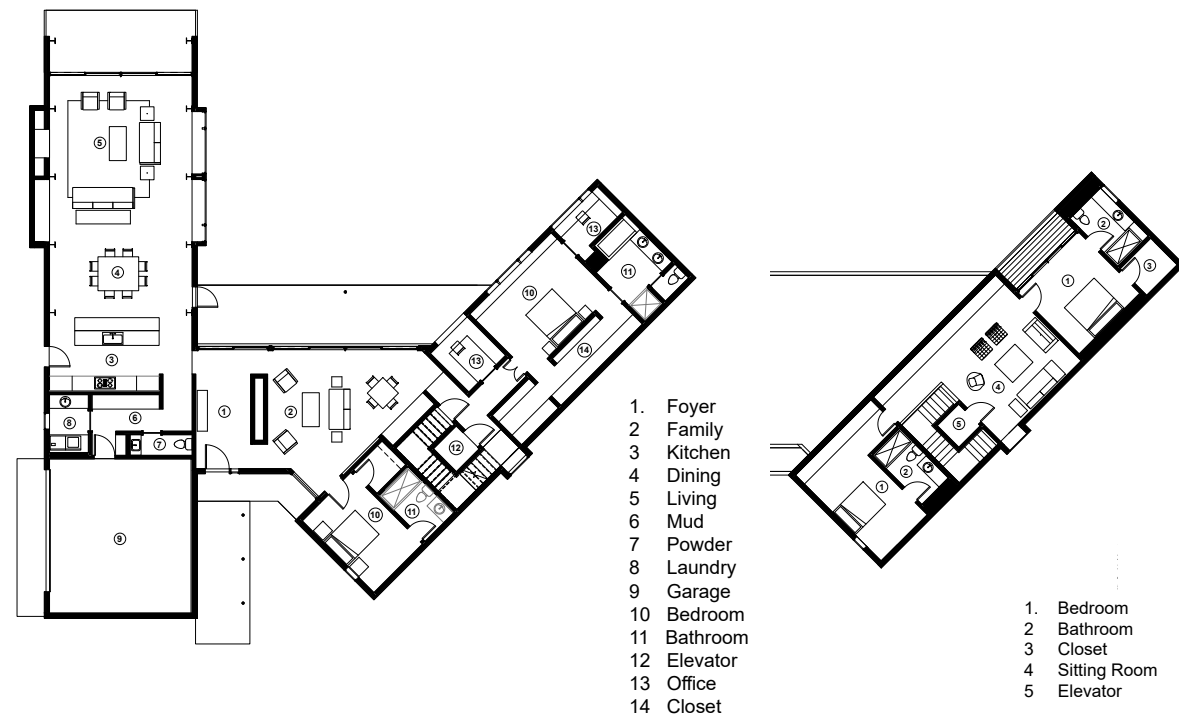
The home’s simple palette was chosen to also highlight the homeowners’ art collection, as well as the colorful and textural elements of knick-knacks and other objets d’art they’ve accumulated in their many travels. Above are V-Plan’s family room, while the below photo provides another view of the living room’s window seating. “We tried to maximize the wedge-shaped interior courtyard, and that drove much of design,” says Studio B’s Scott Lindenau. “To have all the spaces looking down and into the courtyard while also privatizing it from the neighbors.”

OPPOSITE: On the upper floor of the second gabled volume are bedrooms for visiting family members. Windows are angled to provide privacy — as well as control the views from the inside looking out — and high pitched ceilings further enhance the “light and airy” qualities that the homeowners were looking for in their new home.





Like other homes in Studio B's portfolio, says Lindenau, this one reflects "a purity, clarity, restraint and beauty." The home's site provides gorgeous views of Aspen, and its floorplan was designed specifically to highlight those views as well as take advantage of abundant natural light. "We wanted it to capture light," adds Lindenau.



The home's expansive, gabled-volume window bring a modernist perspective to its more traditional profile while also welcoming in its breathtaking surroundings and, in the cobalt blue of winter's nightfall, highlighting the coziness inside.



The exterior is further enhanced by its outdoor spaces, achieved by a team effort between the homeowners, one of whom has worked as a landscape designer, and landscape architect Julia Marshall of Mt. Daily Enterprises. “We landed on an aesthetic that worked well with the style of the house,” notes Marshall, who used accents of red twig dogwood as well as pieces from the homeowners’ sculpture collection in the design. “The landscape has an organic quality that really embraces the home but doesn’t overpower it. In a sense, when you’re there, you feel the presence of both the house and the landscape.”

Marshall and the homeowners also salvaged many of the plants and boulders from their former home — installing and planting them on the new property and “achieving a 100 percent survival rate,” says the homeowner. “That really was an accomplishment.”

It wasn’t just the yard, of course, that was a major success. “I have built three houses,” says one half of the homeowner duo, “and I’ve never seen a project go as well — it was like a symphony.” That praise is reciprocal. “We’d never had as efficient and smooth of a project as this one — ever,” says Lindenau. “(The homeowners) are very pleasant people to begin with, but we were really impressed with how they engaged — showed up for every meeting five minutes early, made decisions and stuck with them. We learned a lot from these clients about how it can be done.”

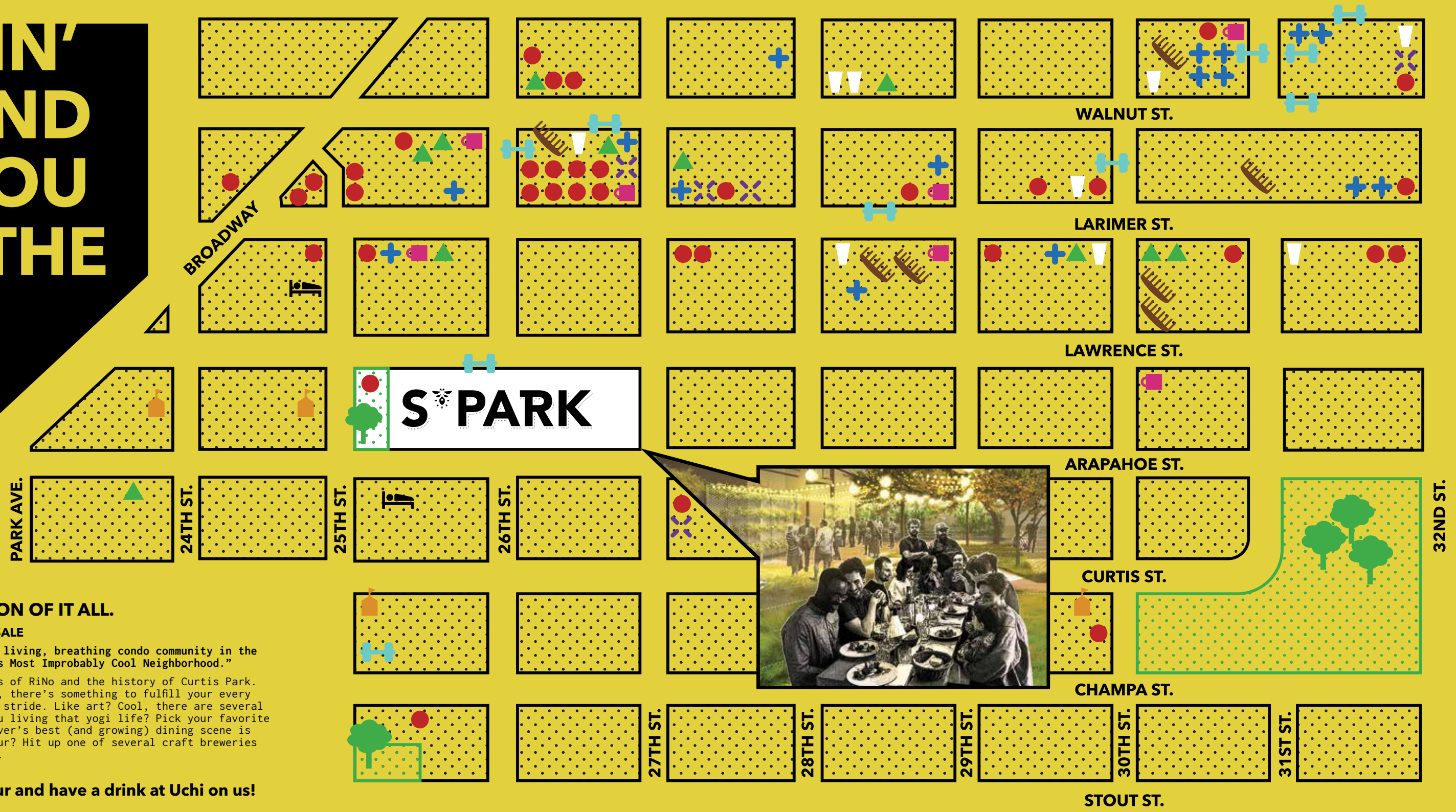
The homeowners are, of course, pleased with their new home but perhaps more importantly, they feel at home there, they say, something they weren’t sure would be the case after letting go of their former house. They — and their poodle — love what they call the “human and canine party time” on the golf course every morning with surrounding neighbors. And they say their family, many of whom were initially upset about the move, have responded to V-Plan “extremely well,” adding that “two of the most concerned people in the family have raved about the house.”

It’s easy to see why. The home has already won a 2018 AIA Colorado distinction as “Notable in the West,” and was a Colorado Homes & Lifestyles Editor’s Choice Award recipient.

Lindenau says that while V-Plan is somewhat of a departure from Studio B’s previous projects, the firm “saw that as a good thing — we didn’t want to get earmarked for only doing a certain kind of work.” And in the end, it’s not so different from their portfolio. It is, he notes, still a true modernist design, meaning that “there’s purity, restraint and beauty — something that’s enduring that will look great 100 years from now.

“The clarity of the architecture reads very well,” concludes Lindenau. “We’re very pleased with the outcome of this project.” ■

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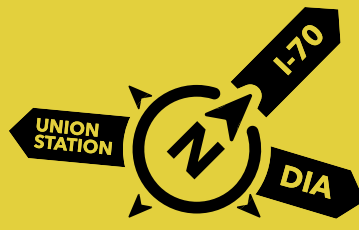
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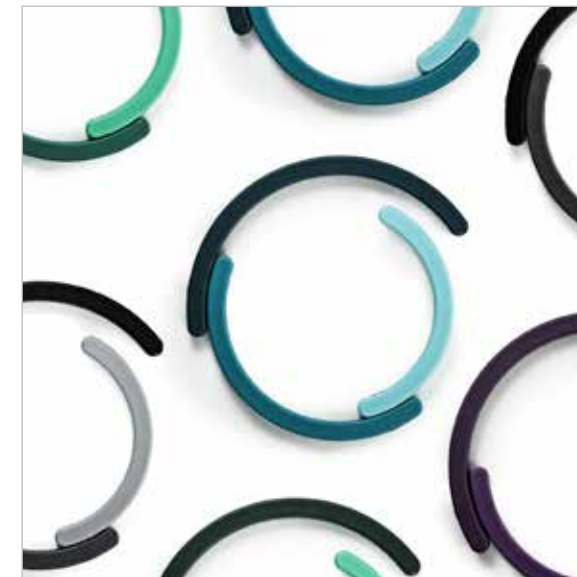
minimalist design, maximum function

WE all spend more time in our kitchens than most other rooms in the house, and it's arguably the space where good design can play its most important part in our daily lives. We are, after all, doing the important work of feeding ourselves, our families and our friends in there. With that in mind, *Modern In Denver* rounded up a collection of modern and minimalist kitchen tools and décor that will make cooking feel like less of a chore and more like a celebration. From an oven mitt that won't be relegated to a drawer to a countertop-worthy water-filtering pitcher, toaster and, well, pretty much anything on the next four pages, this collection of kitchen products was chosen with the perfect marriage of design and function in mind.

WORDS: *Kris Scott*

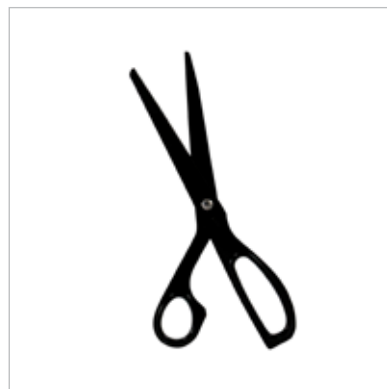


The stainless steel Tools Casserole cookware with interior measuring scales. Designed by Bjorn Dahlstrom for Finland-based Iittala.



CLOCKWISE FROM TOP LEFT: Set of two Bottle Grinders in Carbon/Ash and Blue (shown) from MENU • Normann Copenhagen Rainbow Trivet, available in four colors • Hand-sourced, custom-blended extra virgin olive oils from Brightland • Voile Spaghetti Measure, by LPWK and Paolo Gerosa, measures one, two or five servings of pasta • Jobu Oven Mitt, made from traditional Japanese sailcloth with added heat-resistance around the fingers and thumb.





CLOCKWISE FROM TOP LEFT: The George Nakashima Tray from Knoll, American walnut and hickory with three options for edge detail • The Stelton Collar Espresso Maker, created by Italian design duo Daniel Debiassi and Federico Sandri • HAY kitchen scissors, available in black and brass • Set of two Arne Jacobsen Letter Tea Towels in 100 percent cotton • Nordic design-inspired Soma 10-cup Pitcher with Oak Handle.

CLOCKWISE FROM TOP LEFT: The Naoto Fukasawa-designed MUJI Toaster • Menu Sweeper and Dust Pan set, in black • Marimekko Varvunraita black and white apron in 100 percent cotton with adjustable neck strap and spacious front pocket • The TimeCube 5-15-30-60 Minute Preset Timer • Non-stick, all-purpose, stainless steel and titanium carbide Furtif Evercut Chef Knife.



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COMMUNITY WITH SIMPLE, RELATABLE SHAPES
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WORDS: *Shawn White*

photo: Dustin Hancock



photo: Dustin Hancock

The Highline Bench, part of a collection, has an airy vibe that lets it effortlessly transition into any space. Made of blackened steel and oak, the fastened leather cushion adds comfort and texture.

Denver is a city under construction. The cranes dotting the skyline, the sidewalk closures and “coming soon” signs in almost every neighborhood are constant reminders of that. What isn’t as apparent is another bit of “construction” that is happening — a creative community remaking the culture while focusing the eyes of the world on the Mile High City. Donnie Criswell and his wife, Lindsey Price Criswell, are part of this community, eager to represent their home base with Denver Modern, a furniture line that reflects the pioneering spirit Denver is known for, balanced with the sleek, beautiful design that the city is now embracing.

Denver Modern emerged from the commercial work that the Criswells have done for restaurant and retail spaces like Corvus Coffee, GOZO Kitchen and The Cherry Cricket. The commercial space was lucrative but not wholly satisfying, and the couple saw a void in the furniture market between mass-produced, homogenous-feeling pieces and high-end costly custom furniture requiring long wait times.

They set out to create a furniture brand that felt authentic and homegrown, yet is also scalable. As Denver grows more and more prominent in the conversation of global cities, Denver Modern’s principals want to be in a position to compete



photo: Merne Judson the 3rd

alongside international brands while also promoting everything they love about their city. “We are proud to be a part of a community here in Denver of individuals that are courageous and willing to take risks,” Donnie says.

Their design vision involved “keeping things simple — simple, relatable shapes that allow for both a quality and unique mix of materials that speak for themselves,” Donnie says. Lindsey adds that they a “Denver design-influenced point of view” in their furniture. “It harkens back to simplicity and really appreciating the natural beauty that surrounds us. We want our furniture to be simple, timeless, quality and handcrafted but we also really want to use beautiful materials and to let the beauty of those products shine through.”

She adds that they also utilize lessons learned in the course of their commercial work. Denver Modern’s products “have a residential feel — they’re comfortable, familiar, simple and timeless,” but they also have the resilience of commercial pieces — “durable and long lasting.”

The Criswells’ design vision, however, wasn’t fully realized until furniture designer Joel Edmondson crossed paths with

ABOVE: The rustic walnut Range coffee table, like all pieces in the Range collection, is crafted in single-wood construction, providing substance without dominating the space it’s in. The Canyon Lounge Chair, made of supple leather fitted to a steel frame, is designed to fit well with other Denver Modern pieces. **BELOW:** The Tundra wall-mount open shelving unit employs leather braces, brass accents and a sliding steel door to make it one-of-a-kind storage. **OPPOSITE:** The Vista Live Dining Edge Table’s raw steel trestle base and live edge walnut top is designed to comfortably seat six.



photo: Merne Judson the 3rd

“OUR DESIGN VISION INVOLVED KEEPING THINGS SIMPLE — SIMPLE, RELATABLE SHAPES THAT ALLOW FOR BOTH A QUALITY AND UNIQUE MIX OF MATERIALS THAT SPEAK FOR THEMSELVES, A DENVER DESIGN-INFLUENCED POINT OF VIEW. IT HARKENS BACK TO SIMPLICITY AND REALLY APPRECIATING THE NATURAL BEAUTY THAT SURROUNDS US. WE WANT OUR FURNITURE TO BE SIMPLE, TIMELESS, QUALITY AND HANDCRAFTED BUT WE ALSO REALLY WANT TO USE BEAUTIFUL MATERIALS AND TO LET THE BEAUTY OF THOSE PRODUCTS SHINE THROUGH.” - DONNIE CRISWELL



photo: Dustin Hancock



Denver Modern has an assortment of accent tables crafted from concrete, marble, brass, oak, walnut and other woods. Pictured here are the triangular Ziggy Nesting Tables, available in wood or marble, and the Summit Accent Table with polished concrete base.

photos: Merne Judson the 3rd

Donnie at the spring 2018 High Point Market. Edmondson had recently moved to Denver from California, and Donnie instantly knew that they had found their final puzzle piece in Edmondson. “It was the first booth I wandered into, and I thought to myself, ‘Now this stuff is really cool.’ I walked out of there feeling like I could just go home — I had seen everything that I needed to see.”

Edmondson, fortuitously, had ambitions of establishing his own line out of Denver in the vein of popular national lines like Blu Dot, so the fit with Denver Modern was instant. “We all,” he notes, “wanted to highlight the dichotomy that is Denver. On a national scale, people still think of Denver as this cow town where everyone eats steak and there’s livestock roaming around. And what’s interesting is that there are all these bars and restaurants based in New York and L.A. opening their second location here. Denver is just so much more cosmopolitan than people think. I wanted our designs to resonate as simple and authentic, yes, but also stand up in a Hollywood home or an Upper East Side apartment. It’s important for me that our designs accentuate on a broad scale that Denver is a modern, cutting edge city.”

This all translates into beautiful furniture in a material palette of hardwoods, leather, marble and steel. The pieces that Denver Modern is executing and displaying the most right now, Donnie says, are from the Highline and Range collections. The former “was conceived to be a value, every-home collection,” Edmondson adds. “It’s versatile and can be expressed in all different furniture categories.” The Range pieces “are higher-end, more esoteric.” These are complemented with a varied selection of stand-alone pieces, Donnie notes.

For now, everything Denver Modern offers is intentionally customizable and made to order, and those customer choices will help inform what they produce at a higher volume as they grow. “Over the course of my career,” Edmondson says, “one of the most satisfying thing about furniture design is seeing what people do with a product in terms of imagining it in other finishes and applications.”

This approach allows the line to stay true to the pioneering spirit of its principals yet also be affordable enough to accomplish Denver Modern’s main goal. “We are proud to be a part of this community, and we want to put a stake in the ground and claim our territory: We are here to deliver furniture to this community that people will love,” says Criswell. “We want to be in a lot of homes — we want to be in everybody’s home.” ■

Currently Denver Modern products are available online at denvermodern.com and can be seen at Modern Nomad, 2936 Larimer St. in RiNo. Plans for a showroom are forthcoming.



photos: Merne Judson the 3rd



photo: Dustin Hancock

TOP TO BOTTOM: The Highline Desk, Vail Lounge Chair and Highline Sideboard. All Denver Modern pieces are customizable and they offer a limited range of upholstery options.



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→ DEREK

Portrait: JC Buck, 2018

IMMERSED

Environmental designer Derek Friday is both confident and self-doubting. Organized and disorganized. Contemplative one minute, animated and chatty the next. But one thing remains consistent — whether he's creating immersive branded environments for clients all over the world, noodling over projects for his own creative fulfillment, or racking up more miles in one run than most of us get in a week — his brain is relentlessly focused on design.

DEREK FRIDAY

WORDS: Kris Scott

"THE NEXT PERSON WHO LIVES IN THIS HOUSE WILL USE THIS SPACE AS A CLOSET." ENVIRONMENTAL DESIGNER DEREK FRIDAY IS TALKING ABOUT HIS HOME STUDIO. TO EMPHASIZE, HE RISES FROM HIS EAMES OFFICE CHAIR AND PLACES EACH OF HIS PALMS ON OPPOSING WALLS.

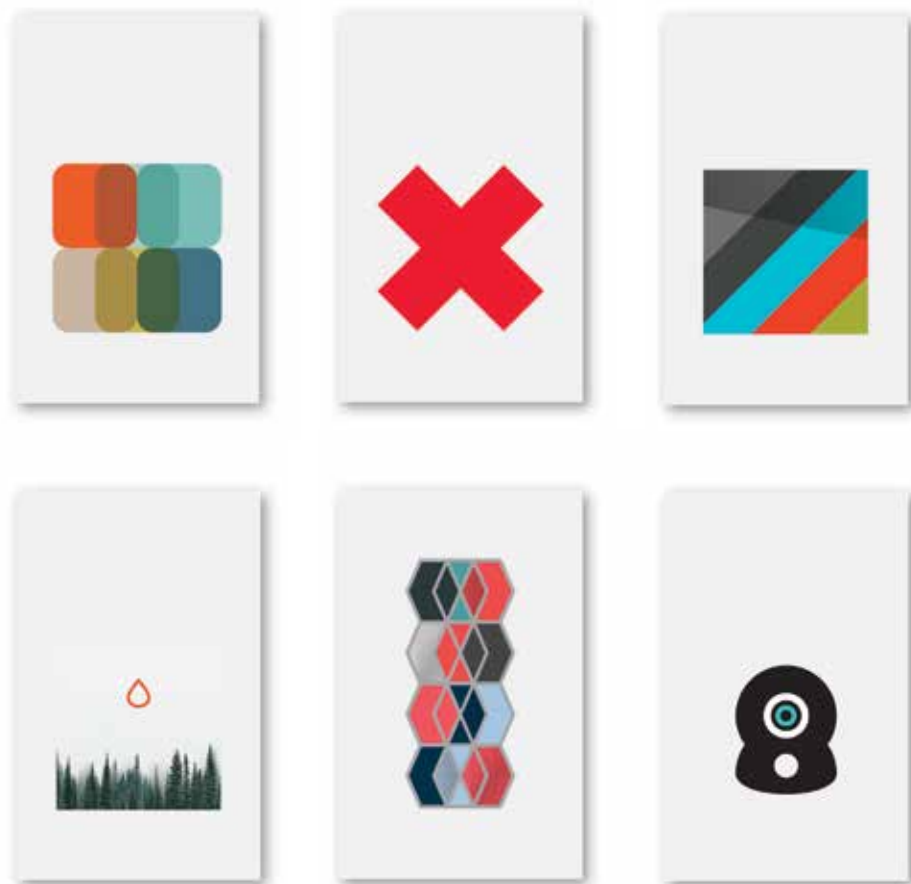
Yes, there are conference tables larger than Friday's studio.

Don't get the idea, however, that he is feeling confined in this creative space. Most of the work takes place inside his head, and his inspirations, influences and creative process are about as expansive as they come.

In fact, Friday seems to eat, breathe and sleep design. In addition to a roster of design projects all over the world for which he combines 2D graphics with 3D formats to create immersive branded environments, Friday is almost constantly thinking of ways to express his inner dialogue and ideas. He calls these endeavors his "creative distractions" — iconography, graphic and photo interventions, vectorized illustrations, etc. — and much of that work can be found on either his online print shop or his Instagram feed, which he calls his "living, breathing blog slash journal slash portfolio. I hope my feed looks like I have a pretty big range and not one aesthetic that I'm trying to force down your throat," he continues. "That I'm malleable and can do a lot of different things."

He can, of course, do a lot of different things. Under his company name, Finndustry — a moniker derived from his son Finn's name — he classifies himself as more of a "generalist than a specialist" and, in true "creative distraction" form, even put together a graphic for a recent speaking engagement to show how non-linear his path has been. He studied architecture, receiving his degree but, upon graduation, knew he didn't want to be a traditional architect. So he searched for work in the design world and went through





Friday calls these his “creative distractions,” and they initially were a response to tragic world events. Three of the six were created after the Munich mall shooting — a shopping development that Friday had helped design — and the Berlin and Nice, France, truck attacks, all of which took place in 2016. “I needed to acknowledge them in some way, and this is my way of dealing with it,” Friday says. “You can’t get it out of your head and you can’t do anything.” Others develop out of past work — “they’re always some tangent of something real,” he notes.

“FRIDAY IS AN EXCEPTIONALLY INTELLIGENT PERSON, AND HIS INTELLIGENCE IS VISUALLY EXPRESSED THROUGH THE SUBTLE NARRATIVE THAT COMMUNICATES A STORY, WHETHER IT IS A SET OF ICONS, A PATTERN OR CAREFULLY CRAFTED INTERIOR OF A SHOPPING MALL. THESE SUBTLE STORIES MAKE HIS WORK CONNECT TO THE COMMON COMMUNITY IN A VERY RELATABLE WAY.” - Ross Burdekin, CommArts



These logos were developed for a Chinese retail project competition. Shopping center names, Friday says, are always “predictable ... nameless and faceless. I was trying to push the boundaries with ME/WE, and this promoted community and this notion of being and enjoying time together.” In the end, he notes, the concept didn’t work for ECE and they went with another design.

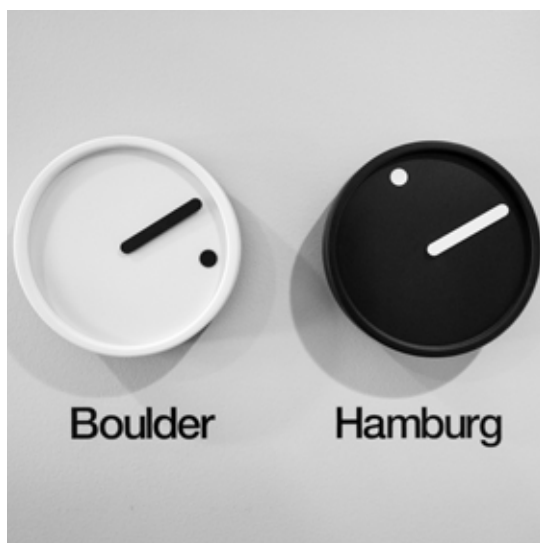
seven different positions in two years. “Clearly, I hadn’t found my way yet,” he quips. After that bumpy start, life and career started to gel more, but he still moved around a lot, shuttling between firms in Chicago, Baltimore, a long stint at CommArts in Boulder, and San Clemente, CA, before finally landing back at CommArts.

It was there that his career started to focus on retail projects. “The primary clients at CommArts were retail developers, and they needed a designer to help create experiences in retail environments,” Friday says. So he got “thrown into the shopping mall world” and to date he’s designed retail environments in Dubai, Cairo, Kuwait, Berlin, Budapest and beyond, creating inventive wayfinding and placemaking signage and solutions, large-scale patterns that can be used on large surfaces that would otherwise be plain white, color palettes and more. He’s been collaborating with one of his biggest clients, ECE, a European retail development giant, for about nine years. Based in Hamburg, Germany, he travels there six to eight times a year for work, spending so much time there, in fact, that he devotes a bit of wall space in that tiny home studio to a clock that displays Hamburg time. He’s also recently formed a relationship with another European retail developer that will require him to travel to Paris.

He seemed pretty entrenched in the retail environmental design world until a few years ago, when a colleague

Though tiny, Friday's office is full of things he treasures and that inspire him, including well-worn design books, a Shepard Fairey print, an illustration done by a friend and a collection of toys. Friday has long been into "toy culture," collecting them and even making some of his own. Because his biggest client is Germany-based, he also keeps a clock with Hamburg time.

Opposite: This logo was developed for OEZ, a Munich-based retail project. The concept was inspired by the site, which was across the street from the city's Olympic Park, built for the 1972 games. Friday says he "played around with shape of an Olympic track and field," using custom letterforms that were based on the idea of individual lanes. Within the concept, the letters O, E and Z can be seen, "blended on top of one another."



photos:JC Buck, 2018

"I KNOW NO BETTER ENVIRONMENTAL GRAPHIC DESIGNER AND GRAPHIC STORYTELLER AS DEREK. HE'S ONE OF THE FEW DESIGNERS I HAVE COME ACROSS WHO HAS BOTH STRONG CONCEPTUALIZING AND PRESENTING SKILLS. HE HAS GOOD TASTE, AND THERE IS A FRESH AND MODERN FEELING TO EVERYTHING HE DOES."

- Mark Gurney, Group Director of Concept Studio for Unibail-Rodamco-Westfield Group





The Sagamore Pendry Hotel was inspired in part by American and Baltimore history. Friday's work on the hotel included a large illuminated wall that contains four verses of "The Star Spangled Banner," written after the Battle of Baltimore in 1812, and a wall filled with nine icons "quintessential to the Baltimore experience," including a thoroughbred racehorse — the city hosts the annual Preakness Stakes — anchor, raven, crab and the city's flag. Other touches were based on the idea of combining luxury with grit — the hotel is a renovated 1914 pier building — so Friday used "materials that felt like they belonged from the very beginning," such as blackened steel, with more luxurious materials like polished brass and onyx. The project's interior designer describes Friday's contributions to the hotel's design as "little jewels."

With the hotel project complete, Friday and Ikonomou were asked to work on another of the developer's projects, the Sagamore Spirits Distillery and adjacent welcome center and restaurant. "It's cool to have that affirmation once you do a really great job for a client," Friday says. "I felt like part of the family right away."



photo: Ron Solomon, 2018



Friday recently helped Boulder's Surround Architecture with its new brand identity — one the firm wanted to be based in typography rather than a logo or iconography. Friday heavily modified an existing typeface to differentiate Surround from other national firms that, he says, "use Gotham or Futura or some other simple classic no-nonsense typeface, kern it out obnoxiously and call it a day," adding, "I really wanted to give them an identity that was clean and timeless, but had personality and was representative of their restraint in material choice."

and friend suggested that Friday submit a proposal to work on the Sagamore Pendry Baltimore, a luxury boutique hotel. Taking the leap from shopping center to luxury hotel wasn't easy for Friday. Despite his obvious career success, he still rides occasional waves of professional insecurity. "In our world of devouring content and art, I'm constantly like, 'God, this just sucks compared to what other people are doing,'" he says. "There are days I feel like the worst designer in the world." But leap he did, and it has paid off. Earlier this year, he received the 2018 SEG D (Society for Experiential Graphic Design) Placemaking and Identity Merit Award with co-designer Alexey Ikonomou, principal at Ashton Design for the Sagamore project, and it was also chosen as the No. 1 hotel in the country in Condé

Nast's Traveler's Readers' Choice Awards. Finally, Sagamore, clearly impressed with his work, hired him back to help with another of its brand projects, the Sagamore Spirits Distillery and adjacent welcome center and restaurant.

Those who know Friday well aren't at all surprised by his success — even if he sometimes is. "I know no better environmental graphic designer and graphic storyteller as Derek. He's one of the few designers I have come across who has both strong conceptualizing and presenting skills. He has good taste, and there is a fresh and modern feeling to everything he does," says Mark Gurney, Group Director of Concept Studio, whom Friday has worked with while collaborating with ECE. "And it is rare to find someone who is excellent in

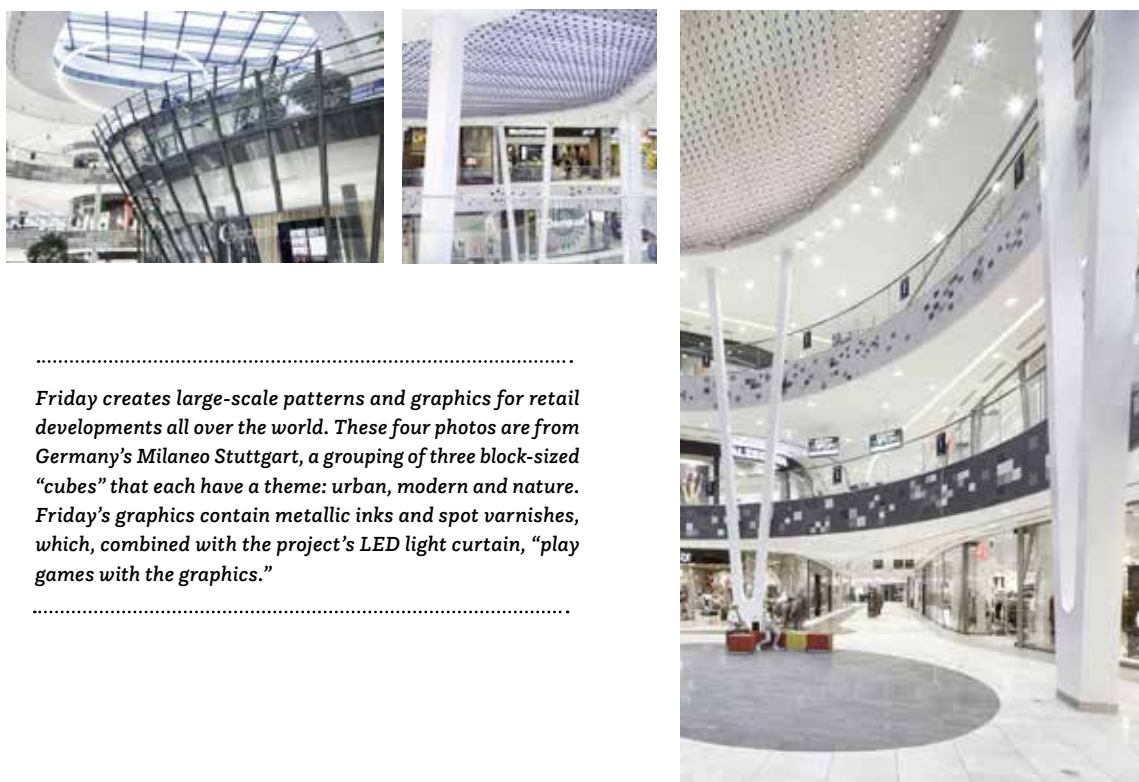
graphic design while at the same time has a strong interest and understanding of architectural space."

Those same sentiments are echoed by Ross Burdekin, who worked with Friday at CommArts and counts him as a "fierce colleague and dear friend." Friday, he says, "is an exceptionally intelligent person, and his intelligence is visually expressed through the subtle narrative that communicates a story, whether it is a set of icons, a pattern or carefully crafted interior of a shopping mall." His work resonates, Burdekin adds, because "these subtle stories make his work connect to the common community in a very relatable way."

When he's not traveling, Friday lives with his wife Megan, teenaged son and



photo: Samuel Jurčić, 2018



Friday creates large-scale patterns and graphics for retail developments all over the world. These four photos are from Germany's Milaneo Stuttgart, a grouping of three block-sized "cubes" that each have a theme: urban, modern and nature. Friday's graphics contain metallic inks and spot varnishes, which, combined with the project's LED light curtain, "play games with the graphics."



This collage, compiled by Friday, includes photos, creative distractions, logo studies and other work close to his heart. The top photo, for example, is of his dog and running partner, Tilly; the neon heart hangs in his living room — an "eternal flame" that honors Friday's beloved late Weimaraner, Katie; and the plane wing/plaid pattern edit was inspired by a recent Paris work trip.

daughter, and photogenic Weimaraner, Tilly, in their 1964 east Boulder home. It's in Boulder, he says, where he truly feels at home. When he's not working, he's often out cycling, hiking and running — ultra-running, any distance beyond 26.2 miles, is one of his other passions and probably as much a part of his DNA as design is at this point. The two inform each other, he says. Friday escapes his tiny office to run for hours in the surrounding area's vast natural grandeur and, while he's running, he's usually working out a design challenge, either in his head or with running friends.

"My brand is that I'm this ultra-runner/designer guy from Boulder who gets to experience a lot of other cultures. I think that generates a little curiosity about this guy who's got big agency experience and who's been all over the world, but who's doing his own thing and marching to his own drum," Friday says. "And I have a simple, rational, clean aesthetic that resonates really well with some clients. I want the designs I create to look good and relevant for as long as possible and also have them be as appropriate of a solution as possible."

Asked if he's compulsive about creativity, he says: "Well, I can't stop. I love to do it, and I really do like to put my stuff out there. I'd say I'm a healthy compulsive person."

Though he still has the occasional spell of skepticism about the quality of his work, the Sagamore experience has clearly helped him start thinking about his career in bigger, bolder terms. "Sagamore Pendry represented for me that I didn't have to be doing only retail projects — that I could do something, on such a high level, and be acknowledged in the way I was acknowledged," says Friday, who wants to work on more hotel projects in the future and, hopefully, he says, a museum. "For me it was really about empowerment, because I'm constantly questioning everything I work on, comparing myself to others — I think that's maybe just the curse of being a designer."

"But it was a huge pinnacle of my career. And I do believe I can get there again. I'm not worried I'm a one-hit wonder." ■

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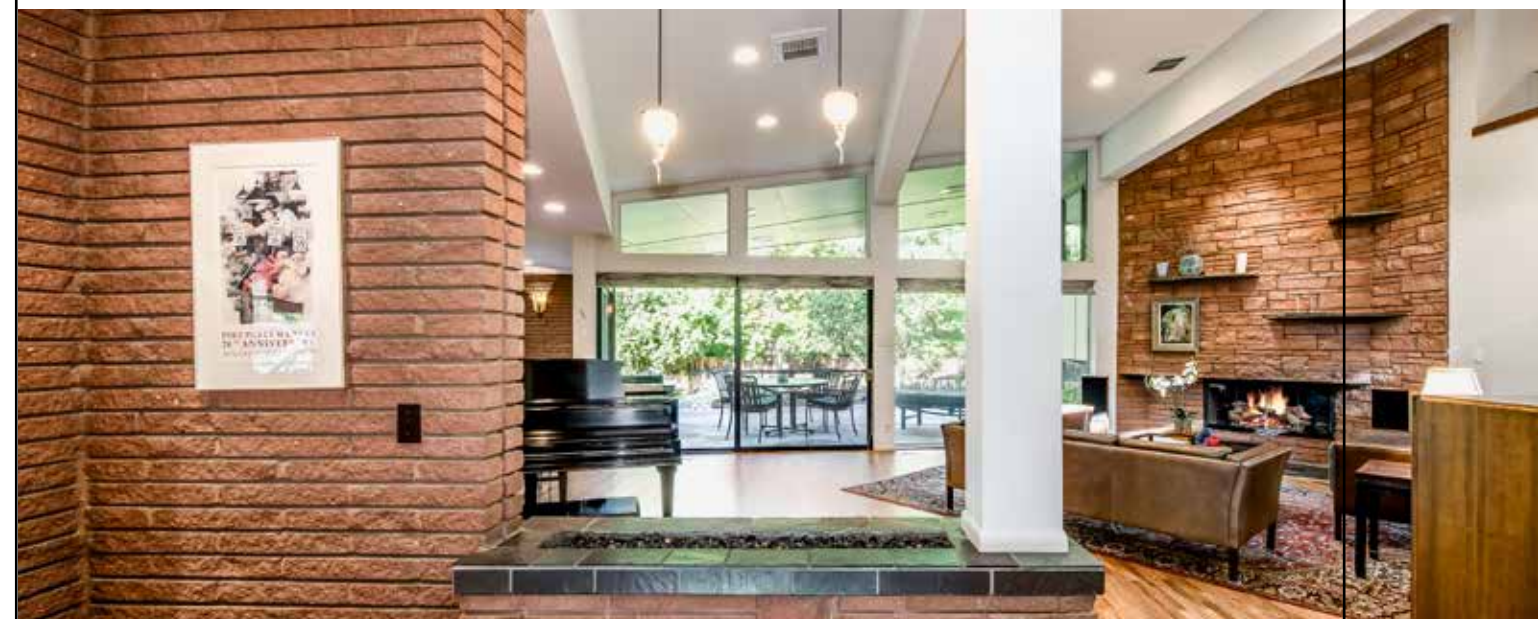
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photo: Will Green

POETS OF PLACE

INTERNATIONALLY ACCLAIMED DESIGN PRACTICE
MACKAY-LYONS SWEETAPPLE SPREADS ITS WINGS
WITH A DENVER DESIGN STUDIO.

WORDS: Sean O'Keefe



photos: James Brittain

ENOUGH HOUSE: How much is enough, a question well-asked, and perhaps not often enough. Enough House serves as the intern residence on MacKay-Lyons Sweetapple's Shobac campus in Nova Scotia. The cabin, the firm says, "is an essay in economy: space, budget, schedule and aesthetic. It shares the same minimalist ethic as the adjacent, 1830s schoolhouse. But ... Enough House is developed from materiality that is thoroughly contemporary: all Corten outside and many rusted steel totems inside." It also employs exposed Douglas fir plywood sheathing, wide stained pine floorboards and plywood cabinetry.

Denver's one-of-a-kind vibe places modern urban cool at nature's rugged doorstep and draws the attention of the world's best in many pursuits. Fresh, innovative architecture has certainly long been a staple of what makes the city pulse. Joining the local talent mix in 2018 is acclaimed design practice MacKay-Lyons Sweetapple Architects, a firm of more than 30 years with history from Halifax, capital of Canadian province Nova Scotia. The practice, led by Brian MacKay Lyons and Talbot Sweetapple, has established an international portfolio of cultural, academic, and residential works. Each space is imbued with an appreciation for local materiality and regional building ancestry.

"We practice our craft on select sites around the world," says MacKay-Lyons. "The idea of place is very important to us."

A thoughtful process of understanding the landscape and local climate, material culture, and native design heritage is what allows us to make authentic architecture that resists the numbing effects of a globalized culture."

Rather than a design style, the firm applies a way-of-seeing-the-world process to an amalgam of purposefully integrated custom residential properties and institutional-scale facilities for higher education, civic, and cultural institutions. For MacKay-Lyons Sweetapple, finding the ideal balance between the client's program, the site's opportunities, design intuition, and professional best practices begins with empathy.

"We are interested in getting inside the client's head, in understanding the site's positives, locality, and the genuinely

effective indigenous building practices in the area," continues MacKay-Lyons. "Along with understanding available material resources and building methods, and the skill of local builders, we will leverage opportunities for passive sustainability, so these influences become form generators in our work."

Asked to describe the aesthetic that resonates within the portfolio, MacKay-Lyons resists the natural urge to describe the architecture in visual terms. He points to economy and ethics as the cornerstones of their practice, principles rather than products.

"Economy is a high bar in any field," says MacKay-Lyons. "Economy is a tight elegant concept without waste. There should be no gadget sustainability. If you make things simple enough they can be timeless."

"WE ARE INTERESTED IN GETTING INSIDE THE CLIENT'S HEAD, IN UNDERSTANDING THE SITE'S POSITIVES, LOCALITY, AND THE GENUINELY EFFECTIVE INDIGENOUS BUILDING PRACTICES IN THE AREA, ALONG WITH UNDERSTANDING AVAILABLE MATERIAL RESOURCES AND BUILDING METHODS, AND THE SKILL OF LOCAL BUILDERS. WE LEVERAGE OPPORTUNITIES FOR PASSIVE SUSTAINABILITY, SO THESE INFLUENCES BECOME FORM GENERATORS IN OUR WORK." - Brian MacKay-Lyons



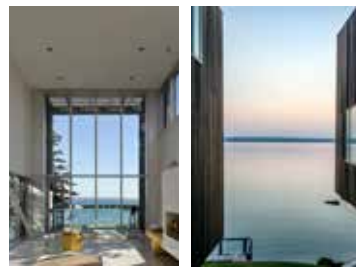
BRIDGE HOUSE: Muscular in disposition, elegant in execution, the Bridge House straddles two rock outcrops that parallel the coast of Port Medway, Nova Scotia. Set against a glacial topography of rock, time, sea and undulating sky, the Bridge House is a floating lantern of wood, light and deliberate interventions in the form of abundant windows and a series of external living areas that seem to face the water from every angle.



photos: Greg Richardson



TWO HULLS HOUSE: Set above the coastal landscape like a set of ships perched on winter cradles, Two Hulls House offers focused views, protected shelters and minimal intrusion on the natural order. Composed of two halves (living and sleeping) the house arranges left- and right-side activities around purpose while the steel-frame endoskeleton resists both gravity-loads and wind lift.



photos: Greg Richardson, Will Green



photos: Will Green

SCHOOL OF BUSINESS, UNIVERSITY OF PEI: An experiment in incubation, the School of Business on the University of Prince Edward Island campus was envisioned as the place where students and area business leaders would intersect. The response combines past and present through adaptive reuse and a clever building addition to showcase the fine structural grain and heritage of Marian Hall while adding educational, technological, social and functional enhancements to student life.

CLIFF HOUSE: On approach the Cliff House presents a calm wooden box firmly stationed on the ground, juxtaposed by the over-the-edge elevation poised off the bedrock cliff, emphasizing the dramatic nature of this landscape. The house lives up to expectations inside, with ocean views softly complemented by a deftly deceptive material frugality. A galvanized steel superstructure anchors the home to the cliff, and a light steel endoskeleton shapes its primary structure, which is further complemented by cedar shiplap siding on a ventilated rain screen to create an abstract modern effect. Inside, the home's "outsulation" strategy allows the conventional wood framing to remain exposed, eliminating the need for interior finish materials.



photos: James Sullivan

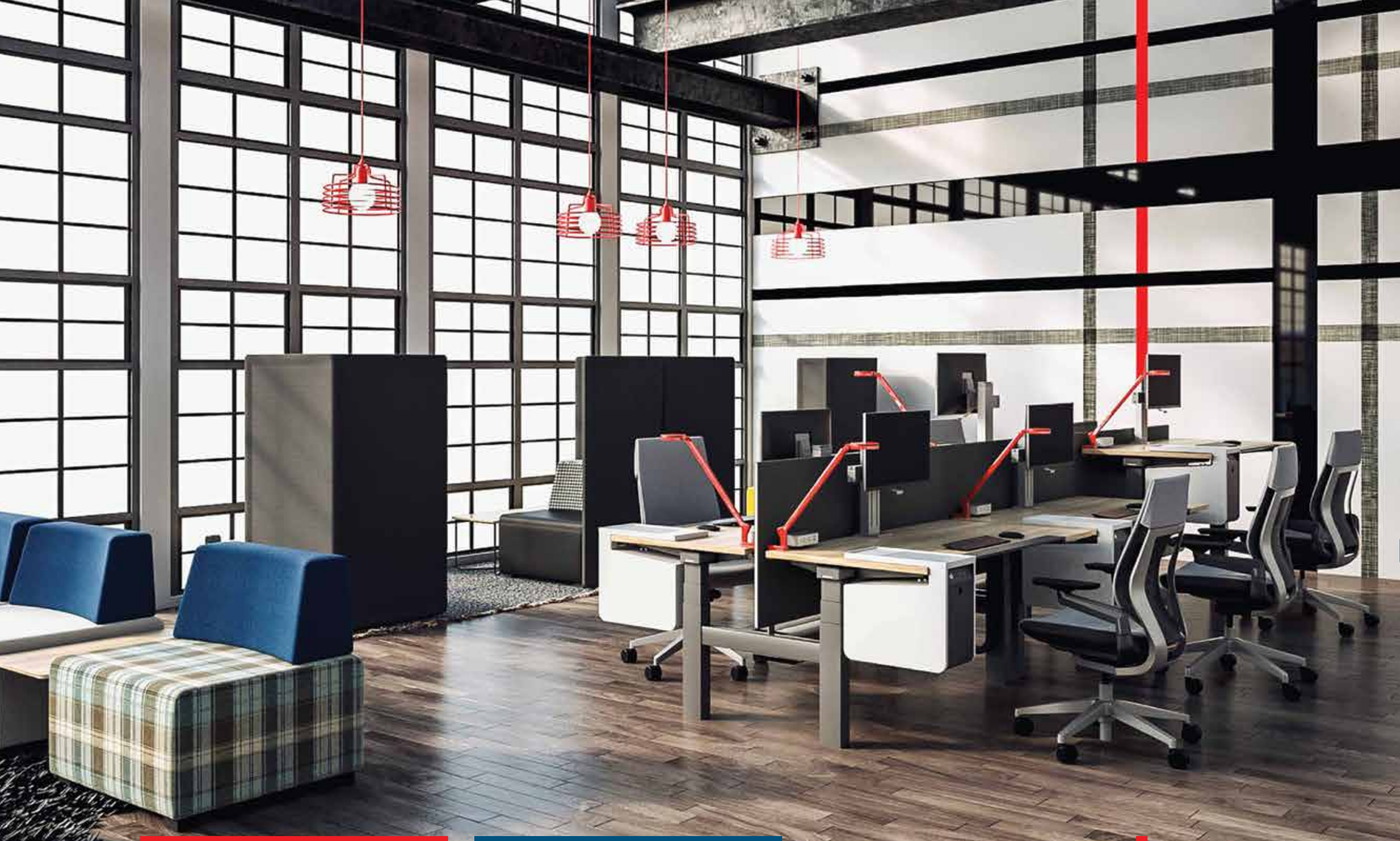
MacKay-Lyons' more than 40 years of hands-on experience is enhanced by a continuous connection to academia. He holds a full professorship of 30 years at Dalhousie University in Canada. His partner, Talbot Sweetapple, originally one of his students, joined the firm some 20 years ago as a designer, ascending to partner in 2006. Together, they have held 18 endowed academic chairs and visiting professorships at universities in both the U.S. and abroad. In keeping with the firm's master builder apprenticeship system, Sweetapple recently hired a former student of his own as a designer.

A boutique practice, MacKay-Lyons reveals the firm's clients, which frequently include other architects, find them more often than not. A Denver presence is expected to relieve pressures rather than add them. Many of the firm's custom residential projects have been in the southwestern United States, with a number of prominent projects currently ongoing in Utah. Denver's central proximity to much of the U.S. is well suited for a firm that works anywhere.

"Establishing a presence in the U.S. is an important step for our firm," says MacKay-Lyons. "Denver is an ideal, central hub. A beautiful, vibrant city with tremendous character and energy and a well-regarded school of architecture to find and hire talent."

MacKay-Lyons Sweetapple is currently taking temporary office space in the Golden Triangle neighborhood with no urgency to expand beyond the opportunities that present themselves organically. They believe the new Denver office will allow them to serve all of their U.S.-based clients with greater ease and fluidity while opening themselves to new civic and institutional opportunities through design collaborations with local architects across the country. ■

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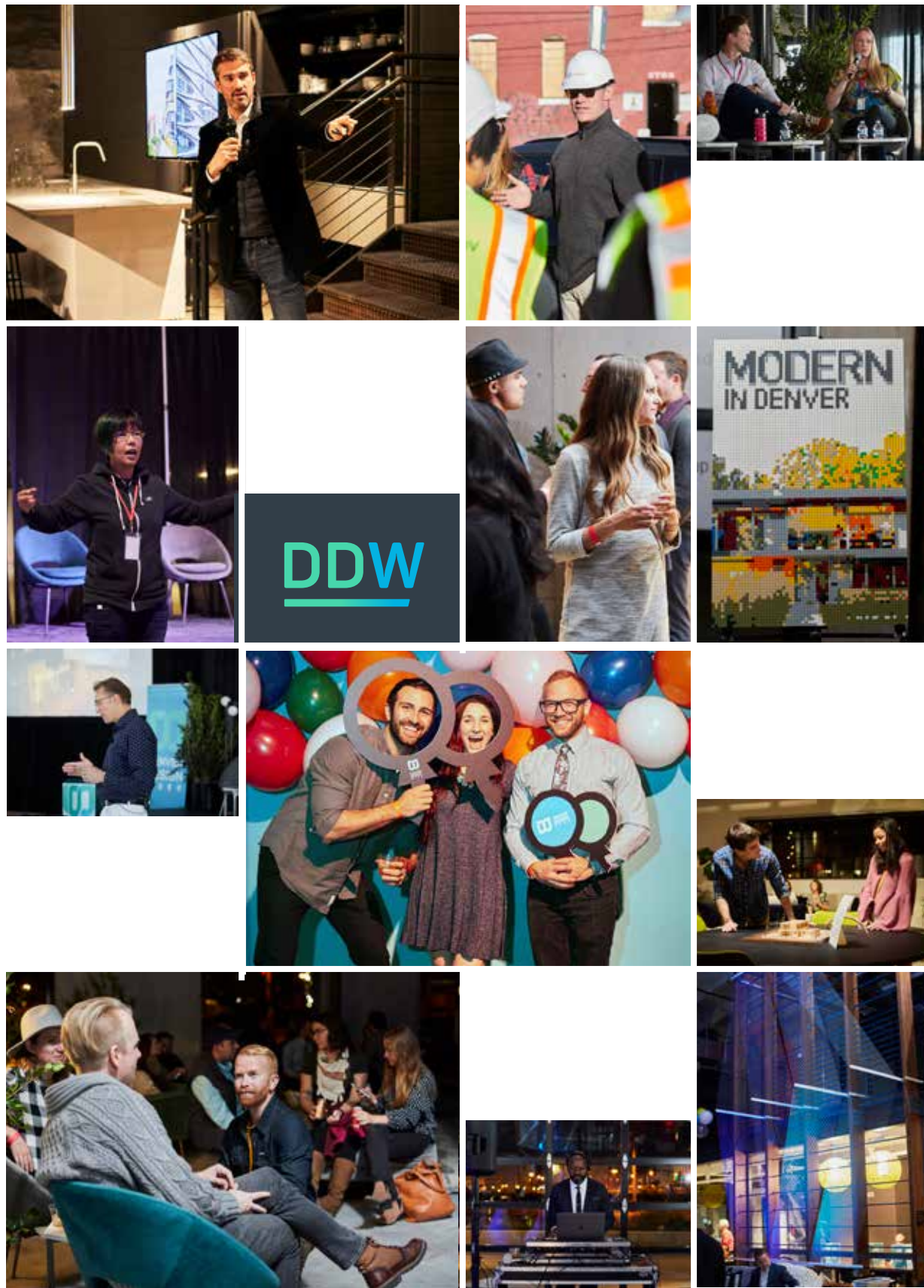
Designer Hlynur Atlason discuss his new work and design influences with Denver Design Week Director Jason Belaire at Design Within Reach in Cherry Creek North.

DENVER DESIGN WEEK CONTINUES TO GROW

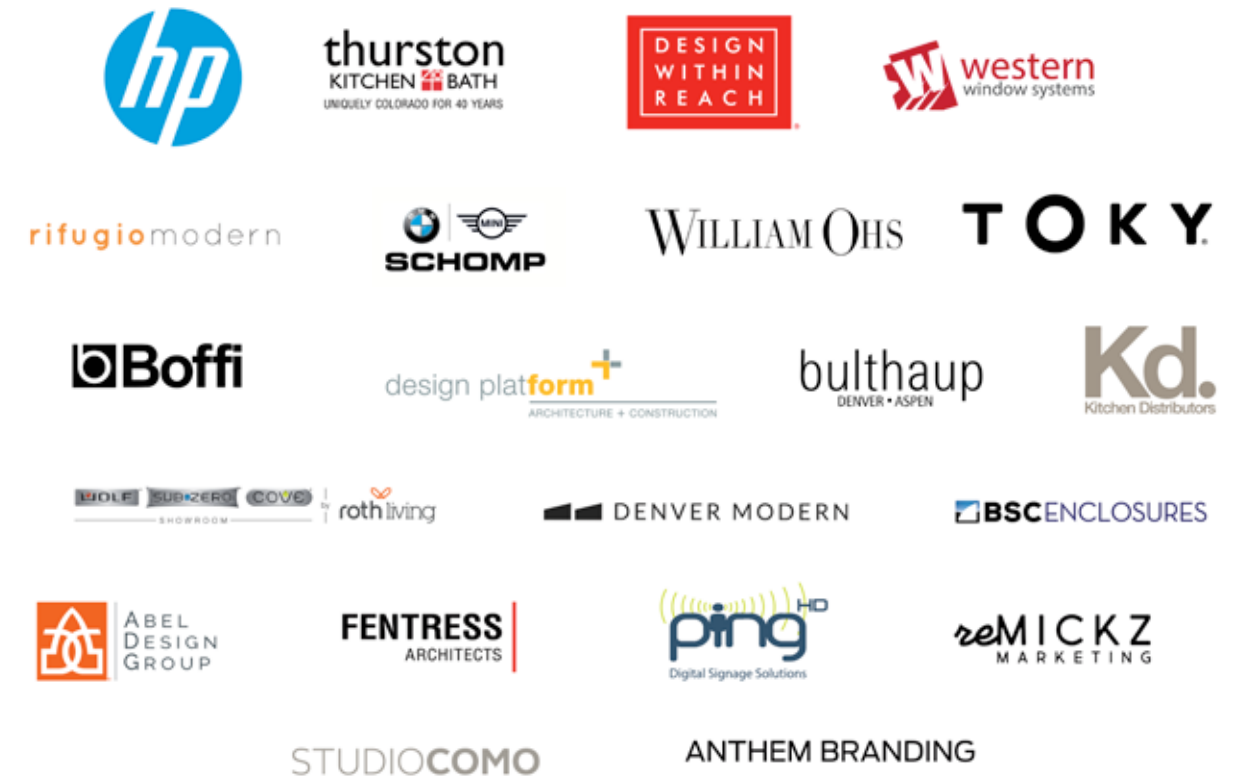
THE WEEK'S THIRD YEAR SAW HUGE SUCCESSFUL OPENING AND CLOSING PARTIES AND A GROWING NUMBER OF DESIGN PROFESSIONALS AND ENTHUSIASTS SHOWING UP FOR MORE EVENTS THAN EVER. CLEARLY, COLORADO LOVES GOOD DESIGN.

Denver Design Week 2018 is in the rearview mirror, but as its media sponsor, we can't help but relive some of its more pivotal moments. The launch party got things started off at Junction 23 with more than 550 design devotees attending and nearly 3,000 people made it to one or more of the 35+ sessions, keynotes, tours, panels and workshops. Among those was Manhattan-based Iceland native Hlynur Atlason's session at Design Within Reach, where he discussed how his life trajectory has influenced his work; Zaha Hadid Architects' Filipe Pereira, where attendees at the Solesdi showroom learned more about the fantastically innovative 520 W. 28th residential building in NYC; and Facebook's Joyce Hsu, who enlightened her audience on Facebook's future involvement in designing and prototyping hardware products in its normally super-secretive, cavernous "hardware lab." Finally, the Denver Design Week closing party at Studio Como was a hit as well, and the architectural models from Denver's top firms displayed there were a big draw. Check out *Modern In Denver's* Facebook, Twitter and Instagram to see photos from the events (and tag yourself!). ■

WORDS: Kris Scott • IMAGES: Rebecca Grant



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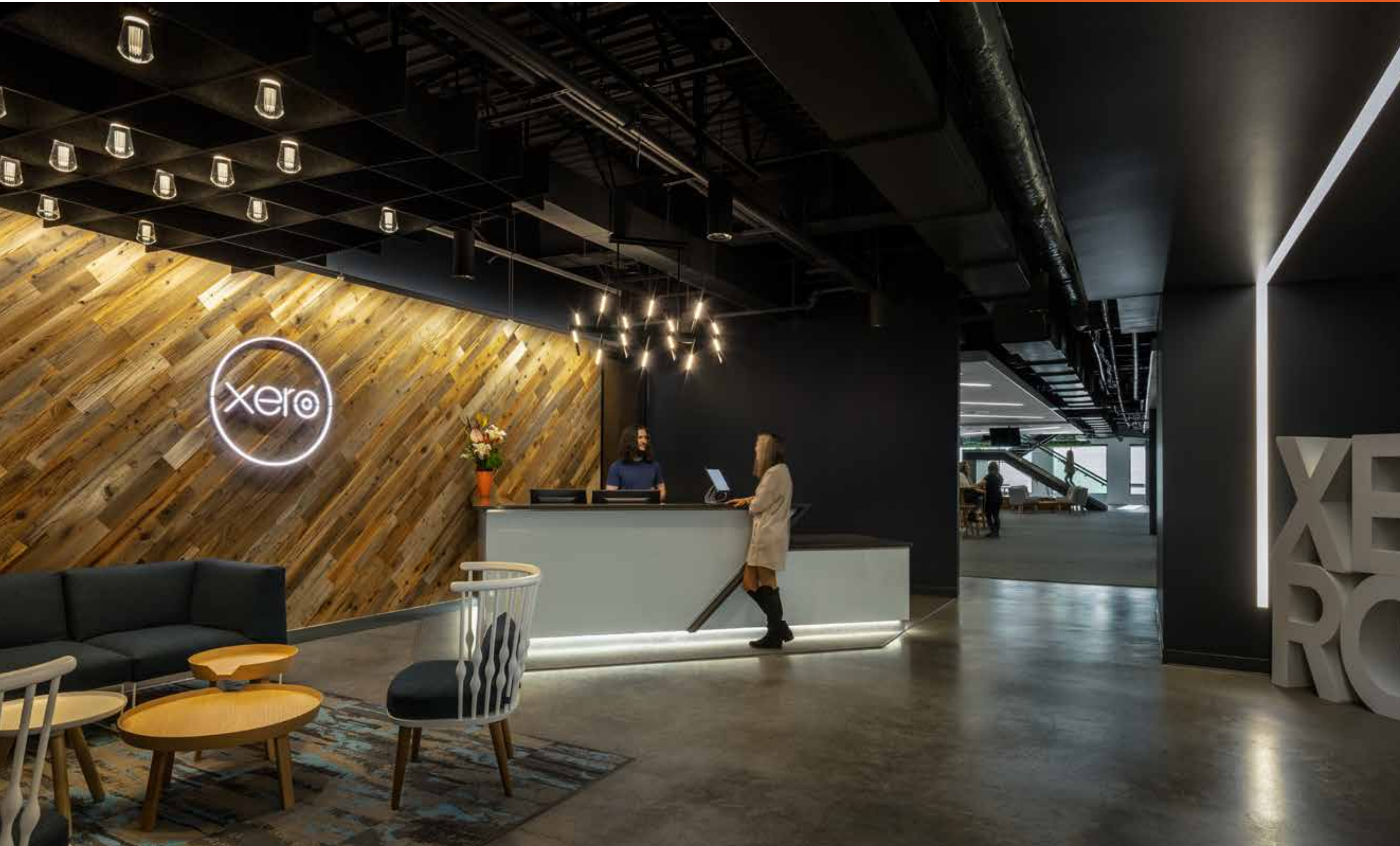


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Beautiful business permeates as an ethos, an ambiance, and a way of seeing space and functional accommodation at small-business software developer Xero's new Denver hub on Platte Street.

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Accounting software giant Xero needed new Denver digs, and Stantec delivered — with a design plan that lets employees plant their professional perch anywhere they desire.

WORDS: Sean O'Keefe
IMAGES: James Florio

FORM, FUNCTION, PURPOSE, PLACE AND POINT-OF-VIEW — THESE ARE THE FUNDAMENTALS OF DESIGN.

These readily identifiable perimeters become the basis for something more through the conscientious collaboration of professionals. Close consideration reveals that the fundamental characteristics of design are, in fact, applicable as the basis for business in general. When global accounting software firm Xero chose Denver as the heart of its Americas operations, its primary objective was to thoughtfully merge business and design as a single, seamless experience in its new space.

“I loved being able to apply Xero's organizational strategy and vision to tangible space and functionality,” says Andy Burner, Xero's Vice President of People and Operations for the Americas. Burner moved to Denver as part of Xero's Americas expansion efforts in early 2017.

UNLIMITED ACCESS

Just 18 months later there are approximately 150 people working in the new Denver office, and the headcount is expected to soon top 200. Established in 2006 in New Zealand, Xero began as an accounting software solution that intrinsically links small business owners with their accountants on a shared cloud-based ledger. Today, the brand's tools include everything a small business owner would ever need to manage people, products, productivity, performance and profit through customer support and a collection of more than 700 add-on applications.

"Xero's mission is to rewrite the global economy to the advantage of small business owners," says Burner. "Beautiful Business is our ambition. The new Denver office was designed to enable our employees to do the best work of their lives. This office really represents the Xero experience, and it has been thrilling to work with all of the specialists that made it happen."

Primary among those specialists were Xero's facilities manager Anthony Faraguna, and Michelle McBride, an interior designer with Stantec. In allegiance with the principles of design, business and Xero, the team delivered a forward-thinking with a combination of space and materiality fashioned to compel productivity through unlimited access to imaginative, tech-friendly work environments of every hue. Building on

the best of Xero's experience outfitting 12 previous offices stretching from New Zealand and Australia to the UK, New York and San Francisco, making the new Denver location special began with site selection.

"We love the location. It puts us in downtown, but into a small community as well," says Faraguna of the 1615 Platte Street address. "We took a lot of time during site selection, but when this presented itself, we signed a lease before the foundation was poured."

Xero takes the top-floor of the newly completed Circa Building, which was itself inspired by the neighborhood's 150-year

"BEAUTIFUL BUSINESS IS OUR AMBITION. THE NEW DENVER OFFICE WAS DESIGNED TO ENABLE OUR EMPLOYEES TO DO THE BEST WORK OF THEIR LIVES. THIS OFFICE REALLY REPRESENTS THE XERO EXPERIENCE, AND IT HAS BEEN THRILLING TO WORK WITH ALL OF THE SPECIALISTS THAT MADE IT HAPPEN." - ANDY BURNER



Xero worked with California-based Insidesource on its new location's furniture design, specification, procurement and installation. This lounge space is furnished with JSI Indie rockers in green, Muuto Around coffee tables and Allsteel Rise modular seating. The shelving accessories were purchased at West Elm and Crate & Barrel.



Full free-address means the only stationary people in the office are the ones who insist on it. Otherwise, ID-activated lockers, open-air, sit/stand desks, and reservable private spaces are all thoughtfully comingled **ABOVE**: Xero's dining area is furnished with Article Teaka tables and Svelli chairs. **LEFT**: A quiet space for working is furnished with Allsteel Stride desks, Room & Board Slim C laptop and end tables and Global Furniture Novella seating. The green wall is designed by Zintra to help minimize outside acoustics.



RIGHT: Another lounge area — taking advantage of the office's abundant natural light — features a Gus Mix Modular sectional sofa, more Muuto Around coffee tables and Article Tana Stool end tables and Naughtone Always lounge chairs.



**UNLIMITED
ACCESS**

history of commerce and industry. Tucked along the bank of the South Platte, wedged between I-25 and Union Station, today's Platte Street is a small-business main street populated by sellers of clever small-batch ice creams, beers, bicycles and clothes. The street pulsates with a mix of old and new, a quaint ecosystem of ambition meets opportunity, making it an ideal epicenter for a brand without boundaries. Faraguna shares that Stantec's wealth of innovative office experience was well articulated during the selection process, making their work stand out as the most well aligned with the Xero vision.

"Xero is on the vanguard, and this space intuitively allows their employees to perform just like their products, anywhere, anytime

"XERO IS ON THE VANGUARD, AND THIS SPACE INTUITIVELY ALLOWS THEIR EMPLOYEES TO PERFORM JUST LIKE THEIR PRODUCTS, ANYWHERE, ANYTIME AND ANY WAY NEEDED"

-MICHELLE MCBRIDE

and any way needed," says McBride, of the full free-address workspace concept that makes Xero a truly untethered workplace. Mirroring the instantaneous, remote, global connectivity of Xero's software in a bricks and sticks office started with eliminating seat assignments of any sort. Rows of sit/stand desks are clustered in neighborhoods where team members can cohabitate ... or not. Corners are wall-less conference areas, daylit lounges without doors, partitioned by purpose rather than structure.

Xero's Beautiful Business concept relies on developing software solutions that provide intuitive access to data-rich analysis and sound advice, mostly from a storefront office but occasionally from a beach in Belize. Likewise, the floor plan of their Denver office has a little bit of everything organized, primarily, around access to light. Open, flexible spaces, freedom of choice, and cross



Saying it's smart only scratches the surface in describing the seamless integration of technology and comfort embodied at Xero. This common area incorporates Poppin café tables and Industry West Marais AC café chairs as well as grey lounge chairs by Naughtone Hush. The orange lounge chairs were part of Xero's existing inventory. The green acoustic "clouds" are from Zintra.

UNLIMITED
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them to independently attune the foot candles of light to the scale and occupancy expectations of each space without adding expense to the project.

Materiality always plays a role in good design, and Colorado makes a fertile palette from which to select. Xero's embrace balances abundant natural daylight with rich wood grains thoughtfully integrated as accent walls and counter faces on vertical surfaces. Furnishings are alive with color, inspired by classic mid-modern sensibilities in splashy blue, yellow, magenta and teal. More soft wood notes in furnishings provide an undercurrent that offsets the

sleek white surroundings and comes together as Colorado-urban-cool, thoughtful and sophisticated.

"Xero makes an investment in the communities where we take residence," says Burner. "Denver is an asset to us in every way. From the locality to the people, the connection to our clients and the appeal, it's hard to beat. We wanted our commitment to this city to be evident in the very fabric of our office, and we believe it is." ■

The essential essence of Xero is that small businesses deserve an ownership stake in the global economy on par with mega-companies. To that end, an office wall mural is a colorful and whimsical representation of Xero's customer base.



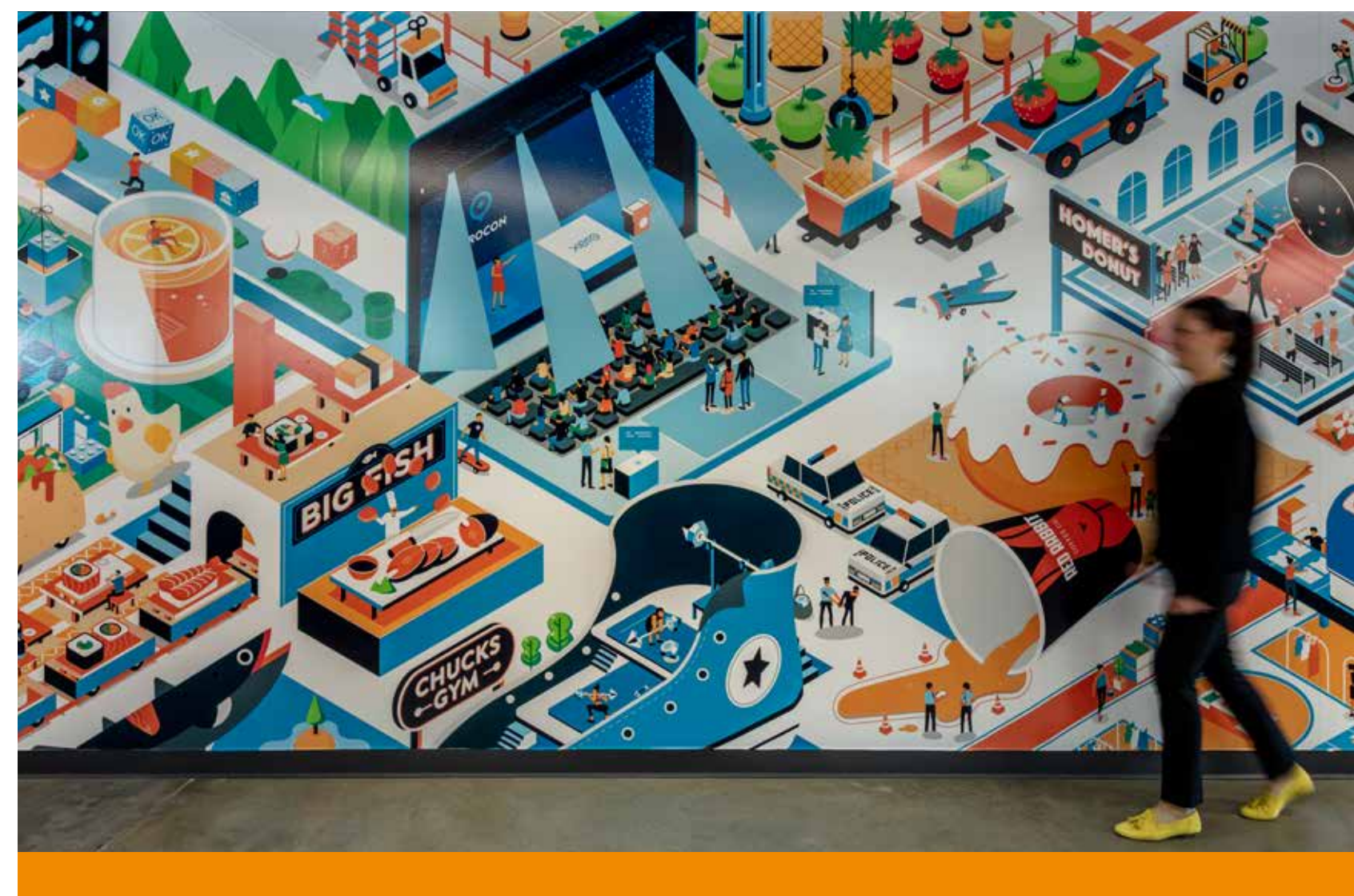
Xero employees gather in one of the light-filled corner lounge areas appointed with a Naughtone Symbol modular sofa and Room & Board Slim C laptop tables.

section of atmospheres allow staff to tailor their environment to their activities, concentration needs and group dynamics.

Primary work areas and corner conferencing line exterior walls. Banks of computer docking tables for laptop plug-ins are end-capped by dual-monitor sit/stand stations for those with a lot of numbers to grind. Partitioning is accomplished through a combination of bright acoustic-attenuation panels and rows of sleek, white day-lockers for staff stuff storage. Groupthink takes place at coffee table couches facing incredible city and mountain views configured around a variety of hotel-quality lounge areas. With workspaces along the exterior, core-facing areas are built-out to accommodate quiet needs and higher levels of privacy. Huddle room workspaces with global accessibility enhance Xero's high-tech connectivity

and are joined around the central ring by semi-private work areas, phone booths, wellness rooms and kitchen areas. No two spaces are furnished identically across the whole of it.

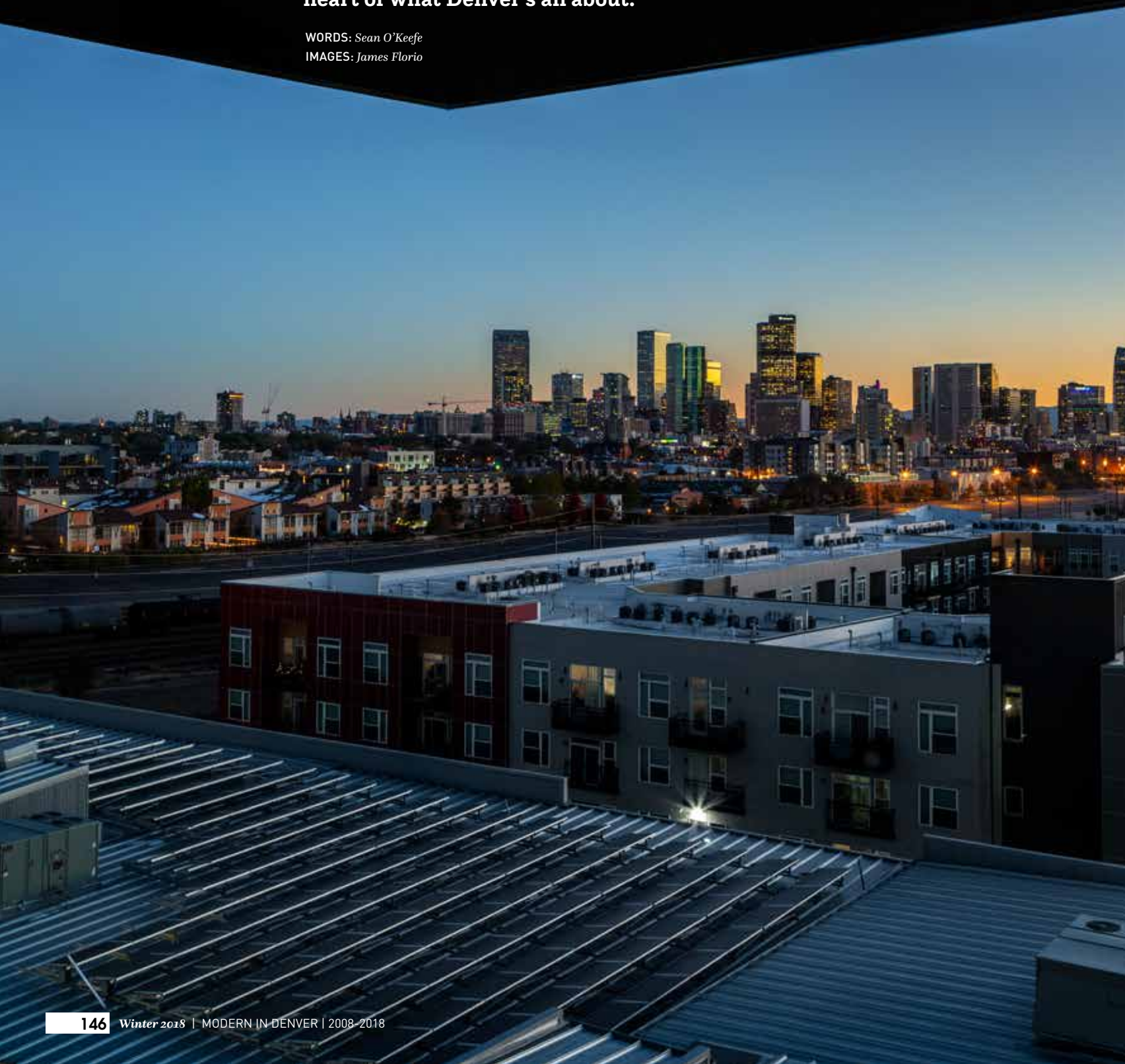
"Animating the carefully chosen interiors relies on a precisely calculated combination of daylight and controlled supplemental lighting to creating ideal working conditions in response to exterior light," continues McBride. Bold LED X's hover in space over gathered seating areas, Xero marks the spot. Occupancy sensors and smart systems account for daylight harvesting along the glazed perimeter, and interior transparencies allow light to reach deep into the floorplate. McBride points to Stantec's insistence on in-house lighting design as a distinguishing characteristic among architecture practices. This allows



A VIEW ASKEW

Dynia Architects new twist on a room with a view takes guests at the Source Hotel to the heart of what Denver's all about.

WORDS: Sean O'Keefe
IMAGES: James Florio



DYNIA ARCHITECTS / THE SOURCE HOTEL

Design is approached from many different directions and architecture can be practiced as an art, a science, a business, an enigma, and a great many ways in-between depending on who is in control. Near constant in most effective modern interpretations of space for the human experience is a connection to daylight and the exterior realm, a reminder of the natural order and the opportunities that await just beyond the window. Colorado's unique, awesome, year-round climate, the ever-beautiful purple mountains majesties, and Denver's sparkling skyline all make an incredible backdrop for an inner-urban getaway in the heart of the River North Arts District (RiNo) at The Source Hotel, where every room is one of a kind, and every view was framed just for you.

SEEING PLACE

"The site was a trailer park before Zeppelin Development acquired it as parking for The Source," says architect Stephen Dynia, FAIA. Dynia is the designer behind the ultra-successful artisanal market hall, which opened in a refurbished 1880s foundry building in 2013 and has since set the tone for the continual transformation of Brighton Boulevard. The draw of an artisan-quality epicurean bazaar staged over a minimalist industrial vernacular of exposed concrete, steel-stud trim, bushy beards, and cuffed jeans over boots proved a powerful elixir.

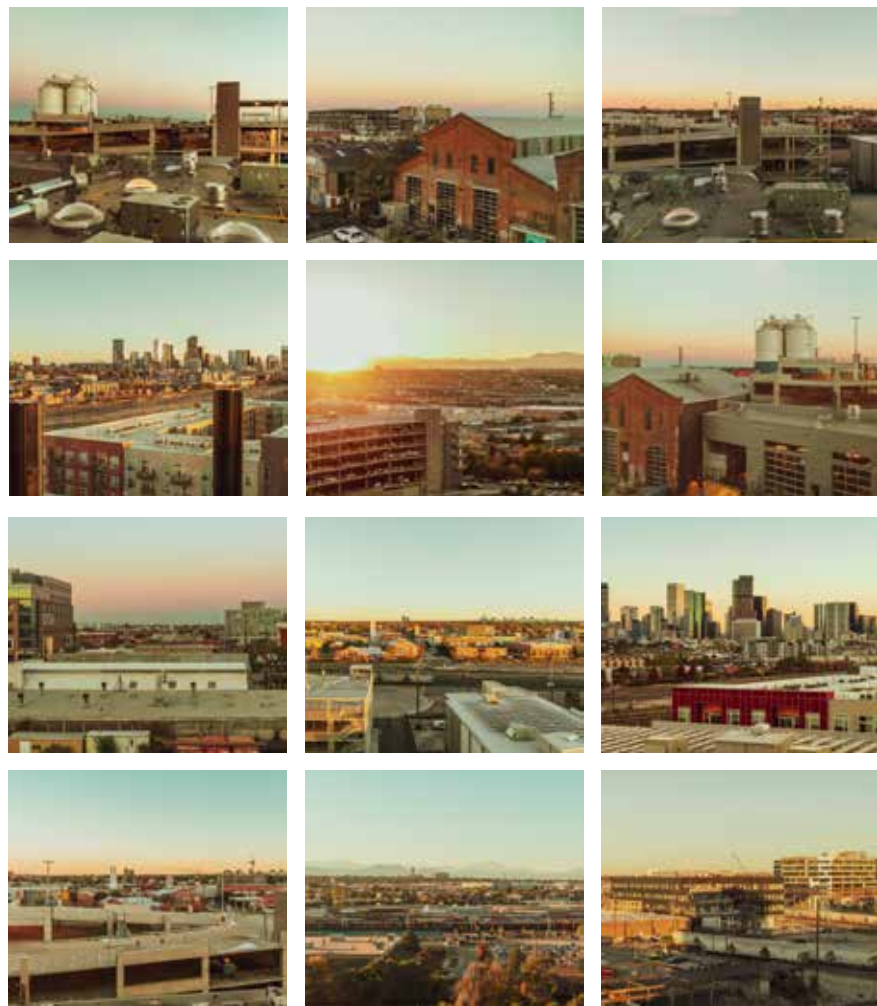
"The market hall immediately established itself as more than just a place, but a presence, a memorable, attractive brand," shares Dynia. "It got a lot of attention and the chance to capitalize on success on the adjacent site opened up a lot of possibilities."



Ultimately, Dynia and Zeppelin choose a tall hotel concept, eagerly anticipating the building's destiny as a beacon, a distinct identifier of place from a distance. The building stands up amid the surrounding low-rise industrial brick edifices and newly developed multifamily housing in every direction. However, it also stands out for a highly unconventional skew. The building's floorplates seemingly unfurl themselves like a stack of cocktail napkins spun under a shaker, with just enough twist to be indelible.

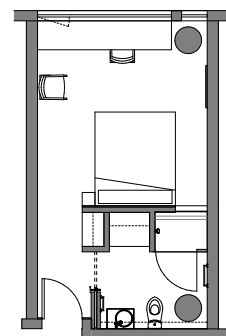
Indelible architecture requires an understanding of place, purpose, and point of view. The Source Hotel adds its own twist on the age-old formula for success by framing a unique mile-high moment in every window.

A VIEW
ASKEW

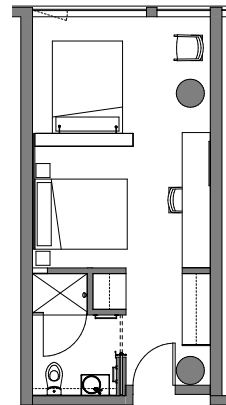


The Source's hardscrabble surroundings and glittering downtown views are a juxtaposition perfectly illustrating the hands-on approach that has always fueled Denver's frontier spirit. Building on a brand presence that feels uniquely now, the interior/exterior experience of The Source and her hotel is unified by exposed craftsmanship and artisanal nostalgia.

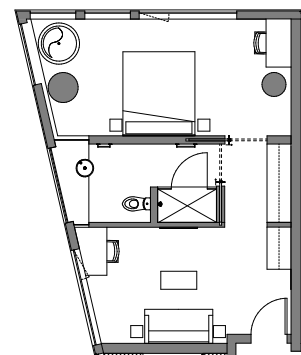
The Source Hotel's guest room floor plans provide ample opportunity to appreciate RiNo, the downtown area's splendor and Rocky Mountain vistas. Beds, desks and even toilets and tubs face large windows and, in turn, those glass expanses let in abundant natural light.



TYPICAL KING GUEST ROOM

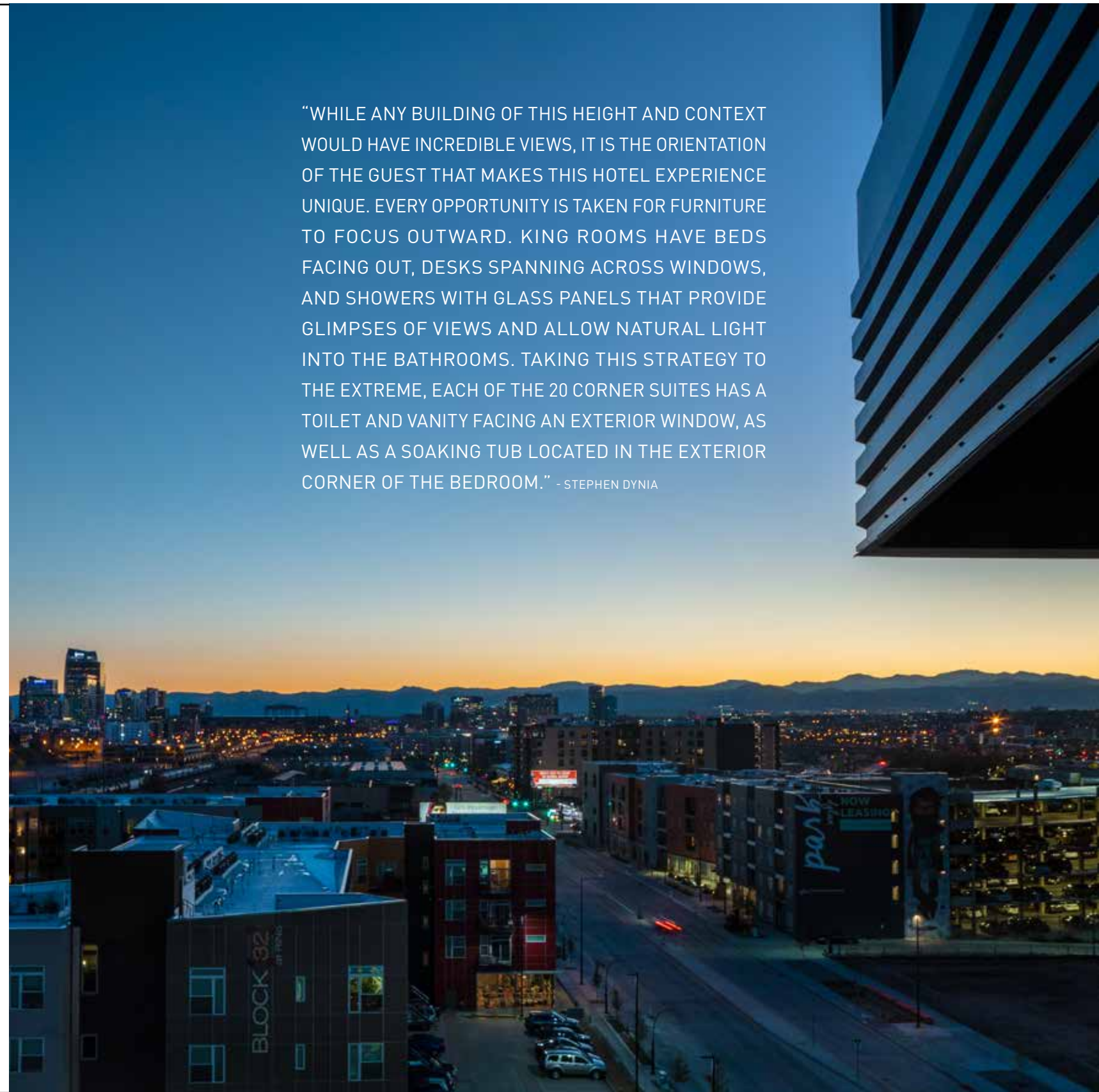


TYPICAL DOUBLE QUEEN GUEST ROOM



TYPICAL SUITE GUEST ROOM

"WHILE ANY BUILDING OF THIS HEIGHT AND CONTEXT WOULD HAVE INCREDIBLE VIEWS, IT IS THE ORIENTATION OF THE GUEST THAT MAKES THIS HOTEL EXPERIENCE UNIQUE. EVERY OPPORTUNITY IS TAKEN FOR FURNITURE TO FOCUS OUTWARD. KING ROOMS HAVE BEDS FACING OUT, DESKS SPANNING ACROSS WINDOWS, AND SHOWERS WITH GLASS PANELS THAT PROVIDE GLIMPSES OF VIEWS AND ALLOW NATURAL LIGHT INTO THE BATHROOMS. TAKING THIS STRATEGY TO THE EXTREME, EACH OF THE 20 CORNER SUITES HAS A TOILET AND VANITY FACING AN EXTERIOR WINDOW, AS WELL AS A SOAKING TUB LOCATED IN THE EXTERIOR CORNER OF THE BEDROOM." - STEPHEN DYNIA



SEEING SPACE

“The building is a parallelogram, and the skew had to account for the building’s vertical infrastructure — support columns, plumbing, mechanical, and electrical,” Dynia says in explanation of the design consequences of this dynamic stroke. The shift in floorplates is most evident internally out at the edge of each floor where the design deliberately places the hotel’s two-room suites. There are 20 in all, and each of them is a completely unique configuration. “Skewing floors around the building’s structural columns in an entirely concrete structure is an authentic industrial move that binds The Source Hotel with the history of RiNo. It also meant corner units had to be designed independently.”

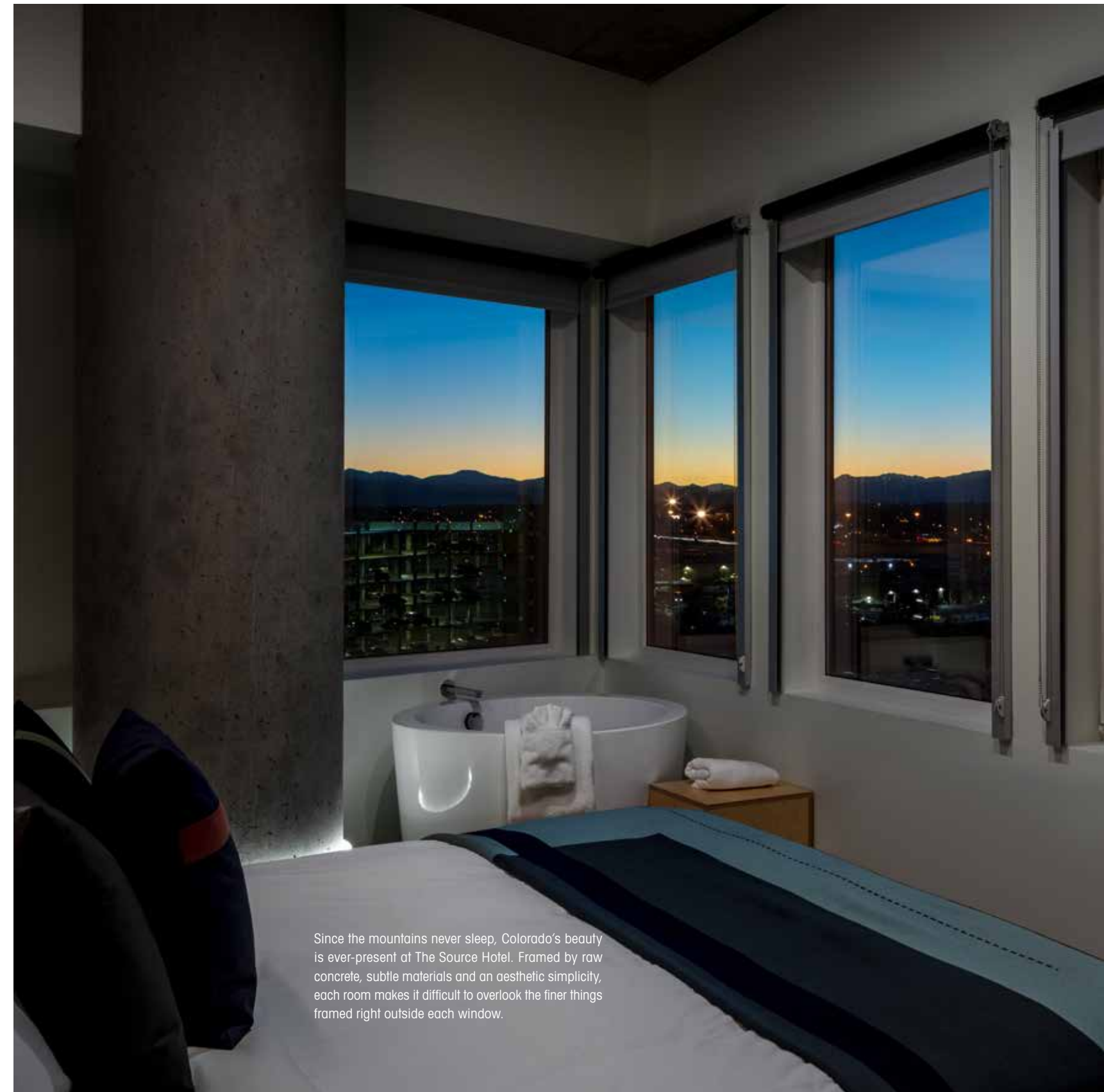
“DENVER IS ABOUT A CONNECTION TO OUTDOOR LIFESTYLES. THE VIEWS IN THESE ROOMS AMPLIFY THAT SENSIBILITY AND GO DIRECTLY TO THE HEART OF ADVERTISING WHAT THIS HOTEL AND CITY ARE REALLY ALL ABOUT.” - STEPHEN DYNIA

Walking into the suites, the views are amazing, extending across every vertical surface, facing an almost unbroken collection of odd angles. Jutting out into the sky, suites feel perched above the view, the way a bird might before taking flight from the nest. Looking south, Denver is growing, gleaming new skyscrapers climbing up the back of Union Station and filling in the last pothole lots of the Central Business District. To the west, the great Rocky Mountains never get tired. Trying to see them requires stretching the eyes as far as they go in either direction up and down the spine of Colorado. Each two-room suite is purposely divided by the bathroom to deliver a three-piece set. Desk-height countertops, roll-up garage doors, and bedside bathtubs are all deftly integrated to make sure looking out is what guests are doing whenever they are in.

SEEING CHANGE

In context, designers consider surroundings, history, and opportunity to generate building forms that solve problems and add depth to what makes a place. At The Source Hotel, change is understood as a constant, easily seen from the windows of every room. To the north, anticipation is building for the future revitalization of the National Western Complex and the outrageous Central 70 park-deck lid over the highway that will one day begin at the end of Brighton Boulevard. To the east, more industrial and low-density residential transformations are waiting on resources and ambitions that likely won’t be long in coming. “Denver is about a connection to outdoor lifestyles,” finishes Dynia. “The views in these rooms amplify that sensibility and go directly to the heart of advertising what this hotel and city are really all about.”

If successful, ultimately The Source Hotel will be more than a contributor to future context — it will be a notable marker, perhaps not only of this place but of this time as well. ■



Since the mountains never sleep, Colorado’s beauty is ever-present at The Source Hotel. Framed by raw concrete, subtle materials and an aesthetic simplicity, each room makes it difficult to overlook the finer things framed right outside each window.

“WELL, WHO ARE YOU? / WHO ARE YOU? WHO, WHO,
WHO, WHO? I REALLY WANNA KNOW / WHO ARE YOU?
WHO, WHO, WHO, WHO? TELL ME, WHO ARE YOU? / WHO
ARE YOU? WHO, WHO, WHO, WHO? / ‘CAUSE I REALLY
WANNA KNOW / WHO ARE YOU? WHO, WHO, WHO, WHO?”

-THE WHO



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EMBRACING THE EDGE

BOSS Architecture designs a restaurant that embraces warm, textural materials, unexpected shapes and cliff's-edge dining — where the architecture is as much a focus as the food.

WORDS: *Scott Kirkwood*
IMAGES: *James Florio*

BACK IN 1981, Sonny Brinkerhoff and his son William joined forces with Savina Mendoza to serve Tex-Mex favorites out of a humble restaurant in Jefferson Park. The second incarnation of La Loma was housed in a brick building cobbled together from three Victorian miners' houses dating to the 1800s. In November 2016, the Brinkerhoffs relocated to 1801 Broadway, bringing their fresh tortillas, margaritas and Mendoza's green chile recipe — a long-time favorite among regulars.

Last year, William and his son Mark opened the family's newest restaurant, Sierra — a stunning, modern A-frame just off I-25 in Lone Tree where guests can enjoy upscale dining with the same Tex-Mex roots. (And yes, you'll find that famed green chile on the menu, too.)

The project was a true collaboration between the father-son duo and BOSS Architecture, known for its work on Denver landmarks like Linger, Vital Root and Stoic & Genuine.

“Our process always starts with the context around the project, trying to derive some sort of inspiration from older architecture in an urban block or focusing on the landforms with newer projects like this one,” says Kevin Stephenson, BOSS architect and principal. “With Sierra, we knew it needed to be a grounded agrarian vernacular with warmer materials, and we knew the owners wanted to develop a legacy piece of architecture that would stand for more than 30 years, just like their first restaurant.”

Rather than hone that vision with photos, sketches and a long list of design considerations, the process began with a journey: BOSS principals Stephenson and Chris Davis accompanied the Brinkerhoffs to Napa Valley, where they visited Harlan Estate and Silver Oak wineries before heading south to Mexico. In Cabo San Lucas the team was particularly struck by the architecture of Flora Farms, an organic farm in the foothills of the Sierra de la Laguna Mountains.

“We really came away with a better understanding of how simple construction is in Mexico, and we wanted to distill that expression down to a few earthy, handmade materials,” says Davis. “With many of the buildings down there, you'll see a roof made of sheet-metal stacked on top of a brick wall — and



“WE HAD THIS BIG, EMPTY PIECE OF LAND AND QUICKLY DECIDED THAT WE WOULD EMBRACE THE EDGES. WE PUSHED THE ARCHITECTURE RIGHT UP TO THE EDGE — TO WHERE IT WAS ACTUALLY FALLING OFF. AND WE DESIGNED THE ROOF TO MIMIC THE PLANES ON THE HIGH PLATEAU WHERE THEY MEET THE VERTICAL SLOPE OF THE HILLSIDE. BY CREATING AN ARCHITECTURAL EXPRESSION THAT’S EVEN MORE DRAMATIC THAN THE LANDFORM, THE A-FRAME CREATES A REAL SENSE OF DRAMA, TURNING THE RESTAURANT INTO ITS OWN ‘HIGHWAY SIGNAGE,’ A BEACON YOU CAN SEE FROM MILES AWAY.” - KEVIN STEPHENSON, BOSS ARCHITECTURE





The wood-fired brick oven in Sierra's kitchen and the adjacent horseshoe bar form the spine of the restaurant, providing warmth and energy that spill throughout the space.

in that climate, that's all you need." Of course, building codes and Colorado winters make things a little more complicated, so BOSS aimed for simplicity wherever possible, and came up with ingenious solutions like wrapping Sierra's ceiling and roof in identical material to create the illusion of one piece of metal.

That timeless simplicity was just what the client ordered. "You could sit down at a modern restaurant out West and find an ultra-modern fireplace that's 10 feet long, with copper tubes and natural-gas flames coming out of it, and people might think it's pretty cool," says William, the elder Brinkerhoff. "But we wanted a real fire — a place where you can smell the wood burning; we wanted all of the natural elements that really connect people with the earth and with their food."

Next, the conversation shifted from materials to shape.

"We had this big, empty piece of land and quickly decided that we would embrace the edges," says Stephenson. "We pushed the architecture right up to the edge — to where it was actually falling off the edge. And we designed the roof to mimic the planes on the high plateau where they meet the vertical edge of the hillside. By creating an architectural expression that's even more dramatic than the landform, the A-frame creates a real sense of drama, turning the restaurant into its own 'highway signage,' a beacon you can see from miles away."

Inside, the kitchen and the horseshoe bar form the spine of the restaurant, allowing the waitstaff to serve meals efficiently, and giving guests the opportunity to soak up that energy up-close or enjoy it from a distance. Natural elements are everywhere: The floors are polished, stained concrete and white oak. The bar and tabletops are made of hammered and patinaed copper. And above it all is a soaring 33-foot ceiling of rusted Corten steel, which is completely solid over the dining room, but semi-transparent on its outdoor, southeastern half.

That unexpected design not only allows the restaurant to ventilate heat generated in the kitchen, but also fills the space with sunlight during the day and allows light to pour out at night, beckoning drivers on I-25.

And at night, that lighting is everything. Taking cues from the flames of the brick oven and the outdoor firepit, Sierra is dimly lit — somewhere between candlelight and a soft incandescent bulb; bright enough to see the plate in front of you, but subtle enough to conjure the comforts of home. From the bar to the main dining room, from courtyard to patio, the space was clearly designed for multiple experiences — for a solo guest enjoying a meal all alone to a couple on a date or a group of 20 friends celebrating a special occasion. The hope is that people will return again and again, to experience those simple elements from every angle.

"So much of modern architecture today is about being flashy and using 20 different materials on one project," says Davis. "In Mexico, you just build with what you have. That approach is what makes a building feel like it's genuinely of that place — as if it just came out of the earth and will be there for the rest of time." ■



PROJECT CREDITS

ARCHITECT:

Brent Forget, BOSS Architecture

ROOFING:

Western States Metal Roofing

RECLAIMED, PRESSED RED BRICK:

Mendoza Used Brick and Demolition Services

CONCRETE FLOORS:

Dan Wilson

BEETLE KILL-SOURCED MILLWORK:

Specialty Wood Products, Aurora

WHITE OAK FLOORING

Lumber Liquidators, Lone Tree



LIGHTING THE WAY

Students at CU-Boulder's Environmental Design program create two mobile ticket centers for Denver Botanic Gardens.

WORDS: Scott Kirkwood • IMAGES: Ethan Herrold

Saturday, December 23, 2017, 8 p.m. It's 13 degrees with light snow at Denver Botanic Gardens, and hundreds of people have arrived for the annual Blossoms of Light extravaganza. But before those visitors can post envy-inducing photographs on Instagram, someone has to scan their timed-entry tickets designed to minimize pedestrian traffic jams. To make that happen, a small army of staff and volunteers in gloves, hats and scarves await, shivering beneath a white tent while a handful of space heaters fight a losing battle against the cold.

NEVER AGAIN.



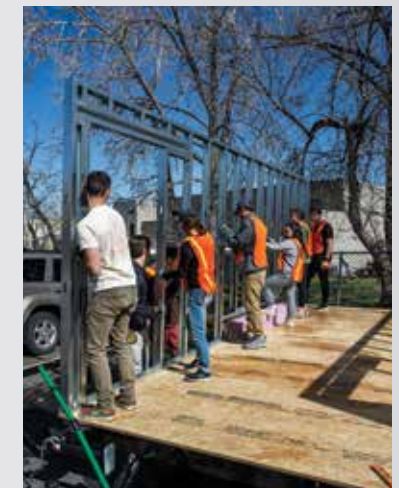
STUDENTS LOVINGLY REFER TO THE PROJECT AS "THE WORLD'S LARGEST INHABITABLE MOVING LIGHT FIXTURE."

Six months earlier, Botanic Gardens CEO Brian Vogt reached out to staff at his alma mater, hoping students at CU-Boulder's Environmental Design program could design a solution to replace those tents and the alternative: glorified shipping containers with holes cut out for ticket windows. Instructor Jeremy Ehly and 18 CU juniors gladly took on the challenge as a practical design-build project.

To kick things off, students spent two weeks creating birdhouses for the Chatfield Farms location — an exercise that taught the importance of craft, materials and an appreciation for the smallest details, like galvanized fasteners to ensure those teeny-tiny homes could withstand the elements.

Students met with the staff and volunteers at the Botanic Gardens to understand their needs before breaking into small groups to explore architectural solutions to similar challenges. Then they created dozens of proposals that were ultimately narrowed down to three designs for the client's consideration. Vogt and his team selected a winner, which combined several of the finalists' elements.

Small teams of students focused on HVAC systems, interior design, lighting, mobility, signage, waterproofing and windows, addressing challenges that they hadn't encountered on previous projects, which typically ended with a set of renderings. How thick would the walls need to be to house wiring for the light displays and what depth to get the ? Was it possible to create an overhang to shield customers from rain without increasing the width of the unit, as mandated by highway regulations? And how to balance the long lead times required to order construction materials with pressing design deadlines?



THANKS TO CU STUDENTS, STAFF AND VOLUNTEERS AT DENVER BOTANIC GARDENS CAN NOW SELL ADVANCE TICKETS AND ADMIT VISITORS FROM TWO MOBILE UNITS THAT ARE NEARLY AS COLORFUL AS THE EVENTS THEY OFFER PASSAGE TO.



“The most important thing I learned on the project was attention to detail,” says Brent Bridston, a senior from Ken Caryl, CO, and one of the student leads. “When you’re drafting sketches and creating 3D models, you have to think about every last detail of the assembly — how one material will overlay with the next and how you’ll conceal elements to achieve a really clean design. You’ve got to think through the alignment of the windows, how the desks will align with those windows, and the thickness of all the materials. If you’re off by the slightest margin, those problems will cascade through the entire project.”

“Every decision has a dollar and cent value attached to it,” says Ehly. “No other type of studio project has as many tangible outcomes that will prepare students for the real world — everything from scheduling people to perform the work to collaborating in a group setting. Design-build projects with actual clients help students understand things in a visceral way that they just can’t get if they’re dreaming up their own ideas.”

The new units were unveiled in July, at the Lavender Festival at Chatfield Farms, before moving on to Chatfield’s Corn Maze and York Street’s Glow at the Gardens in the



fall. And nothing about them screams “student project.” Five ticket windows are carved out of acrylic facades illuminated in LED lighting capable of infinite color combinations. Inside, digitally fabricated MDF slats form the back wall, creating an abstract depiction of the Gardens’ logo, and cedar panels and shelving make for a warm, comfortable environment that complements the high-tech exterior. Toasted cork flooring and recycled paperboard absorb sound, while a highly efficient mini-split air-conditioning unit heats and cools the space. With labor, materials and overhead costs, Ehly pegs the final price tag for each Ticket Center at around \$150,000 a piece. The “actual budget”, as set by the client was \$34,000 per Ticket Center for materials only.

“I was there that first morning when the volunteers walked into the new ticket units for the first time, and the enthusiasm, the gratitude and the sense of comfort were palpable,” says Vogt. “It’s been incredible to see the student’s vision come to life, from the lights to the logo on the back wall — all so perfectly connected to our brand. But I’m most happy that we’ve made a better experience for the people visiting us and the people serving them. The staff and volunteers can finally have an environment that honors their commitment, and that’s wonderful.” ■



Students rendered their designs into virtual reality, allowing the Gardens’ staff and volunteers to simulate selling tickets and moving around the space.



DESIGN TEAM
INSTRUCTOR

Jeremy Ehly, AIA
University of Colorado Boulder

STUDENT
DESIGN TEAM

- Sean Antosek
- Brent Bridston
- Julia Casey
- Antonio Celano
- Kendel Chelberg
- Stella Coble
- Michael Flanagan
- Faaris Hays
- Ethan Herrold
- Dan Liu
- Nathan Morin
- Panayiotis Papadimitropoulos
- Blake Phillips
- Elena Pilar
- Andrew Sajsas
- Spencer Shaw
- Jason Sisneros
- Jacob Vornholt

EXPERTLY
SUPPORTED BY:

- Marcel de Lange
- Jeff Allen
- Paul Schroder
- Shawhin Roudbari
- Labon Hillberry
- Jason Green
- Chris Williams
- Andrew Tucker
- Lauren Sharpe
- Marco Rossi
- Arianna Patterson

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Isolation Breeds Innovation

WITH NUMEROUS DESIGN COMPETITIONS, AN ANNUAL DESIGN FESTIVAL, A RENOWNED UNIVERSITY ARCHITECTURE PROGRAM AND A PROUD AND ENERGETIC POPULATION, THIS CITY IN THE SOUTH OF MANITOBA PROVES THAT WHEN THE GOING GETS COLD, THE COLD GET CREATIVE.

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

WINNIPEG
TRAVEL BY DESIGN — ✈️





Raw: Almond is a collaboration between deer + almond restaurant owner Mandel Hitzer and architect/gallery owner Joe Kaltornyk. This dining experience has made a tradition of serving delicious, six-course dinners in a specially built structure that can seat more than 40 diners. Trendy and acclaimed, it sells out every night.



Right: Warming Huts dot the Red and Assiniboine rivers, which turn into a commuter thoroughfare during the winter months. With temperatures dropping below zero on a daily basis, a break from the wind — whether inside a bison or a coffee cup — is a welcome respite. Below: The Exchange District’s turn-of-the-century buildings have become a home for all things social and cultural.

IN THE MIDDLE OF VAST AND DIVERSE CANADA, WINNIPEG IS SITUATED IN THE SOUTHERN PORTION OF THE MANITOBA PROVINCE. A city of 700,000, it’s a 14-hour drive from the nearest Canadian city, and land extends in every direction without even a tree to stop one’s eye. Its unyielding weather dictates every choice, and might make an outsider wonder: Can life survive on a prairie where more days are below 0 degrees than not? This outpost on the Canadian frontier shows that it not only can survive, but thrive.

From its immaculately maintained downtown historic Exchange District, typifying the beauty of industrial design, to the University of Manitoba’s renowned architecture program, to the annual Winnipeg Design Festival, the small city is a living testament to the idea that isolation breeds innovation.

“Our true Winnipeg is in the winter,” says Johanna Hurme, principal and co-founder of 5468796 Architecture. “We’ve

learned to take advantage of the winter as a resource, and we have all the time to be creative.”

“Practicing in Winnipeg has shaped our architectural ideas to withstand vetting through the lens of more conventional and ever cheaper alternatives,” says Sasa Radulovic, Hurme’s co-founder and a professor of architecture at the university. “In order to survive in this context, every design decision must be essential. This leads to an innate frugality of idea and intervention, shaving off the excess in order to create projects that do not depend on extraneous elements or decoration.”

This space for creativity has led to Winnipeg becoming a world-class design city, and it extends beyond the physical design and seeps into its workmanship, artisans, materials and community. “I think the size and population of Winnipeg is unique. We are often referred to as a ‘big small city.’ The number and depth of connections that local businesses and design entrepreneurs can formulate in a context like Winnipeg





While the Warming Huts offer a quick break from the wind, it's The Forks Market, bottom, where everyone gathers and lingers. Originally rail company horse stables, the stalls have merged to create an emporium of food purveyors and artisanal retailers. In the evenings, it's abuzz with families, professionals and visitors alike.



“THE COLLABORATIVE SPIRIT OF OUR CITY IS INFECTIOUS. DISSIMILAR TO LARGER, MORE POPULOUS METROPOLISES WHERE COMPETITION IS ALWAYS AT THE FOREFRONT, THERE’S AN UNDERLYING SENSE OF CAMARADERIE.”

- ZEPHYRA VUN, DESIGN QUARTER WINNIPEG



With its central location and far-reaching spire, the Canadian Museum for Human Rights is impossible to miss. Designed by American architect Antoine Predock, each ascending level of the museum symbolizes the human plight, from despair through freedom. The museum's exhibits spotlight historical genocide and atrocities while interactive displays promote awareness and global human rights.

really allows the creative sector to prosper. The collaborative spirit of our city is infectious,” says Zephyra Vun, director of Design Quarter Winnipeg. DQW was founded two years ago as a community organization that curates events and projects throughout the city through parties, pop-ups, installations, tours, social media campaigns and networking opportunities.

“Dissimilar to larger, more populous metropolises where competition is always at the forefront, there’s an underlying sense of camaraderie,” Vun adds.

Perched at the confluence of two rivers that have served as a life-source and a trade meeting point for more than 6,000 years, Winnipeg sits at the crossroads of east and west, and its Exchange District sets the stage for the rest of the city’s design scape. Located along the riverbanks on the city’s north side and deemed a National Historic Site in 1997, the district encompasses more than 100 turn-of-the-century buildings that display an innovative and functional approach with massive stone and brick warehouses and skyscrapers, angled tree-lined streets and alleys that recall times past. With the arrival of the Canadian Pacific Railway and a booming shipping industry, the fledgling town was transformed into a cosmopolitan city, and by the end of the 1920s it was selling more than half the world’s wheat.

One of the fastest growing cities at the turn of the century, it was dubbed the “Chicago of the North,” with an ever-expanding skyline of skyscrapers and a thriving business district. But the Great Depression and World War I halted Winnipeg’s growth in its place. Wheat



ARTlab, designed by renowned Canadian firm Patkau Architects and LM Architectural Group, combines a renovation of the University of Manitoba's historic Taché Hall with a new, contemporary structure. The impressive V-shape columns create a courtyard between the old and new. Below ground, a tunnel network can be used in the winter months — a common feature in Winnipeg.

prices dropped and immigration slowed, resulting in an economic downturn.

The Historical Buildings Committee, however, was steadfast in its preservation of the Exchange District, and today the neighborhood far exceeds New York or Chicago in recollecting the feel of urban development and city life at the turn-of-the-century.

It is not only its history that contributes to the design world, but its commitment to education as well. Nearby the University of Manitoba offers the best architecture

program in the nation. Its campus is a great representation of post-modernism architecture, and its lecture halls have been filled with architects and designers from around the globe. The school fuels the city with creativity and energy.

It is this combination of historic and new that give energy to two of Winnipeg's most interesting design celebrations that make the place unique. The Winnipeg Design Festival is held every September with a week-long schedule of lectures, workshops, parties and installations. In the winter, the internationally renowned

and lauded Warming Huts competition is held on the frozen Red River. The river becomes a main artery in the population's ice-skating commute downtown. "Despite the temperatures, Winnipeg comes to life," says Hurme, "The Warming Huts grew out of the desire to embrace and encourage the development of the river as a resource."

Submissions for the competition are sent from around the globe. At the end of each January, competition winners travel to Winnipeg to construct their huts that provide respite for the skaters. The building blitz gives designers a chance to realize their vision while allowing the public to watch the process unfold. The

brainchild of Peter Hargraves, principal of local firm Sputnik Architecture, the festival is in its 10th year and has had huts built by Frank Gehry, Michel Rojkind, Anish Kapoor and other renowned architects from around the world.

In stark contrast to the average urban winter scape, Winnipeg teems with life in January. The trees are adorned with lights, skaters flit in and out of impressive creations, and the pubs are full of cheery faces with warm drinks in hand. There is something poetic about Winnipeg in wintertime, and it is worth every bit of a visit. ■



62M is a 40-unit residential development sandwiched between a highway and neighboring properties. Initially deemed an undesirable location, the project overcame limitations when 5468796 Architecture placed the structure on 35-foot concrete columns, providing homes with unparalleled 360-degree views of the city. "We try to see every project as a blank slate at the outset and allow for design to emerge from discussion," says firm co-founder Radulovic.



"Our work has focused on the missing middle: multi-family housing in its many forms and ownership models — from refugee and social housing to market-rate condominiums and adaptive re-use projects," says 5468796 Architecture's Sasa Radulovic. Pictured here, Radulovic and co-founder Johanna Hurme work with their team in the firm's downtown Winnipeg office.



The Mayfair Recreation Centre, by Winnipeg-based Bridgman Collaborative Architecture, is a gateway to one of the city's densest residential areas. The facility houses a gym, multi-purpose rooms and a learning kitchen open to residents. Designed as an inclusive and barrier-free community place, its geometric windows on all four facades create a welcoming, warm glow inside.

WHERE TO GO

Winnipeg Architecture Foundation

A non-profit organization that seeks to educate and engage the public about architecture through tours, publications, exhibits and films.

The Forks

A gathering space at the confluence of the Red and Assiniboine rivers and the heartbeat of Winnipeg's design events, this developed area includes parks, shops, restaurants and hotels.

Old Market Square Stage

An open-air performance venue situated in Old Market Square designed by 5468796 Architecture.

Canadian Museum for Human Rights

This national museum invites visitors of all ages and abilities to explore and reflect on human rights in Canada and around the world, and was designed by American architect Antoine Predock.

WHERE TO STAY

Inn at the Forks

A premium lifestyle hotel located in the heart of The Forks.

Mere Hotel

A boutique hotel located along the river in the Exchange District featuring leading-edge design, environmental sustainability practices and tech-savvy amenities.

PAD

A one-of-a-kind architecturally designed urban penthouse atop of Waterfront's "spaceship" building with 360-degree views over downtown, the Red River, the Canadian Museum for Human Rights and the Disraeli Freeway.

WHERE TO EAT

Forth

A cafe, restaurant, cocktail bar and gift shop, filled with foliage and sharp design, encouraging people to engage with the space through conversation, work and learning.

The Common

Located inside The Forks, this craft beer and wine kiosk is the perfect gathering point no matter the time.

Deer + Almond

A community-based restaurant with experimental dishes, interesting art and good music.

King + Bannatyne

Delicious house-crafted, slow-roasted meat sandwiches in the heart of the Exchange District.

ONE LAST THING

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

PERPETUALLY COOL

WORDS: Shawn White

What if you could buy one calendar for 2019 ... and beyond? One that is more sustainable, ultimately more economical, and that embraces all the qualities of good design? Meet the perpetual calendar.

Prolific Italian artist and designer Enzo Mari, now in his mid-80s, is an avowed communist. As such, he's strived for good design to be accessible by all, not just those with time and means. Through the years, he's brought this sensibility to his work, daring to imagine objects for the working class that married his love of no-frills function with the loftiest of design visions. Sleeper sofas that fit comfortably inside small apartments. Furniture easily assembled by the customer with few instructions.

And, yes, perpetual calendars that never become obsolete.

Though many varieties of the perpetual calendar exist today, Mari embraced the concept early, designing a number of versions in the 1950s and '60s. Each interprets the day and month in a unique interchangeable form designed so

“MOST DESIGNERS WHO ANALYZE PROBLEMS TO THE EXTENT THAT MARI DOES END UP WITH RATHER DRY, SYSTEMIZED SOLUTIONS. HIS WORKS ARE HIGHLY ORIGINAL AND UNCOMPROMISING, WITH A KIND OF POETIC AND HEROICALLY HUMAN TOUCH.” - JASPER MORRISON



ABOVE: The most popular among Enzo Mari's perpetual calendars, the Formosa Wall version is just over one-foot square. Below: the Bilanca Perpetual Calendar utilizes a smaller, slimmer profile and hardwoods to let users know what day it is.



THESE CALENDARS ARE AN ALTERNATIVE TO THE PERPETUITY-CHALLENGED VERSIONS THAT DEFY NOTIONS OF SUSTAINABILITY AND GOOD DESIGN. IT IS A SIMPLE YET MASTERFUL SOLUTION TO A TEMPORAL PROBLEM.

that the calendar can be used year after year. The onus is on the user to change those forms, but there is never a need to purchase a new calendar. These calendars are an alternative to the perpetuity-challenged versions that defy notions of sustainability and good design. It is a simple yet masterful solution to a temporal problem.

Mari's first known foray in perpetual calendars was the wall-mounted 1959 Bilanca Perpetual Calendar, originally designed for Danese Milano. Unlike his later iterations, which used plastic, this was made of slim bars of hardwoods — walnut, ramin, beech and maple — that could be slid left and right, with a center “window” that would display the current date.

In 1963 came the Formosa Wall Calendar. His most popular — balancing form, function and mass market appeal — the Formosa gained near ubiquity in North America during the late 1960s and early '70s. At a time of great upheaval, this calendar communicated durability and utility in a striking modern design. The use of plastic, a hallmark material of 1960s Italian design, made the calendar affordable and easy to reproduce.

The Timor Perpetual Calendar was released around the same time. Its design is simultaneously playful and prosaic, with a fan structure of plasticized dates, days and months designed to be placed on a table or desktop.

Mari's designs, calendars and otherwise, often investigated, sometimes obsessively, the aesthetics of form. “Many of Mari's works are masterpieces — rare combinations of intellectual puzzles and beautiful lines,” British product designer Jasper Morrison told *The New York Times* in 2008. “Most designers who analyze problems to the extent that he does end up with rather dry, systemized solutions. His works are highly original and uncompromising, with a kind of poetic and heroically human touch.”

Mari, known as much for his fiery temper and nihilistic declarations as his opus of thoughtful, accessible work, is often quick to declare that “design is dead.” But with all due respect to Mr. Mari, given the availability and popularity of his perpetual calendars 50 to 60 years after he designed them (to say nothing of the rest of his work), it's a point on which we'll have to agree to disagree. ■



The Timor Perpetual Calendar, designed to rest on a desktop, employs a fan of months, dates and days of the week that were originally inspired by railway signage.

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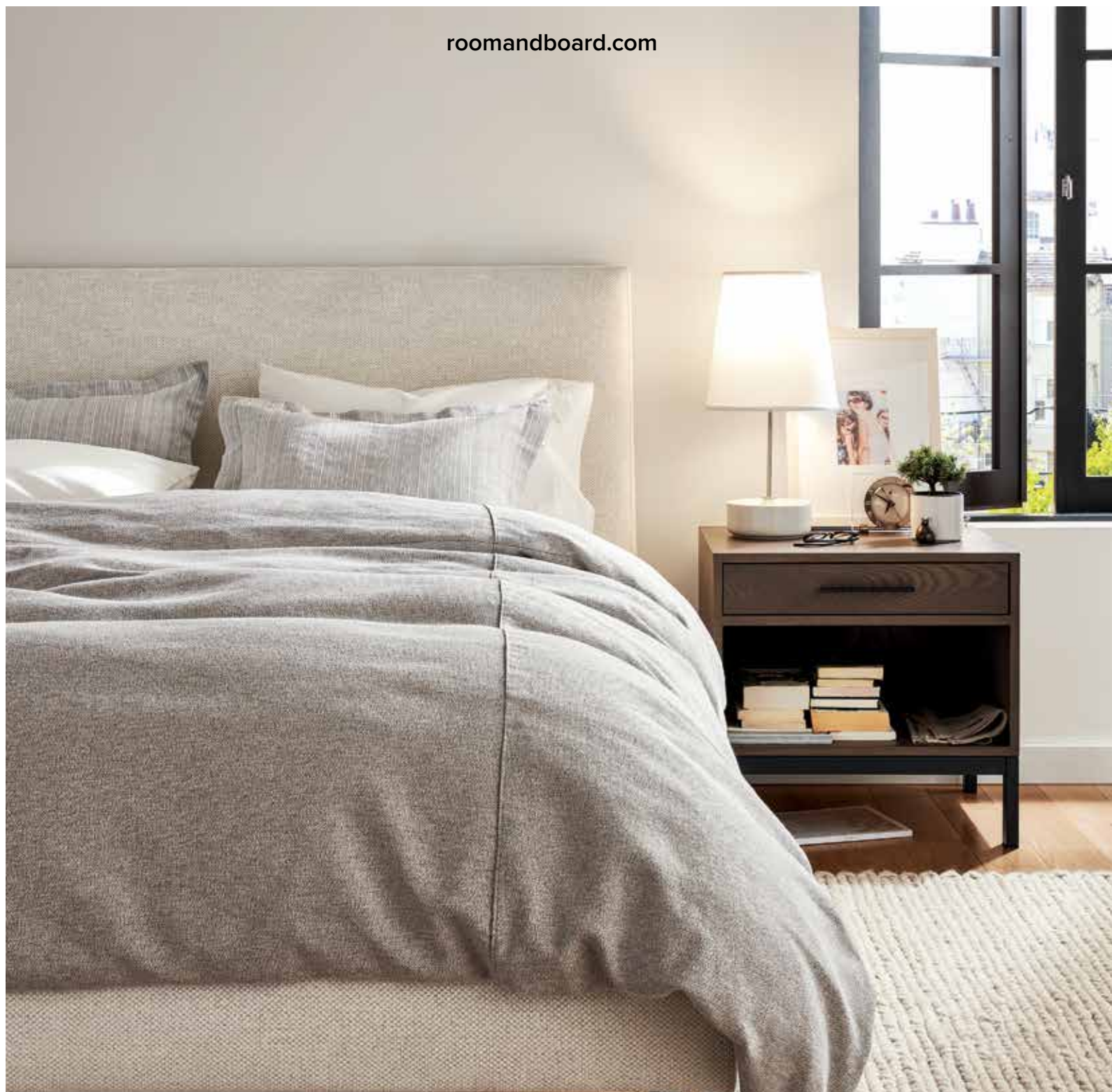
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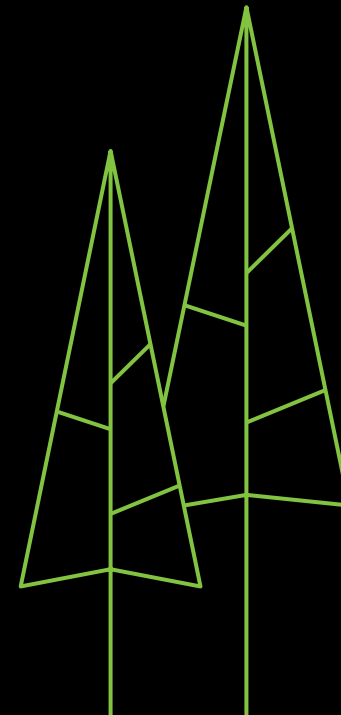
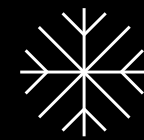
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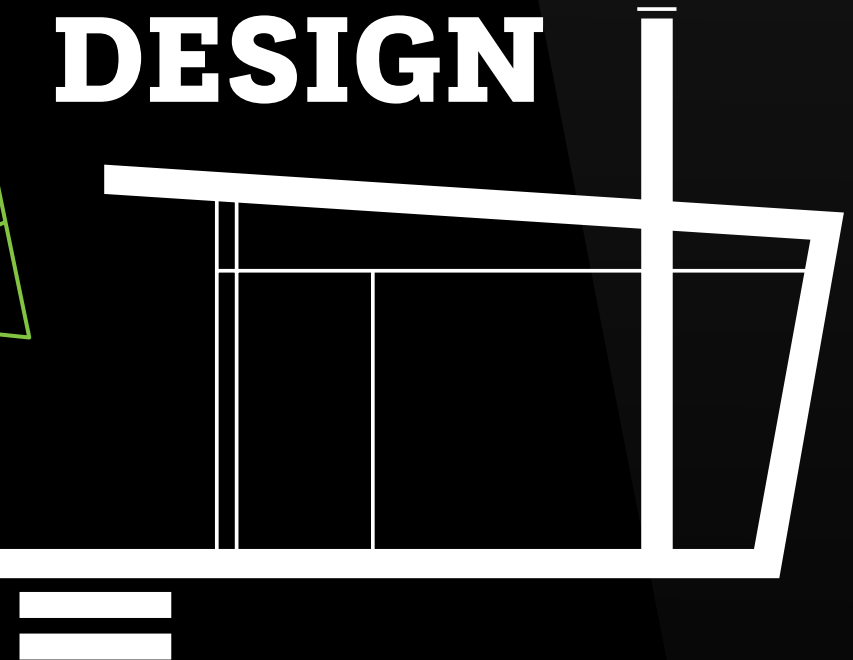
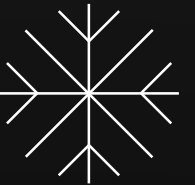


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