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Appetite for Design!

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DENVER DESIGN WEEK SCHEDULE - P. 178

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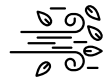
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"Yes, 'n' how many times must the cannon balls fly
 Before they're forever banned?
 The answer, my friend, is blowin' in the wind"

TOC: fall 2019



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FIELD STUDY

Our inspiring roundup of clever home goods, from ceramic mugs and dryer balls to an upcycled hi-fi and a travel blanket cleverer than we are.



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B-BOX

Help save the honeybee with your own home hive. The b-box, from the Italian company Beeing, makes beekeeping safe and easy.



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XYLEM

Montana's Tippet Rise Art Center has a cool new pavilion called Xylem. True to its name, it provides a serene place for visitors to rest and commune with nature.



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WHEN NATURE CALLS

Climb Longs Peak and you may see several unique-looking new loos along the way. Their weather-resistant gabion cage design is the brainchild of the students at CU's Building Workshop.

INSIDE NJOY!

MESSAGE / MATERIAL / TEXT / IDEAS - **SUBSTANCE**



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NORDIC LIGHT

The architecture and design team behind Factor Design Build worked magic on a 4,900-square-foot ranch in Cherry Hills, adding a warm, intimate hygge influence to the clean-lined spaces.



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APPETITE FOR DESIGN - KITCHENS!

Nine Colorado designers re-interpret the streamlined, highly functional European design aesthetic in these kitchens, which embrace open plans, natural materials and geometric forms. **PLUS:** RiNo's Carbon Knife Co., p. 106; robotic kitchens, p. 116; and boldly colored appliances, p. 124



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BRINGING IT ALL BACK HOME

Interior designer Kari Whitman, who has designed homes for celebrities from Don Henley to Jessica Alba, has brought her unique design sensibility back home to Boulder.

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MORE IS MORE

Tony Maciag's second RiNo restaurant, Latin American dim sum eatery Super Mega Bien, has a design that is as exciting as what comes out of the kitchen.



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FUNCTIONALITY, FLOW AND VINYL

The ongoing remodel of a midcentury modern ranch in Bow Mar adds a master suite and a unique underground oasis designed just for listening to music on vinyl.



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DESIGN CURRENCY

Western Union's new headquarters in the Tech Center reflects the company's 168-year history of innovation, with a focus on flexibility and freedom of movement.



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KNOWING ALL THE ANGLES

The distinctive new nine-story Prism building on a busy corner in Denver's Financial District dazzles with a glass façade made up of folded, angled planes.



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NEOCON 2019

The annual design event in Chicago this summer offered an array of groundbreaking products. Take a look at some of our favorites



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DENVER DESIGN WEEK

This year's Design Week on October 17-25 will feature more than 35 talks, keynotes, tours and parties focused on the people and topics most relevant to our city.



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ONE LAST THING:

The Angara Maximus Barbecue Table by iBBQ, which has the grill built right into the center, turns grilling into a social affair.

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hello.

The headline of our story on designer Kari Whitman is “Bringing It All Back Home.” Kari is from Colorado but left years ago for California, where she built a successful, respected business with clients from all over the world. Our story focuses on Whitman’s return to Colorado and her desire to bring back home all of her design expertise and talent. The headline also draws a fun connection to our cover image of one of Whitman’s recent projects in Boulder. The shot includes an image of Bob Dylan, who titled his iconic 1965 album “Bringing It All Back Home.” Her story starts on page 128.

The notion of bringing it all back home is also important for designers. Going out into the world and absorbing creativity outside our homes or comfort zones is vital to good design. Understanding how different cultures solve problems, develop their own aesthetic forms, and draw connections between surprisingly disparate elements provides invaluable perspective to designers. They can “bring it all home,” adding new tools to their design toolbox.

In a less direct sense, the theme of “bringing it all back home” is apparent in a number of other features in this issue. Our other cover story is about the thoughtful, innovative design that Gensler brought to Western Union’s new headquarters in the Tech Center. To reflect the company’s purpose—connecting people around the world—Gensler explored the art, culture, and design of the many far-reaching locations where Western Union does business, and brought it all back to Colorado, incorporating it into the design of the new headquarters.

The result is a vibrant, engaging, and diverse space that successfully embodies the vision and work of Western Union. That story is on page 158.

This issue also includes a 28-page kitchen design section that showcases nine beautiful spaces, which demonstrate how modern European kitchen design has been “brought home” to Colorado, embraced, and reinterpreted by local designers to create something unique. In addition to spotlighting these stunning kitchens, this section includes dozens of fun kitchen accessories, a profile on the brilliantly curated kitchen store Carbon Knife Co., and a look at how artificial intelligence will shape kitchens of the future. These stories start on page 98.

This fall marks the fourth year of Denver Design Week (Oct. 17–25), and we are once again looking forward to being the media sponsor and covering all of the talks, panels, tours and keynotes taking place. Design Week literally brings design home to us, which is why it is so important to our community and state. With guest speakers like architect Débora Mesa Molina, from world-renowned Spanish firm Ensamble Studio, and Qin Li, vice president of design at Fuseproject, we can learn, grow, and incorporate without ever having to leave our city. There will be more than 30 events during the week, so we hope you can find a number of sessions to attend and inspire you. Our special Design Week section starts on page 178.

Here’s to a fun and productive fall.

William Logan
william@modernindenver.com

THE COVERS



Kari Whitman’s redesign of a historical building on west Pearl Street in Boulder is filled with surprises, including a wall created out of leather belts, a living wall in a guest bathroom and recycled paneled windows used in the master bath. Whitman, who made a name for herself in the design world through her work for Hollywood celebrities like Kristen Bell and Don Johnson, has moved back to her hometown of Boulder and opened an office serving Colorado clients. “I’m a trend setter, not a trend follower,” she says. Cover image by Aaron Colussi. This story starts on page 128.

Western Union’s new headquarters in Denver’s Tech Center is as innovative as the 168-year-old company itself. The community space on the cover is inspired by the North American coffee-shop boom of the late 20th century, with artwork by Thomas “Detour” Evan. The HQ is designed with an eclectic combination of furnishings and a variety of seating styles to encourage flexibility and spontaneity among Western Union’s workers, as well as bright colors, graphics and collages that pay homage to the global regions the company serves. Cover image by Eric Laignel. This story starts on page 158.



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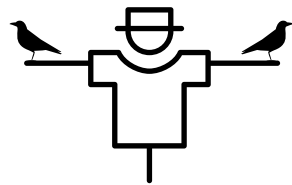


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FALL ISSUE 2019

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



Modern In Denver is created by our dexterous hands and sometimes agile minds using an iMac 27", Adobe InDesign CC, Illustrator CC, Photoshop CC, Trello, FontAgent Pro, a Brother color laser printer, Apple Music, an iPhone 8 Plus, a Paper Mate flexgrip pen, and a much-needed sense of humor.

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Hillary Petrie, Crystal Ellis and Stephanie Beamer
Designers of the new Emmy Sofa



Field Study

furniture, tech, accessories, gear, surprises

WORDS: Tamara Chuang



PEEK-AT-YOU

These MiniFace Mugs offer a glimpse into the world of Rami Kim, an artist and ceramist in Los Angeles who dabbles in animation, illustration and faces. Lots of them. Like each of her hand-sculpted mugs, she sees the world differently, adding comical features here and melancholic expressions there. Each is made to order. Take a look.

+ramikinstudio.com



CURATED PURPOSE

There's only one Artzer Shaw record player console, and it may be gone by the time you read this. That's just how Denver creator Matthew Shaw rolls. Shaw, whose eponymous studio combines the last names of his parents, prefers repurposing and upcycling materials, from old doors to tree limbs. This specific cabinet is made from maple plywood and salvaged vintage feet. Inside, it comes equipped with hand-wired speakers and an amplifier plus a turntable by U-Turn Orbit. If you really have your eye on the console, let him know. Shaw's happy to oblige on a custom product.

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TABLE TOPS

The stylized tables from wood-design studio Nikari are like whimsical trees in a forest where gnomes and fairies dwell. The trio of tables from the 12 Designs for Nature collection actually do come from nature. Each is made from a different type of wood—ash, oak or birch.

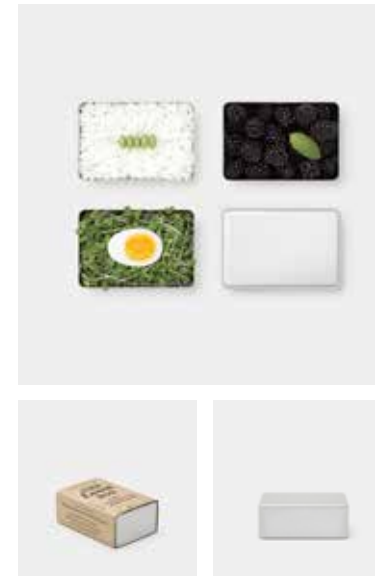
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PACKAGED GOODS

Artfully arranging food in the various compartments of a Bento box somehow makes leftovers more appealing. And THE Lunch Box, designed by Keita Suzuki for Japanese brand THE, may have figured out how to make the food taste better, too. The container, made of anodized aluminum, keeps food warm through its heat-conductive properties. It's also odorless, so yesterday's salmon won't seep into today's feast. But keep it out of the microwave—you wouldn't want your leftovers to smell like popcorn anyway.

+odetothings.com



SOUND SPHERE

The delightful minimalism of the Mozartkugel Music Box hides two purposes. Turn the metal key and it becomes a musical ball that plays Mozart's *Voi Che Sapete* from *Marriage of Figaro* as you roll it around. The other? An objet de curiosité leaving you wondering how German designer Adam + Harborth squeezed an 18-note musical mechanism into a perfectly round wooden ball and made it still sound like a distinct childhood memory.

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ECO LAUNDRY

Wool balls are all the rage for those who want to take a small step to make laundry more sustainable yet keep clothes wrinkle free. The hand-felted spheres replace dryer sheets and can be used over and over and over again (Food52 says they also cut down drying time by 25 percent). The 100 percent New Zealand wool from Five Two comes in warm and cool colors, and all sales benefit the women in Nepal who craft them.

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COLOR WARES

There's rustic appeal in Jug for HAY, thanks to its lumpy, uneven form and contrasting colors. Glass artist Jochen Holz uses an Italian technique called "incalmo," which heats different-colored pieces of glass and then fuses them together. The eye-catching thick curved handle also showcases its durability—it's made of borosilicate glass, a.k.a. Pyrex, so it's heat and scratch resistant and suitable for the dishwasher.

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MOBILE WARMING

Let's face it, when you travel, you are going to miss your bed. While there's not a decent alternative if you're waiting at the airport or on a red-eye flight, at least there is The Layover, a travel blanket that has thought about nearly everything. It provides warmth through the insulation, made from recycled plastic. It has pockets for hands and feet, plus a hidden pocket to stash important items. But most of all, it packs away into a compact wad about the size of two large fists.

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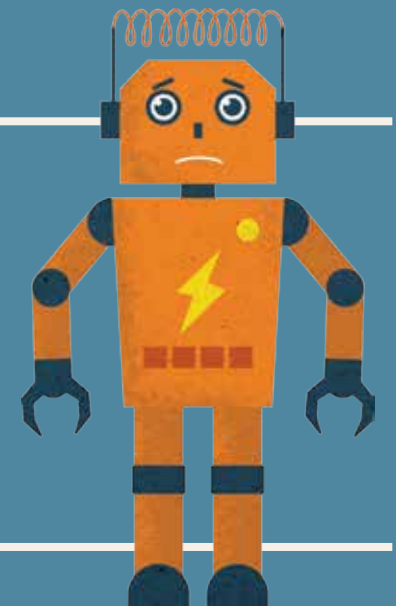


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B-BOX

This clever hive design, suitable for a small backyard, aims to combat the decline in bee populations

WORDS: *Beth Mosenthal, AIA*

THE HARD-WORKING HONEYBEE,

responsible in large part for global food production, is in grave danger. A recent survey indicates that beekeepers in the United States lost 40 percent of their colonies in the past year. Amid urbanization, changing weather patterns related to climate change and the Trump administration's recent deregulation of pesticides experts claim might harm bees, cultivating bee colonies has become a societal rather than localized responsibility.

Enter Beeing, an Italian company that wants to empower a new generation of home beekeepers to help increase the bee population with its "safe, simple, home-use" beehive kit, b-box. Made primarily of plywood and polycarbonate panels, b-box has a compact, customizable footprint (base dimensions are 27" x 19") suitable for spaces of all sizes, from a home with a garden to an apartment with a balcony. Offering beekeepers the ability to monitor bees through a clear observation panel, the hive design is both functional and interactive, providing a window into the compelling machinations of a buzzing beehive.

Meant to simplify the beekeeping process, b-box's patent-pending honey-harvesting system separates the honey from where the bees live, so the home beekeeper can monitor the bees and harvest honey without disturbing the hive. "Sting-free" honey harvesting is made possible through such design elements as a chimney that allows bees to enter and exit the hive high above the ground and away from the user and a



BEE-ING THERE

The b-box, made by Italian company Beeing, includes such clever features as a window for viewing honey-making, a chimney where bees can enter and exit, and a lever that allows bees to exit during honey harvesting.

strategically placed lever that, when pulled, allows bees to exit the chambers but not enter, keeping the user safe while harvesting honey.

Currently ready for production and accepting pre-orders, b-boxes are expected to be shipped starting this November. Launched via a crowdfunding Indiegogo campaign, Beeing has exceeded its initial fundraising goal of \$44,713 by 453 percent. As of July, Beeing had more than 300 backers pledging over \$200,000.

When asked whether he was surprised about the enthusiasm that has greeted b-box, Beeing CEO and co-founder Roberto Pasi replied, "Society is aware of the declining bee population. Our project reflects the intrinsic need for people to get back to nature—to feel the importance of living in direct contact with nature. Beeing has constantly been searching for smart and innovative solutions that could make this process [of integrating urban living and sustainable practices] easy and affordable. Our products are developed with this special vision in mind, knowing that the future of society will rely on a sustainable way of living." By addressing a major problem, the makers of B-box hope to demonstrate that clever product design has the potential to help the environment—and the source of civilization's nourishment—one backyard beehive at a time. ■



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It's so appropriate that the newest addition to Montana's Tippet Rise Art Center is named Xylem. In a place where nature rules, the Xylem pavilion evokes the vital internal tissue that provides the lifeblood to trees and other plants.

The 2,100-square-foot, open-sided pavilion, designed by renowned architect Diébédo Francis Kéré and opened in July, is meant to be a place of respite and reflection, where visitors can relax, talk or meditate beneath shafts of soft light that penetrate its striking log roof.

The pavilion joins an ensemble of other structures at Tippet Rise, which opened to the public in 2016 on a 12,000-acre working sheep and cattle ranch in Fishtail, Montana, north of Yellowstone and midway between Billings and Bozeman. Artists and philanthropists Peter and Cathy Halstead founded Tippet Rise as a place "where art, music, land, sky and poetry can weave together." In addition to hosting classical music recitals, it is home to large-scale outdoor sculptures by the likes of Alexander Calder, Patrick Dougherty and the Ensemble Studio, all displayed against the backdrop of the Beartooth Mountains.

Kéré's inspiration for the pavilion—built by local craftsmen of sustainably sourced, untreated ponderosa and

lodgepole pine—was the wooden *togunas* of the Dogon culture of Mali, sacred shelters where locals gather to discuss problems. Kéré, who hails from Mali's neighboring country of Burkino Faso and is known for his socially driven, sustainable approach to architecture, has won the Aga Khan Award for Architecture and has held a professorship at the Harvard Graduate School of Design. Xylem is meant to serve as the architectural twin of a school in Kéré's hometown of Gando, whose design was supported by the Tippet Rise Fund of the Sidney E. Frank Foundation.

With a round roof made up of clusters of vertical logs and undulating benches below, Xylem is as much a piece of art as the sculptures that dot the surrounding landscape, hidden as it is within a grove of aspens and cottonwoods near Grove Creek. The organically shaped benches are inspired both by Cathy Halstead's abstract paintings of microscopic life and by the soft, sinuous topography of the surrounding hills.

"With this pavilion, Tippet Rise offers a more intimate experience of its landscape within a quiet shelter," Kéré has said, "where people can access the most secret part of nature: the heart of the trees." ■

A new pavilion ascends at Tippet Rise

WORDS: *Alison Gwinn*
IMAGES: *James Florio*



COME REST A SPELL
Nestled underneath the vertical-log roof of Xylem are undulating benches, awash in dappled sunlight from above. The architect's goal was to create a place of reflection and respite.



"With this pavilion, Tippet Rise offers a more intimate experience of its landscape within a quiet shelter, where people can access the most secret part of nature: the heart of the trees." —Diébédo Francis Kéré



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WHEN NATURE CALLS



Architecture students at CU-Denver designed and built the one backcountry structure that nobody talks about but everybody needs.

WORDS: *Scott Kirkwood*
IMAGES: *Courtesy of CU-Denver*

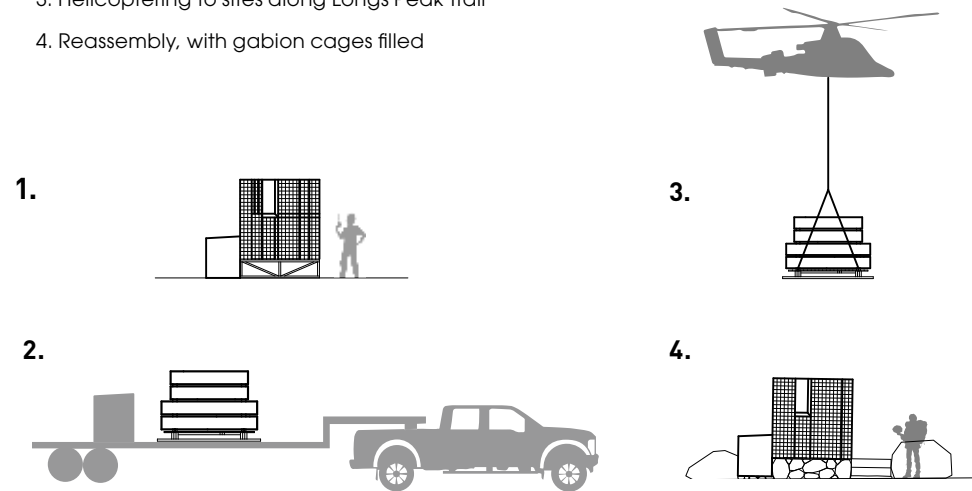
Every year, 20,000 hikers set out to explore Longs Peak, one of Colorado's most well-known 14ers. For most of them, the 15-mile round-trip journey starts before sunrise and ends early in the evening. Which is a long time to hold it. That's why, like it or not, toilets are an essential part of the backcountry in Rocky Mountain National Park. Last year the National Park Service recognized that more than three decades of wind, rain, snow and toothy marmots had taken a toll on the route's outhouses, and it was time for something new—something different.

It's the type of small-scale project tailor-made for grad students at CU-Denver's Colorado Building Workshop, who exchange 19 weeks of free labor for hands-on experience. Backcountry toilets aren't often featured in student portfolios and glossy architecture magazines, but the project was full of intriguing design challenges, from the rigorous guidelines governing park construction to the logistics of transporting materials through designated wilderness. There are no roads on the trail to Longs Peak—for much of the journey, there isn't even a trail.

"We were building in remote backcountry, at altitude, so we had to design a structure that's heavy enough to withstand strong winds, but light enough to be transported by helicopter," says Rick Sommerfeld, director of the Colorado Building Workshop. "The students worked with

THE ASSEMBLY, STEP BY STEP

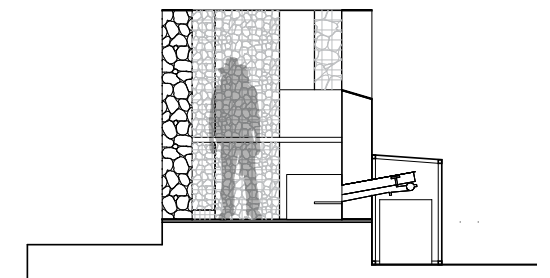
1. Prefabrication at CU-Denver
2. Disassembly and transportation to Rocky Mountain National Park
3. Helicoptering to sites along Longs Peak Trail
4. Reassembly, with gabion cages filled



Rick Sommerfeld and professors at The Colorado Building Workshop try to show students that there are opportunities for architecture in even the smallest buildings.



our engineering professors and outside consultants and settled on gabion cages, with rocks creating the mass, or ballast.” Simple mesh structures that effectively take the place of mortar, gabion cages let gravity do the hard work—that is, until those 100-mile-per-hour winds kick in. Students solved that problem by adding vertical steel plates for lateral stability. The most ingenious bit? The gabion cages would be filled with rocks found on the mountain, which lightened the helicopter’s load. And all those rocks can be scattered across the landscape when the structures reach the end of their useful lives.



Park Service crews built the foundations in July; in August the students hiked up the peak to turn the helicopter’s payload into a total of four privies at three locations: Chasm Meadows and Chasm Junction—a little more than 3 miles from the trailhead—and the Boulder Field, near the end of the 7.5-mile trail. Students camped at a site just below treeline, woke around 3:30 a.m. and hiked one to three miles each way for two weeks. Assembling the steel plates and gabion cages took only a day or two; the remaining time was spent gathering rocks, carrying them long distances in canvas bags and putting them in place—all at 10,000 to 12,000 feet.



To build a structure that’s sturdy enough to withstand strong winds but light enough to be transported by helicopter, students created gabion cages, which were then filled with rocks collected on the mountaintop.

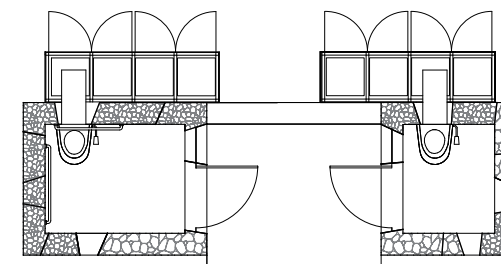


The round-trip trek to Longs Peak covers 15 miles and takes all day—and that journey is a little more pleasant thanks to the work of grad students at CU-Denver.

“One of the biggest challenges of the project is simply working at altitude,” says Daniel Lawson, facility manager for Rocky Mountain National Park. “You may find yourself holding a Phillips-head screwdriver in your hand, staring at a flathead screw for five minutes—your brain just doesn’t work the same up there.”

The structures’ most obvious feature—the lack of a roof—was designed to discourage hikers and animals from using them as shelter and to prevent a winter phenomenon called spindrift.

“With spindrift, wind pushes snow into impossibly small crevices, and because it has no way to escape, it blows around the structure and fills it up,” says Sommerfeld. “We worked with fluid dynamics experts at the National Renewable Energy Laboratory and decided to put small openings on the windward side, larger openings on the opposite side, and vents along the floor, so the snow has a better chance of moving through the structure—either out the opposite side or up and out through the roof, like a vortex.”



Thanks to gaps between the rocks, vents along the floors and the lack of a roof, the structures minimize spindrift, which would otherwise leave them packed with eight feet of snow after a long winter.

The work was completed in August, only a few weeks before the end of the summer season, so it’s too soon to tell how hikers feel about the new facilities. But the project has already won kudos from the American Institute of Architects and the Association of Collegiate Schools of Architecture.

“When this project first came to us, a lot of the students said, ‘Toilets? Really?’” says Sommerfeld. “But once we went up to Longs Peak and saw the site, everyone said, ‘This is a really beautiful place. How do we not mess this up? How do we make these structures almost invisible in the landscape, like ghosts that you can identify as structures, but that don’t really call themselves out?’ And by the end, there wasn’t a single student who wasn’t really excited about the finished product.” ■



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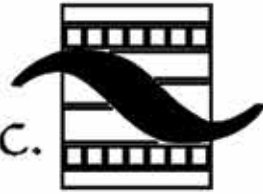


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nordic light

WORDS: *Natalie Warady*
IMAGES: *Kimberly Gavin*

The thoughtful renovation of a Cherry Creek ranch proves that old world hygge can find its place even in a sprawling interior when the design sticks to simple, clean lines.

Even if some of us struggle with how to pronounce the word hygge—a quick internet search turns up everything from *hyoo-guh* to *hih-guh*—we can all agree on one thing about the popular Scandinavian influence on architecture and design: that it is about light-filled, minimal interiors designed with a focus on coziness.

When the architecture and design team behind Factor Design Build met with Kiely and Merel Wilson in the fall of 2017, just after the couple had moved into a 4,904-square-foot ranch in Cherry Hills, they were struck by the home's empty feeling. As Merel Wilson, born in Holland, began describing what she wanted—intimate spaces where her family, friends and three children would frequently gather—the team recognized that the floor plan would need an overhaul.





A custom large-scale Marvin door and side windows make for a light-filled entry. Life-size images from Colorado photographer Michael Weinrob, a Gordes rug from Lolo Rugs and a Safavieh woven bench invite guests to linger.

“When I first walked in, the home felt uncomfortably large, which is obviously anti-hygge,” said Jennifer Murphy, Factor’s interior designer on the project. For Factor owner Josh Fiester, the home felt “like one big gymnasium.”

A series of renovations had likely transpired since the home was built in 1964, leaving a variety of stone and wood materials that clashed visually, with the flooring height varying from room to room.

After growing frustrated trying to renovate the kitchen, the couple reached out to Chalet Colorado owner and architect John Mattingly for help. He’d designed and built the home in Washington Park they’d just moved from and become a trusted friend, so when he recommended that they look up Factor Design Build, the Wilsons didn’t hesitate.

A relatively new company, Factor was started in April 2016 by Fiester and partner Kent Simpson. With decades of design and build experience in Colorado, they started Factor with the mission of streamlining residential projects by offering a one-stop shop that includes architects, designers and builders all on one team.

Though the couple initially wanted to renovate in phases, starting with the kitchen and



“I’ve always liked windows, probably because my parents lived in older Dutch houses where the windows are tiny. My taste is more like the Amsterdam Canal house feeling, with bigger windows and lots of white everywhere.”

—Merel Wilson, homeowner



“Things definitely evolve during the design process. That’s the beauty of a design build. It is easier to change course in the middle of construction without a major impact on the timeline.” —Jennifer Murphy, Factor Design Build

living area before advancing to the bedrooms and baths, once they met with Factor it was agreed that the varied floor heights required installation of the floors throughout the home all at once. With that, the Wilsons moved out so the renovation could begin.

The first challenge was to rebuild a sunroom that had been added to the original home. “The flooring was a different material. The ceiling heights were different. The windows were lower,” said Fiester. “So we ripped out the floor, vaulted the ceiling, and framed it in so it would not look like an addition.”

This also meant the roof needed to be rebuilt so it actually looked like part of the original structure. Architect Jane Blumer said, “We added a matching hipped roof with the same slope as the rest of the house, but it was right next to a gabled roof, so it was a challenge to make that work and give the correct feel to the house.”

Factor selected ebony-clad Marvin window frames to reflect the modern feel of the interior but remain congruent to the exterior, which Blumer described as French provincial. “The original windows were like French windows with the diamond-shaped glass.”

The new windows had an immediate impact, and the space started to match the spirit of design that Merel Wilson was seeking. “I’ve always liked windows, probably because my parents lived in older Dutch houses where the windows are tiny,” Merel said. “My taste is more like the Amsterdam Canal house feeling, with bigger windows and lots of white everywhere.”

As they proceeded into the kitchen, the Factor team reinforced the flooring to accommodate a new 350-pound LaCanche Range and then buttressed the ceiling to house the mounted oven vent above.

Layers of bedding from Rough Linen and The Citizenry soften the edges of a mid-century nightstand and the Parallel bed from Design Within Reach. Hanging above, Deborah Zlotzky’s Wallflower, curated by Ann Benson Reidy and Associates, by Robischon Gallery.



nordic
light



A Jack-and-Jill bath connects the daughters' bedrooms. The black and white cement tiles, custom cabinets by Ultracraft and gold Delta Trinsic fixtures create a timeless scheme designed to endure as the girls grow up.

"We wanted to keep the oven in the center of the island," said Merel, "but we didn't want this awful hood coming down in the middle of the room." The almost invisible Zephyr 63 Luxe Ceiling Hood was worth it. Now nothing blocks the view from the dining room into the library or out to the pool.

Initially, Merel considered black cabinets. "I wanted contrast against the white oak floors we selected," she says. Her husband felt it would be too dark, especially after the newly installed windows had just brightened the space. In the end, the couple agreed on walnut wood to maintain a contemporary feel that would provide contrast against the floor. The design team added the walnut to the peninsula counter, the breakfast table top and the custom cabinets.

The original wood-burning fireplace, a Hygge element if ever there was one, had to stay, said Merel. So the design team configured the breakfast

nook and coffee station in front of the mantle, creating the perfect space for Merel to catch up with her husband and children.

Although the kitchen remains large and open, Factor defined separate areas within the larger spaces. "They wanted an area where the kids could make smoothies and they wouldn't be in the way if somebody was cooking at the stove," Blumer says when explaining how the breakfast table and coffee bar area took shape in the design plan. "And they both like their espresso."

Once the new dining space was established as part of the overall kitchen, the former dining room needed a new purpose. The Wilsons considered making it an office, but Murphy noticed that the family often gravitated to the space because it has the best light, so she suggested turning it into a library instead. The Factor team added a reading nook and additional shelving to inspire lounging and hours of reading.

One of the homeowners' favorite areas evolved while the home was still gutted. On one of her daily walks to visit during the framing process of the construction, Merel arrived after large windows had been installed. Captivated by the impact of the flood of light into the master bedroom, she and her husband decided to forgo building a wall between the master bedroom and bathroom as originally planned.

"Things definitely evolve during the design process. That's the beauty of design build," said Murphy, adding that it's easy to change course in the middle of construction without a major impact on the timeline.

And what could be more hygge than soaking in the freestanding tub in front of a large, open window? There might be one thing more blissful than that, Merel says. "I love that we can be in our bed, look out the window and have all of this light coming in." ■

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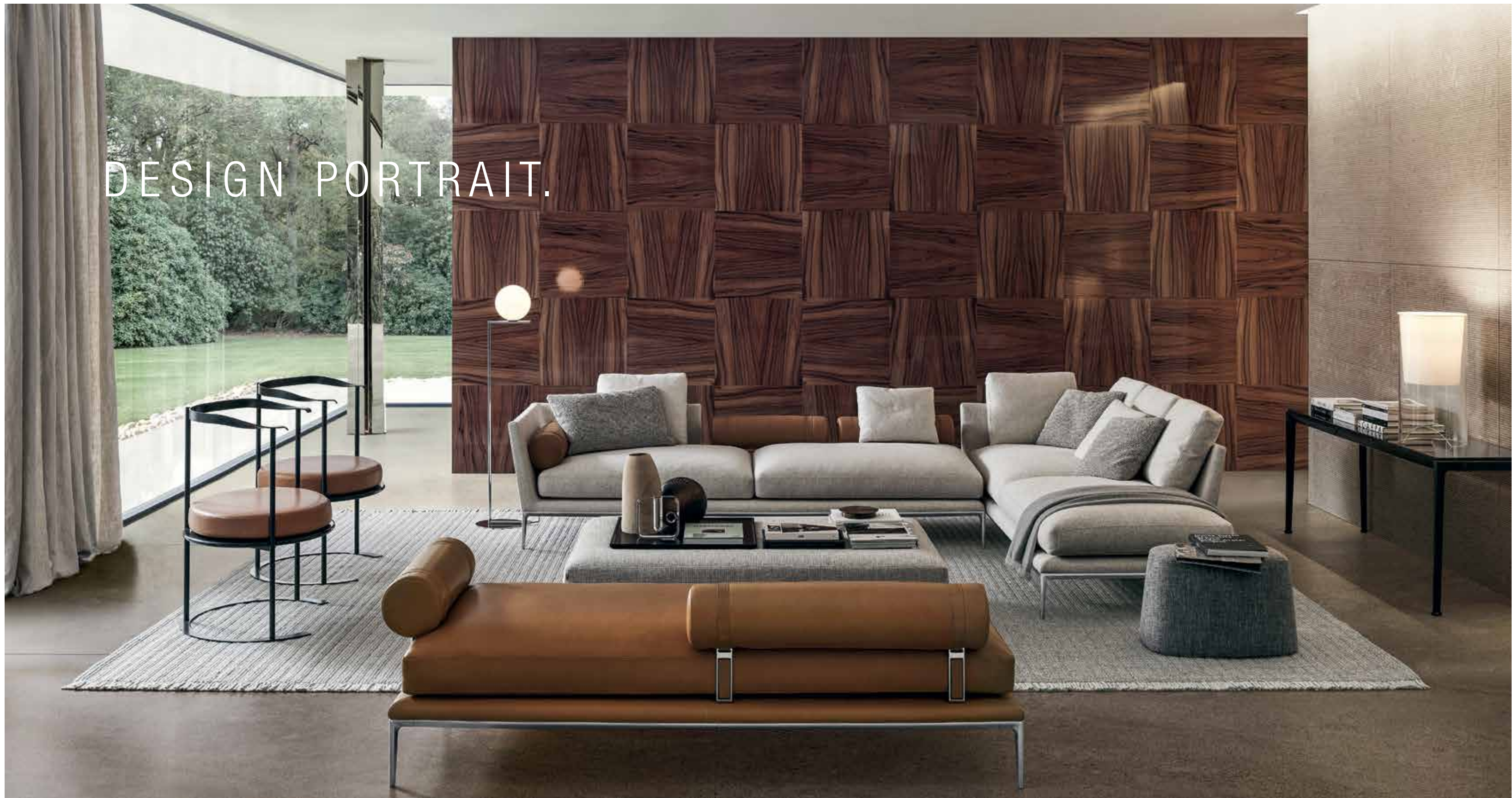
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APPETITE FOR DESIGN

THESE NINE COLORADO DESIGNERS ARE RE-INTERPRETING THE EUROPEAN DESIGN AESTHETIC TO CREATE BEAUTIFUL, UNIQUE KITCHENS

WORDS: *Beth Pilar Strongwater*



Rooted in the Nordic expression of mid-century modern design, European design is streamlined, well-proportioned and highly functional, incorporating natural materials, crisp lines, geometric forms, and pops of colors. In the kitchen, the aesthetic's sleek, uninterrupted surfaces, with appliances and cooking tools disappearing into fastidiously crafted open plans, have become part of the American design canon.

Luxury European cabinet brands like Poliform, bulthaup and boffi, whose unadorned styles feature flat, flush doors with little or no hardware, have been widely embraced in this country. Designers and local cabinet fabricators are using them to create kitchens that fit into the Colorado lifestyle: a love of sunshine and the great outdoors, entertaining at home, and high-efficiency design that transcends the seasons.

Y.U.M.

THE MENU



KITCHENS P. 100



ACCESSORIES P. 101



CARBON KNIFE CO. P. 106



ROBOTIC KITCHENS P. 116



APPLIANCES P. 124

In the nine kitchens featured in this section, you'll see distinctly Colorado expressions of the modern European style, whether in a statement-making island, a living wall garden or a clever hideaway function. All of these kitchens share a multifunctional open plan with clean lines, space-saving cabinetry, a harmonious palette and elements from nature.

The appliance industry has embraced this streamlined kitchen design with custom panels and sophisticated finishes that hide appliances, some with handleless options and some in customized finishes in bright, bold colors. But kitchens of today are not just about aesthetics: The pursuit of efficiency means that robotic kitchens are not too far away, too.

Though technology drives much of the innovation in residential kitchens, home chefs will always take pleasure in working with their hands, as the two former chefs behind Denver's Carbon Knife Co. can attest. The RiNo store offers a carefully curated selection of knives and kitchen gear, but also serves as a gathering place for the local restaurant industry.

In these pages, celebrate the creativity and craftsmanship of beautiful kitchens that have given European modern design a true Colorado twist, as well as some exceptional appliances and tools that go in them.

MAXIMUM MINIMALISM

kitchen: Boffi / designer: Boffi Studio Denver Team / architect: S2 Architects



photos: Draper White

“Our systems can be customized to the millimeter. We had to make many customizations to fit within the footprint of the kitchen in order to not waste any space.” —Ann Hofmeister, Solesdi / Boffi



An integrated hood and refrigerator and freezer columns by Sub-Zero uphold the concept of clean lines and minimalism.

Located in the heart of Aspen on Bleeker Street, this project was a spec home collaboration by local architect Joseph Spears of S2, developer Bill Guth of Stage Fine Homes, and builder Koru. Boffi Studio Denver was hired to create the kitchen along with many other areas of the house, including bathrooms, closets, shelving systems, the laundry room, and two kitchenettes.

Designing a kitchen for a spec home is unique: Not only does it have to suit the developer, but it also has to appeal to the variety of tastes of potential buyers. The overall goal here was to create a minimal but warm space. This was achieved by combining walnut cabinetry with Bohemian Grey stone countertops and backsplash. Black painted extruded aluminum handles provide contrast and blend well with the black glass on the Wolf ovens and cooktop. Integrated refrigerator and freezer columns by Sub-Zero uphold the clean lines of boffi’s classic XILA collection.

The team relied on Boffi Studio Denver to make critical decisions on the layout and the functionality of the kitchen. Structural constraints affected the space allocated, so smart planning was needed to maximize functionality while providing ample storage. Boffi’s HIDE system hides base units behind two full-height pocket doors for the use of countertop appliances and additional workspace, and closes for a seamless plane. The overall aesthetic is clean but functional.

KEY DETAILS / SPECIAL FEATURES

- one** Customizable systems maximize functionality.
- two** The HIDE system tucks appliances and workspace behind pocket doors.
- three** The use of widely appealing materials like wood and stone.

KITCHEN ACCESSORIES +

All great kitchens need a supporting cast of well-designed tools and accessories to help turn food and drink into a meal. Here is a varied selection that we want in our kitchen.



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DOUBLE-DUTY ISLANDS

kitchen: bulthaup / designers: Jed MacKenzie & William Landeros



photos: Tim Maloney

“The aesthetic goals were to keep things light and bright, using the classic timeless white oak and white materials palette.” —Jed Mackenzie, bulthaup



The two islands do double duty: One supports integrated dining, and the other turns into a buffet station.

Team bulthaup Denver created the perfect kitchen for empty nesters in Cherry Hills who love to entertain. This new build, with two islands, works for both larger crowds and intimate gatherings: One island has a lift for a mixer for baking, a prep/bar sink and refrigerator drawers, and works well for buffet staging. The second, stepped island has the main sink, an integrated Miele dishwasher and waste/recycle/compost bins, and nicely supports a casual dining table. Both islands have accessible storage on the back side for items like placemats, plates and napkins.

A generous open plan allows for the space to hide a separate scullery kitchen, accessed through the passage between two Wolf cooktops (one induction and one gas, so no learning curve is needed for those unaccustomed to induction) and an appliance wall that includes an integrated, paneled 36” Sub-Zero refrigerator and Wolf double ovens.

The design directive was to keep things light and airy, creating a timeless look using a palette of white and gray oak. A 52” Wolf exhaust hood liner is concealed behind grain-matched matte-finished wood veneer cabinetry. High-gloss countertops and a matte marble-like tabletop are made of white and gray Dekton composites. The fronts and sides of the islands are alpine white laminate with a polypropylene edge. A white glass panel backsplash keeps things bright and easy to clean. The entire space is elegant and timeless, made to fit the needs of its clients for years to come.

KITCHEN ACCESSORIES +



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KEY DETAILS / SPECIAL FEATURES

- one** Two adjacent cooktops use different fuels, gas and induction, for specific cooking needs.
- two** The two islands serve different purposes: One is equipped for integrated dining, the other with an appliance lift mechanism.
- three** A hidden scullery houses a freezer.
- four** The Wolf double oven is paired with a concealed warming drawer.

A GARDEN WITHIN REACH

kitchen: Poliform / designers: Matt Smith, Alfonso Gonzalez - Studio Como / developer: Stephen Brown



photos: Jamie Kripke

“This is a one-of-a-kind project where the developer added everything possible in the construction of this house to showcase what he could do.” —Alfonso Gonzalez, Studio Como



Committed to bringing nature inside, Brown had two waterfalls built to anchor each end of the seating island.

KEY DETAILS / SPECIAL FEATURES

- one** A vertical wall garden is within easy reach for food prep.
- two** Ceiling-mounted hoods keep the focus on the cabinetry.
- three** There is a generous eight-foot run of cooking space.

A professional-grade kitchen highlights a Showcase Home. Denver developer Stephen Brown wanted to create a masterpiece home, complete with a tequila bar, media room, and basement kitchen, to show future clients the ultimate in high-end home building. His vision was executed by Studio Como, which designed the home’s multifunctioning modern cabinet systems using Poliform’s Alea collection.

The main kitchen features two islands. One provides an eight-foot-long work zone containing an all-Gaggenau two-burner gas cooktop, induction cooktop, steamer and teppanyaki surface, which would make even a restaurant chef jealous. The two Zephyr ceiling-mounted hoods above allow for discreet ventilation without distracting from the beauty of the cabinets. The second island features two waterfalls on either end for a soothing sound. The perimeter counter sink sits opposite a vertical garden wall, which offers a supply of fresh lettuces and herbs, as well as a burst of color. Directly above it, a glass walkway lets light in.

Industrial-length cooling—a Gaggenau refrigerator, freezer and wine storage columns with stainless steel fronts—and Poliform’s crisp, white acrylic fronts on the island and lower cabinets provide a sleek contrast to the warmth of the walnut veneer cabinets and wood-paneled ceiling. The result is a highly efficient but inviting kitchen where future occupants will have everything at their fingertips to create restaurant-worthy meals.

KITCHEN ACCESSORIES +



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ON POINT

RiNo's Carbon Knife Co. honors old world craftsmanship while carefully curating the best tools for both professionals and home cooks.

WORDS: *Beth Pilar Strongwater*
IMAGES: *Jess Blackwell*

WALK INTO THE CARBON KNIFE CO. AND YOU FEEL AS IF YOU'VE STEPPED INTO AN ART GALLERY.

On the back wall of the space, rows of knives hang like a pricey wall sculpture. Beautiful, yes, but also functional. The knives and kitchen tools in this store are meant to be held and used, and the proprietors, Tina Chon and Craig Field, are quick to encourage you to do so as they try to find the perfect knife for your hand.

Chon and Field, both former chefs, left the restaurant world to open Carbon Knife Co. in RiNo in 2016. Their mission: procuring the finest handmade knives, as well as highly curated, chef-approved culinary tools, cookbooks, and bar and coffee ware. Three years in, their Muji-esque shop has become equal parts knife showroom, sharpening service, and culinary gathering place for pros and amateurs alike.

Stroll through the store's collection of domestic and Japanese knives—with their gorgeous wood handles, intricate patterns, and personal markings forged by masters—and you'll find something for everyone, from home cooks who appreciate a sharp, long-lasting blade to industry folks who geek out on the maintenance of a carbon knife. The price point ranges between \$120 and \$600, but the unifying aspect for all the wares is quality. "It all comes down to craftsmanship," Field says. "Nothing here is mass-produced."



CARBON'S KNIFE STORAGE WISDOM

Keep your knives on wood or leather magnetized strips to preserve the blade. Chon and Field love Container Store's bamboo drawer knife keeper. Countertop knife blocks tend to hold moisture (super bad for carbon knives) and dull a blade as you drag the knife out of the block.

Chon and Field love talking about the esoterica of knives. "How it is sharpened is revealed by the geometry of the blade itself," says Field. "Japanese craftsmen take a lot of care in creating proper geometry in their knives, while Europeans are known for ruggedness and durability." It might take a skilled practitioner to render an opinion on a knife's takamura (the cutting feel of knife on product), but anyone who has sliced through a tomato with a brand-new knife can appreciate the ease in that movement.

Field's skills on the Japanese whetstone have become legendary among Denver's culinary elite, and he's not above turning even a dull factory-made knife into a sharp one. "A sharp knife is a good knife because it's a safe knife," says Chon.

Field has also developed a sharply honed eye for sizing up his customers, preferring to make the best match rather than sell the bling-iest blade. Watching him in action calls to mind a savvy sommelier perfectly pairing a bottle to an entrée after two practiced

4 ESSENTIAL KNIVES

Carbon Knife Co.'s picks

8" CHEF'S KNIFE

Great for slicing protein (get 10" for larger hands).

7" SANTOKU ALL-PURPOSE KNIFE

Wider than a chef's knife, with a flatter-profile edge, it's ideal for veg prep.

PETTY KNIFE

This is a condensed version of a chef's knife or a long version of a paring knife or utility knife; 6" is the most popular.

SERRATED KNIFE

This works for bread, tomatoes, grapes; it's not easily sharpened, so low-cost replacement knives are available; Victorinox is best for the price.



“WE TRY TO UNDERSTAND WHAT THE USER WANTS TO DO WITH THE KNIFE. WE DON’T WANT TO SELL YOU THE REALLY HIGH-END KNIFE IF IT’S NOT MATCHED WITH YOUR NEEDS.” —CRAIG FIELD

questions. Within seconds, Craig will know if you are a carbonista going after finesse and sharpness or a no-nonsense steel fan seeking durability and low maintenance. “We try to understand what the user wants to do with the knife; we don’t want to sell you a really high-end knife if it doesn’t match your needs,” he says.

Carbon Knife’s clientele loves its range of brands, including Yoshikane, Shigehiro, Kurosaki, and Takamura. The latter has garnered a huge following for its stainless steel knives. Says Field: “A Takamura knife will change people’s whole outlook on knives when they first use it.”

In addition to running the front-of-house operations, Chon has developed a passion for collecting the best kitchen utensils for cooks who value usefulness above all. Her selection of must-have kitchen tools—everything from offset spatulas to fish scalers to cherry piters to, of course, knife rolls—represents the store’s philosophy of the right tool for the right job. The store’s collection of cookbooks—deep dives on topics ranging from charcuterie to, simply, meat—speak to that same sense of usefulness, but the handsomeness of the books themselves echo the refined looks of the adjacent hand-crafted knives. And the barware

Chon and Field select books specifically to inspire their customers. Ranging from: gastronomy topics (“Preserving The Japanese Way”), travel destinations that expand our food horizons (“Dalmatia”), and single subject deep dives (“Hello My Ice Cream”).



THE FINAL MARK

The insignia is the knife’s trademark, indicating it is an original work specific to this company. The kanji characters below translate to “high-grade Takamura made by.” This is the company’s signature, and its seal of quality approval.

Other brands add descriptions on their blades, like markings indicating the steel type, location of origin, name of specific blade shape, series of the knife, etc. Some lower-grade knives will simply just read “Made in Japan.”

inventory is similarly impressive, as local bartenders have learned that Field and Chon will find them the best tools.

Retail is one thing. What wasn’t in Field and Chon’s business plan was for the store to become a kitchen industry community center. The Dry Erase job board at the front of the shop lists local places looking for kitchen talent, while chefs routinely trade restaurant news as they wait for their knives to be honed. To be sanctioned by the experts—it doesn’t get much sharper than that. ■



NATURE RULES

kitchen: Porcelanosa / architect: Ellen Burgess



photos: James Florio



The vaulted wood-paneled ceiling continues the flow of the Xtone countertop and Roble organico cabinetry, creating a seamless visual architecture and unifying the materiality of the space.

“I am a quilter and textile artist. My love of fabrics and textures was easy to incorporate into the home design with the options available with Porcelanosa.”

—homeowner

Texture, both visual and tactile, was the guiding principal in the design of this Louisville kitchen by Porcelanosa. The design team created a modern kitchen that included elements from nature and lots of warmth by combining neutral colors and a variety of complementary materials. The Roble organico laminate base, wall and island cabinets suggest a natural timber feel, while matte white lacquer uppers provide a clean look. Unifying all the cabinets are the zinc toe kicks. Porcelanosa’s Par-Ker Wood Look ceramic wall tiles in Houston Ash resemble the grain and texture of wood, contributing to the cozy atmosphere of this space.

The kitchen matches what the homeowner—she is a textile artist—was after: a clean, open and simplified space that optimizes functionality for easy entertaining, with the kitchen, dining and living areas efficiently accommodating large crowds. Three sinks keep tasks corralled to designated spaces. An oversized freezer and refrigeration save trips to the backup garage refrigerator. All appliances are by Thermador, including the two dishwashers, which support a heavy rotation of guests.

The luck of finding a lot in Old Towne Louisville gave the family the opportunity to build a home where daily living could take place entirely on the main floor. With a finished basement, rather than a second floor for guests, they were able to vault main-floor ceilings and clad them in natural wood to give a feeling of openness and light, two architectural features that dominate this home.

KEY DETAILS / SPECIAL FEATURES

- one** The sintered porcelain countertops are highly resistant to stains, chemicals, heat, burns and scratching.
- two** Engineered materials read as wood and stone to keep a natural warm feel.
- three** The three sinks—a corner one for washing hands, an island sink for prep and a bar sink—keep different tasks corralled in different areas.

KITCHEN ACCESSORIES +



CINQUE STELLE STAINLESS STEEL FLATWARE
+store.moma.org



WOOD SLICE SERVING BOARD
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MOUNTAIN MODERN

kitchen: Thurston Kitchens / designer: Laura Jordan



photos: Tim Murphy

“This kitchen is near the entry to the home, and sits between that and the main living/dining space. Because of this, I detailed the kitchen to have a very furniture-like quality.”

—Laura Jordan



Behind painted gray pocket doors sit stainless steel cabinets and a coffee bar, keeping it and other small appliances tucked away when not in use.

KEY DETAILS / SPECIAL FEATURES

- one** Kerf lines on custom oak plank walls and island panels mimic the base cabinet top drawer reveals and integrate the overall cabinetry and architecture.
- two** The island’s custom stainless roll-out drawers have industrial-style legs that add a modern feel.
- three** A system of appliances and workspaces are hidden behind pocket doors.

Thurston Kitchen and Bath’s Brian Anderson, designer Laura Jordan, and Jeff Koenig of Koenig Construction collaborated for this mountain modern kitchen in Telluride. The goal: to deliver on the client’s objective of bridging modern design with Telluride’s alpine surroundings.

The open kitchen sits between the entry and the main living and dining space. Jordan detailed the custom cabinetry to give a refined furniture-like quality, creating a two-tone design when mixed with Thurston’s painted greige and stainless steel finishes. Both the upper and full-height cabinets and the island have oak surrounds. That element was expanded with the design of oak plank walls, built by Koenig associate Chris Fritz, that wrap into the entry and living areas, integrating the architecture throughout. Kerf lines that Fritz routed into the panels mimic the top drawer reveals, further tying the spaces together.

The client’s directive was to use a palette of soft natural materials to bridge the modern design with Telluride’s surrounding mountains. This was achieved using a deep warm oak stain, light warm gray paint and a touch of industrial style via stainless steel. Completing the picture are the lightly veined black soapstone countertops, which add an organic weathered surface to the composition.

KITCHEN ACCESSORIES +



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+gardeners.com



STEEL POPSICLE MOLD
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BUTTERUP KNIFE
+kickstarter.com

SIMPLE, EARTHBOUND LUXURY

kitchen: veselbrand / designer: Kevin Vesel



photos: courtesy of veselbrand

When Erika Rundiks, owner of Atelier Interior Design, and her clients were searching for a contemporary kitchen to fit a new loft project in Denver, the constraints of existing plumbing and wall layout coupled with a short timeline led them to local designer/fabricator Kevin Vesel.

Vesel solved some critical layout issues so that his veselbrand Europa line of locally built custom cabinetry became the focal point of the space, not only visually but also functionally. The use of a green-grey matt lacquer and matching back painted glass uppers adds a simple but luxurious, earthy feel to the kitchen. Accents of color from black hardware and watercolor-like backsplash tile play against the textured linen base cabinetry. Eucalyptus veneered pieces—an entry bench seat and drop zone, book cubbies, and a raised eating counter at the peninsula—serve many different purposes throughout the day and unify the space with their sculptural movement.

KEY DETAILS / SPECIAL FEATURES

- one** Eucalyptus veneer adds warmth and texture.
- two** Earthy-green matte lacquer cabinets match back-painted glass uppers.
- three** Integrated sculptural elements include the entry seat, book cubbies, and drop zone.

“By providing complete customization of our Europa cabinetry line, we were able to create a kitchen that not only worked for their smaller space, but provided the feel and functionality of a large, luxurious kitchen.”

—Kevin Vesel, veselbrand



veselbrand includes highly functional organizational inserts and interior lighting that is seamlessly integrated into the cabinetry.

KITCHEN ACCESSORIES +



FURLO EXPANDING UTENSIL HOLDER
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FRANK LLOYD WRIGHT APRIL SHOWERS TRIVET
+coasterstone.com



ULU KNIFE
+rmurphyknives.com

THE ROBOTS ARE COMING!

TUESDAY NIGHT'S DINNER MAY SOON BE BROUGHT TO YOU BY AI

WORDS: Beth Pilar Strongwater



Robots have been used in commercial kitchens for years. From ordering, production, and sanitation to packaging and shipping, automation is involved in almost every link of the food chain—even by consumers (we've all experienced iPad order taking and watched sushi make its way along conveyer belts). At Boston's Spyce restaurant, a robotic kitchen cooks individual meals in three minutes or less. And Gen Korean BBQ house in Fremont, Calif., is using wheeled robots to deliver food from kitchen to table—the first U.S. restaurant to do so.

But robots in our own kitchens? They're not too far into the future. Two developers—the UK's Moley Robotics and a Sony Corp. partnership with Carnegie Mellon—are soon set to enter the residential market with fully automated kitchens.

THE MARKET FOR GLOBAL FOOD ROBOTICS IS EXPECTED TO EXPERIENCE A COMPOUND ANNUAL GROWTH RATE OF 12.5% FROM 2017 TO 2022 TO REACH \$2.1 BILLION, ACCORDING TO PREDICTIONS BY METICULOUS RESEARCH.



A robotic kitchen being developed by Sony and Carnegie Mellon includes an articulated arm that reaches out over a marble island.



Moley's "intelligent" robot can do everything from cooking to stirring to dressing a plate—it can even clean up afterward.

Moley's Robotic Kitchen is the brainchild of Dr. Mark Oleynik, a computer scientist and inventor who has worked with the Moley team in London to create an "intelligent" cooking robot that's like a 21st-century version of a home chef. Picking recipes, whether published internationally or beloved family versions, will be as easy as choosing a song on Spotify. "You can choose any style of food or chef from our unlimited menu bank," Oleynik explains, "or you can upload a recipe to the platform and it will learn it and process it." Then place an order—even remotely, from your mobile device—and the meal will be ready when you are.

Measuring 6 feet long and 2.5 feet deep, with articulated arms made

up of sensors and actuators, the robot occupies one specially fitted wall counter of a kitchen, handling raw ingredients, cooking and even cleaning up. "It is tucked underneath a hood and loops back and forth on a linear track, picking up what's needed from the countertop," says Oleynik. The pod, which includes counters and drawers, refrigeration, a built-in range, and more, can be closed up when not in use so it blends in with the kitchen's architecture. The object is to make the system completely customizable to a modern, European-style kitchen—food for thought for designers and architects ready to embrace this new frontier.

Oleynik's ultimate goal isn't just for consumers to save time; it's to improve health. Recent studies have

"THE COLLABORATIVE AUTONOMOUS KITCHEN PROJECT HAS THE POTENTIAL TO MAKE THE VAST POSSIBILITIES OF AI AND ROBOTICS MORE FAMILIAR AND ACCESSIBLE TO THE GENERAL PUBLIC." —Dr. Hiroaki Kitano

shown that Americans are cooking less at home and dining out more, which means they're eating less healthily. The system will have 24/7 monitoring capabilities, so it can be remotely fixed or repaired by an engineer dispatched to the customer's home.

The current launch date, next April (when the price tag will be revealed), has been extended several times as Moley tries to make the unit lighter using less expensive materials and more sensors.

The second entry into the market is yet to be realized: The Sony/CMU "Collaborative Autonomous Kitchen," shown in a promotional video rising up from a concealed compartment inside a sexy marble island in a highly stylized modern home, uses similar tactile intelligence and humanoid arms to replicate the motions of a person cooking a meal. The elegant older man in the video tells the machine there will be two more guests, does a quick demo of exactly how he wants the potatoes sliced, and—voilà—a meal for eight is prepared according to his exact specifications and movements.

Sony's stated focus is not robotics technology itself, but rather the ways that robots can partner with people. "This project has the potential to make the vast possibilities of AI and robotics more familiar and accessible to the general public," says Dr. Hiroaki Kitano, director of research at Sony Computer Science Laboratories. Japan's aging population is a primary demographic target, as are "those for whom daily tasks, such as food preparation, are challenging," he says.

Robots can never replace the joys of hands-on cooking. But when time is short, and the job and kids are calling, it's nice to know that real-life versions of the Jetsons' Rosie may soon be here at the push of a button. ■

A COOK'S KITCHEN

kitchen: William Ohs / designer: Carolyn Samelson / architect: Stoneberg and Gross



photos: Justin Marlin

“The pantry concept was a ‘jewel box,’ so when you walk in it’s a little surprise to see the sparkle of the lighted polished chrome and glass and the high-gloss white cabinetry, and the black mosaic stone floor.”

—Carolyn Samelson, designer, William Ohs



Gauged porcelain tile panels allow for large-format tiles to be ultra-light and thin. At 6mm, Transceramica Arabescato Statuario panels clad the backsplash cabinetry and book-match beautifully.

KEY DETAILS / SPECIAL FEATURES

- one** The porcelain-clad sliding-door storage behind the backsplash next to the range keeps things right at hand for cooking.
- two** See-through glass cabinet doors between the kitchen and dining room provide display and easy access, and let light in.
- three** A separate “jewel box” pantry is customized with a stepstool niche, a BBQ tool nook, and microwave and coffeemaker wall units.

Chicago-based architect Julie Gross knew exactly what her artist homeowner wanted for a new contemporary-style ranch in Edwards, since this was the third project she had designed for the couple. No trophy house in the mountains—“this is a working kitchen where the client uses every square inch of the space,” Gross says.

The homeowners were very specific about both function and aesthetics and collaborated on every detail with Gross. Carolyn Samelson of William Ohs executed their shared vision with rigorously designed custom cabinetry.

In a gleaming stainless steel finish, Wolf and Sub-Zero refrigeration and cooking units feature prominently and play off the 16 gauge brushed stainless steel countertops. Kitchen cabinetry is a combination of high-gloss soft white, horizontal-grain rift and quartered walnut, and glass. The dramatic veining of the large-format porcelain backsplash tiles fronts an ingeniously hidden storage space for cooking essentials. A live-edge table straddling the island harkens back to the owner’s Midwestern lake house memories. The mix of materials lends a warm, collected feel to the contemporary space, and playful hardware and light fixtures keep it from being too serious.

The homeowners entertain frequently and make heavy use of their butler’s pantry. Lighted glass cabinetry displays tableware and serving pieces. Storage for food items, cookbooks and grilling tools, and a stepladder are accounted for on the opposite wall. Each cabinet and drawer is highly customized in a kitchen where every detail matters.

KITCHEN ACCESSORIES +



PEANUT BUTTER SPOON
+pbspoon.com



OXO ICE CUBE TRAY
+crateandbarrel.com



RIDGE KITCHEN PITCHER
+areaware.com

ALL ABOUT TEXTURE

kitchen: Arclinea / Rifugio Modern / designer: Cecilia Tanoni



photos: JC Buck

“This project embraced the most unique aspects of the Arclinea palette, both details and materials, and then used them to paint a simple picture that truly reflects the client’s style.”

—Brian Pignanelli, Rifugio Modern



Behind closed doors, a separate bar in Arclinea’s Fume Oak includes wine storage, glass racks and lighting.

This Arclinea kitchen was designed by Cecilia Tanoni, of Cecilia Tanoni Interiors. The clients, an artist and her husband, like strong details and materiality but wanted a modern, clean-lined space as a backdrop. So Tanoni leveraged Arclinea’s proprietary materials palette to create a highly functional and visually unified space for cooking and entertaining, adding striking color, texture and shape.

The tall wall cabinetry and sink area, encasing appliances and storage in super matte white Fenix NTF, provides a quiet and unassuming background for the island. Its base, fabricated out of Arclinea’s PVD bronze stainless steel, provides a warm metallic contrast, while the Carrara marble top, with its unique wedge design, adds a dramatic sculptural detail.

The clients entertain often, so Pignanelli created a separate bar within Arclinea’s handsomely stained Fume Oak pocket doors. This allows space for wine storage, glass racks and lighting, as well as another element of warmth. A burst of bright color and soft texture from the Sunbrella Ventana window shade applies the final brushstrokes upon this soothing canvas.

KEY DETAILS / SPECIAL FEATURES

- one** The Carrara marble island top has a unique sculptural wedge detail.
- two** Archlinea Matte Stainless Steel recessed handles.
- three** Archlinea Bronze PVD Stainless Steel finish on the island.

KITCHEN ACCESSORIES +



OXO 3-IN-1 AVOCADO TOOL
+containerstore.com



BELLE LINEA 2 SLICE TOASTER
+bellahousewares.com



CHOPULA
+dreamfarm.com

MID-CENTURY CHIC

kitchen: Laura Medicus Interiors / architect: Ernest Cordova



photos: Sara Yoder

This 1969 Colorado ranch had eight-foot ceilings and was dated, dark and broken up into separate small rooms when designer Laura Medicus was hired to renovate the home. The original kitchen sat in an isolated corner of the home, and the owners wanted to move it to a more central location for their young family of five. Medicus did so without adding to the existing footprint, creating a more family-friendly kitchen and living area in the process.

By moving the kitchen to the front of the house, Medicus achieved two goals: made it open to the family room and brought in more light through windows along the sink wall. Because this meant no drywalled backsplash, she had to tuck the electrical outlets into the uppers.

The kitchen and entry are tied together by a “cloud structure” devised by the architect, Ernest Cordova, to unite the two spaces and add ambient lighting and visual interest. Medicus specified African mahogany grain-matched veneers on both the bridge and the slab-front kitchen cabinets to warm up the interiors and add some mid-century style. Large-format terrazzo floor tiles added to the warmth and lightened up the space.

“With this linear style, everything becomes about precision: Cabinets and drawers need to line up and everything needs to fit together perfectly because any flaws will show.”

—Laura Medicus, interior designer



The homeowners wanted to update the home by creating a more family-friendly kitchen and living area, while adding mid-century elements like clean lines and a comfortable vibe.

KEY DETAILS / SPECIAL FEATURES

- one** A bridge structure, clad in African mahogany veneers like the cabinets, unites the entry and kitchen and houses ambient lighting, a drop zone and display space.
- two** The terrazzo floor tiles pull in the cabinetry’s warm colors and add a bit of shimmer to the space.
- three** Without a backsplash, the outlets along the counter are tucked discreetly into the upper cabinets.

KITCHEN ACCESSORIES +



COUVRE-PLAT ROUND
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PROKEEPER
+bedbathandbeyond.com



FOLDED HANDLE CRISS-CROSS PAN
+kaufmann-mercantile.com



NEWS IN HUES

NO MORE SHRINKING VIOLET

Ablaze in bold new colors, kitchen appliances are injecting some liveliness into the sophistication of clean-lined modern kitchens

WORDS: *Beth Pilar Strongwater*

The appetite for color has been growing across the European home design landscape. Italian cooking manufacturers Forza and Smeg have already won over many a modernist's heart with their daring and playful colors, available on major and minor kitchen appliances. At this year's International Builders Show and Kitchen & Bath Industry Show in Las Vegas, kitchen appliances were awash in color, showing custom paint options and finishes previously unthinkable.

At their KBIS booth, appliance manufacturer BlueStar, known for its wide range of finish colors, showed them off in Living Coral, the 2019 Pantone color of the year. Taking a step further into customization, the company revealed it can take virtually any image and print it on a range, hood or refrigeration unit.

Dacor has nailed customization with the unveiling of "Dacormatch" a color program for its Heritage line ranges and wall ovens. The system can match any existing color using Sherwin Williams' paint formulas.

Boulder's own retro-inspired appliance manufacturer, Big Chill, has been offering color in the kitchen for 15 years. The palette for their Retro line is inspired by 1950s cars and kitchens, underlining that everything old can be new again. Big Chill's Pro Line of appliances comes in nine standard and over 200 customer colors.

While function has led innovation in the appliance industry, developments in color customization have given appliances a visual shout-out in kitchen design. ■



Designed in Boulder, Big Chill Appliances include dishwashers (above), refrigerators, ovens, stovetops, hoods, and even microwaves.



BlueStar's 36" free-standing or built-in refrigerators can be finished with any color under the sun.

CONNECTIVITY AS SUSTAINABLE
AS IT IS CONVENIENT



SAY HELLO
TO YOUR DISHWASHER.

Talking to your appliances just got a whole lot easier. New software from the Sub-Zero Group (which includes Sub-Zero refrigerators, Wolf ovens and Cove dishwashers) comes preinstalled in new appliances, but can also be retrofitted into older models.

The software links to an app that enables users to do a range of kitchen activities remotely, like browse recipes, set the cooking temperature on your oven, track meal progress, tell the freezer to adjust ice production, and start your dishwasher cycle. Currently the app is compatible with the Apple iPhone 6 or newer, running iOS 9 or higher, and soon it will work with an Android phone running version 4.3 or higher.

The 70-plus-year-old company wanted to help past, present and future consumers with the latest technology. While the company is shipping new models with connected compatible software, consumers who have older versions of those models (built for a life expectancy of 20-plus years) can have the software installed during a quick service call. And the system's modular design means it can be upgraded as technology changes without a customer having to buy a new appliance.





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BRINGING IT ALL BACK HOME

Designer to the stars Kari Whitman has brought her sharp eye for art, L.A.-style energy, and one-of-a-kind vision back home to Colorado.

WORDS: *Natalie Warady*

WHEN CELEBRITY DESIGNER KARI WHITMAN BOUGHT A HOUSE IN HER HOMETOWN OF BOULDER SIX YEARS AGO, SHE DIDN'T DO SO JUST TO ENJOY THE GORGEOUS FLATIRON VIEWS.

ALTHOUGH THAT HELPED.

“Boulder is the only place I’ve ever been that I never want to leave,” she says. Whitman initially purchased her home (two doors down from the house where she grew up) as a getaway, a place strictly to relax—but once she realized how much she liked living in Colorado again, she decided to open up a Boulder office, a sister to her L.A. design studio.

“I don’t feel the interior design here matches the beauty of the state,” says Whitman. “I’m hoping I can change that.”

She’s already started to do so. In July, the Colorado chapter of the American Society of Interior Designers gave Whitman its Crystal Award for her work transforming an old grocery store on west Pearl Street into a sleek industrial space that showcases recycled materials like factory windows from Brooklyn framing a shower, a bedroom wall covered in vintage leather belts, and a huge living wall in a guest bath. “I love the fact that when you’re in the shower and it gets steamy, the wall gets more pungent—it’s like you’re bringing the outside in.”

The Pearl Street project is quintessential Whitman, whose tastes are as eclectic and far-ranging as her client roster. “I just finished a three-story hotel in Baltimore, I have a lot of work in New York, and I do projects everywhere: Dallas, Vancouver, Miami, Paris, London, and of course L.A....”

The story of how Whitman first got into interior design sounds like a Hollywood movie: After working as a model and actress



in New York, she moved to L.A. 32 years ago. After finding success on the coast—she was twice on the cover of *Playboy* and having roles in shows like *Baywatch*, *NYPD Blue*, and *Quantum Leap*—she appeared in a film that ultimately changed the trajectory of her life.

“I did a movie called *Men At Work* with Emilio Estevez and Charlie Sheen, and got to be good friends with them. I dated Emilio for a while—we’re still great friends—and when he saw my cheap little studio apartment, which I used to redo weekly, he said, ‘You have a real knack for design. You shouldn’t do acting any more—it’s such a hard world. You should be a designer.’”

Heeding his advice, Whitman started her own company at age 27 (Estevez’s home was one of her first jobs). Since then, her client list has read like a celebrity Who’s Who: Kristen Bell,

Don Henley, Don Johnson, Jessica Alba, Melanie Griffith and Antonio Banderas, and a Middle Eastern royal family. She even designed a dog-friendly room in the White House for the Obamas and starred in her own show, *Designer to the Stars*.

In hindsight, Whitman says, she was destined to be a designer from the very start. “My stepfather was an artist, and he loved buying and remodeling houses in Boulder. I got to watch him do these crazy things; I remember we had a barn-wood shower before anyone had ever heard of barn wood! And one time I had a bedroom where the ceiling was all glass, with a skylight in the middle. The truth is, I always had an affinity for design and got sidetracked by the modeling/acting world, but it was worth it because that world introduced me to big-name clients.” → 135



Whitman describes herself as “a trendsetter, not a trend follower,” who likes to “come up with artists no one has ever heard of, and then watch as their work goes up in value.” Colorado, her home state, isn’t “jet-setty,” she says, but “we have the money, the economy, the nature and the space to pull together and create great design.”



photo: Calvin Baines

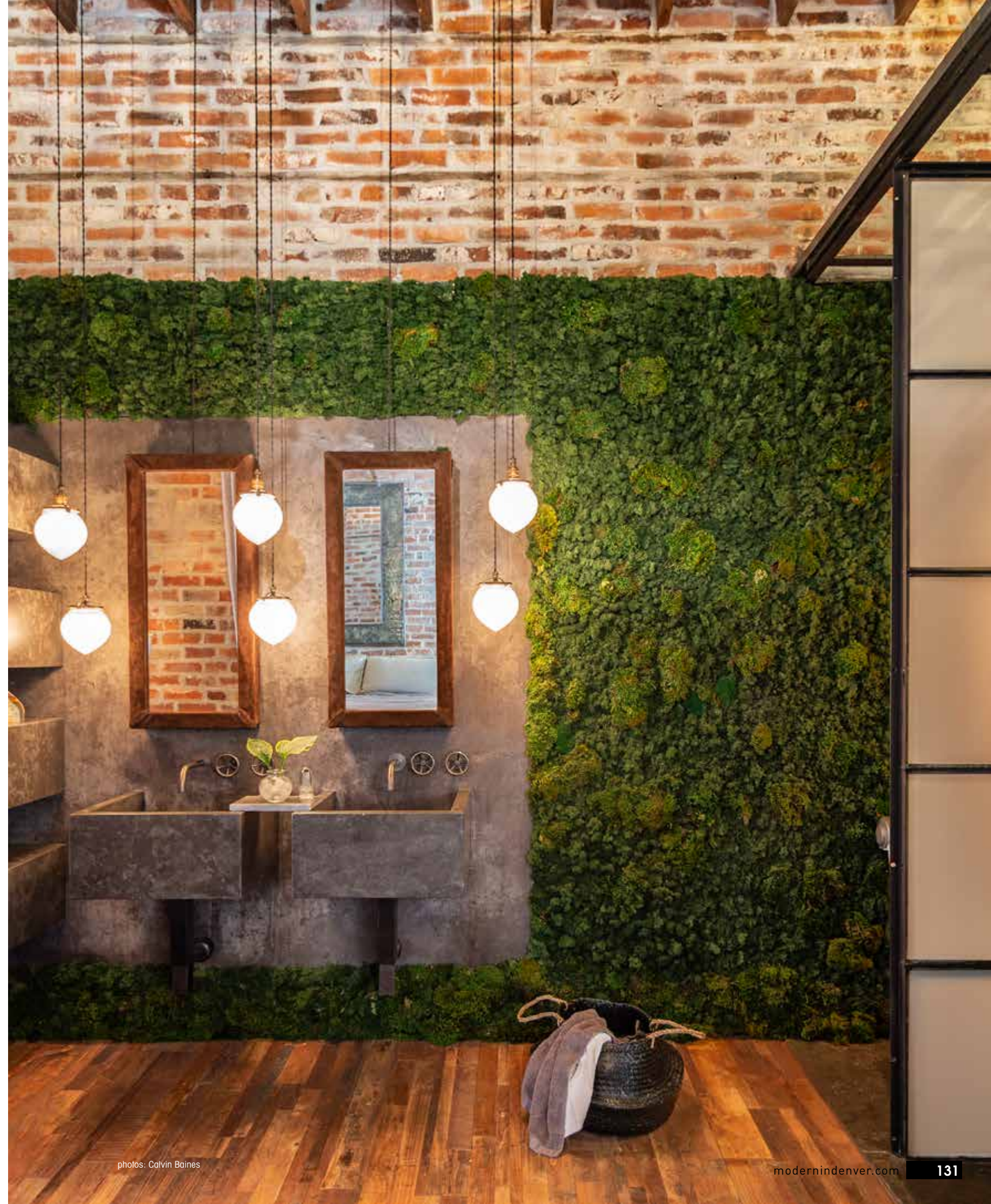


photos: Calvin Baines

PEARL STREET LOFT, BOULDER, COLORADO

Above left: In the guest bedroom, Whitman used organic three-inch-thick ropes to suspend a custom bed, which sits under a ceiling panel made of vintage mirrors. Above right: She used recycled paned windows from a prewar building in Brooklyn, bought at Olde Good Things in New York, for the shower in the master bath, which also includes a long custom-made vanity. Opposite page: The predominant feature in

the guest bath is a living wall of sage, lavender, and moss, which surrounds custom travertine sinks. Previous page: In the kitchen/dining room, Whitman adhered to her “trash to treasure” mantra and created a wall out of recycled wood and cabinets out of hot rolled steel.



photos: Calvin Baines



LOLA, DENVER, COLORADO

Whitman went to high school with Dave Query of the Big Red F restaurant group, so when he expanded the popular Mexican restaurant Lola in the Highlands, he asked her to reinvent the dark, tight interiors. "I wanted to pull in the organic feel of the nautical ropes and nature, but also have bling with the sea glass and bronzy brass," Whitman says. Her inventive touches are everywhere, including a Robert De Tesco photo of horses running on a beach, which she enlarged to create wallpaper on a back wall, vintage tile, brass fish hook lights, art by Jon Stievy (opposite top), blue glass fishing balls, and portholes in the walls surrounding a stairwell. "We took all the clientele to the beach!" Whitman says.



photos: Calvin Baines



photos: Calvin Baines



MARLEY HOUSE, LOS ANGELES, CALIFORNIA

For a wealthy Canadian client's second home in Los Angeles, right above the Chateau Marmont with spectacular views, Whitman went for a "modern but cozy" feel with all customized furniture she designed and a focus on art, including Alec Monopoly and Andy Warhol. The living room, top, is dominated by a huge custom sectional, a Stikki Peaches portrait of JFK, and a vintage-inspired double-hoop hanging chair. Separated by a curtain of ball bearings dipped in bronze, an adjacent sitting room,

opposite top, is decorated with a Daniel Dens portrait of Brigitte Bardot, which overlooks a Whitman-designed "magazine table" with slots for periodicals (down the hall you can see a Rubem Robierb butterfly). The bling continues in the powder room, opposite bottom, decorated with Andy Warhol-based Marilyn Monroe wallpaper.

But no matter who hires her, Whitman says, she stays true to her "under-promise and overachieve" motto. "First and foremost, I keep my word, I keep my budgets, and I keep my timelines."

She also prides herself on making each project about the client. "I don't ever want someone to walk into one of my homes and say, 'Oh, this looks like a Kari Whitman project.' Because it's not. It's their home. Or their hotel. Or their restaurant. I want a place to be about the vibe of whoever has hired me.

"I really work hard to make sure the clients ultimately get what they want. The word 'No' isn't a part of my vocabulary," Whitman says. "If a client says, 'I want to hang my car from the ceiling with a stairwell going up for my kid to go and pretend to drive,' that's what I'm going to do. I will teeter to the edge with my



ARAPAHOE HOUSE, BOULDER

A recently completed house on Boulder Creek features Italian Resnik wallpaper, created from photos of agate that are stretched and then covered in resin. The birch-bark credenza on the far wall is by Organic Modernism; the rug is by Matt Rugs, and the side tables by Organic Modernism. Downstairs, in the entry, right, Whitman took an old photo of miners on Mt. Sanitas that she found at the Boulder Historical Society and enlarged it into wallpaper. “The owner said, ‘I want this house to be all about Boulder,’ and it is.”

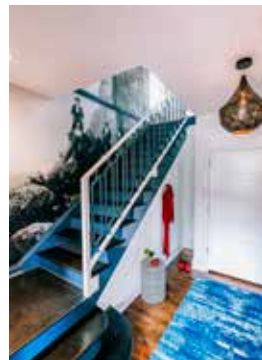


photo: Aaron Colussi

photo: Aaron Colussi



photo: Calvin Baines

clients, whether it’s finding really cool art or figuring out how to use family heirlooms in their spaces.”

Whitman thrives on challenges. The former grocery on Pearl Street is a great example. “Nobody in L.A. or New York wants industrial anymore and when I got the client on Pearl Street, I was like, ‘Oh, he wants industrial.’ But then he also said, ‘You can’t use any drywall’ and I was like ‘Awesome—it’s a challenge!’ So much of the design of this house was sustainable; just about everything but the fabric was recycled. But my whole life is sustainable—I was raised as a hippie living off our backyard in Boulder, and I’ve never eaten meat—and I like to use everything from blue jean insulation to recycled wood.” →139

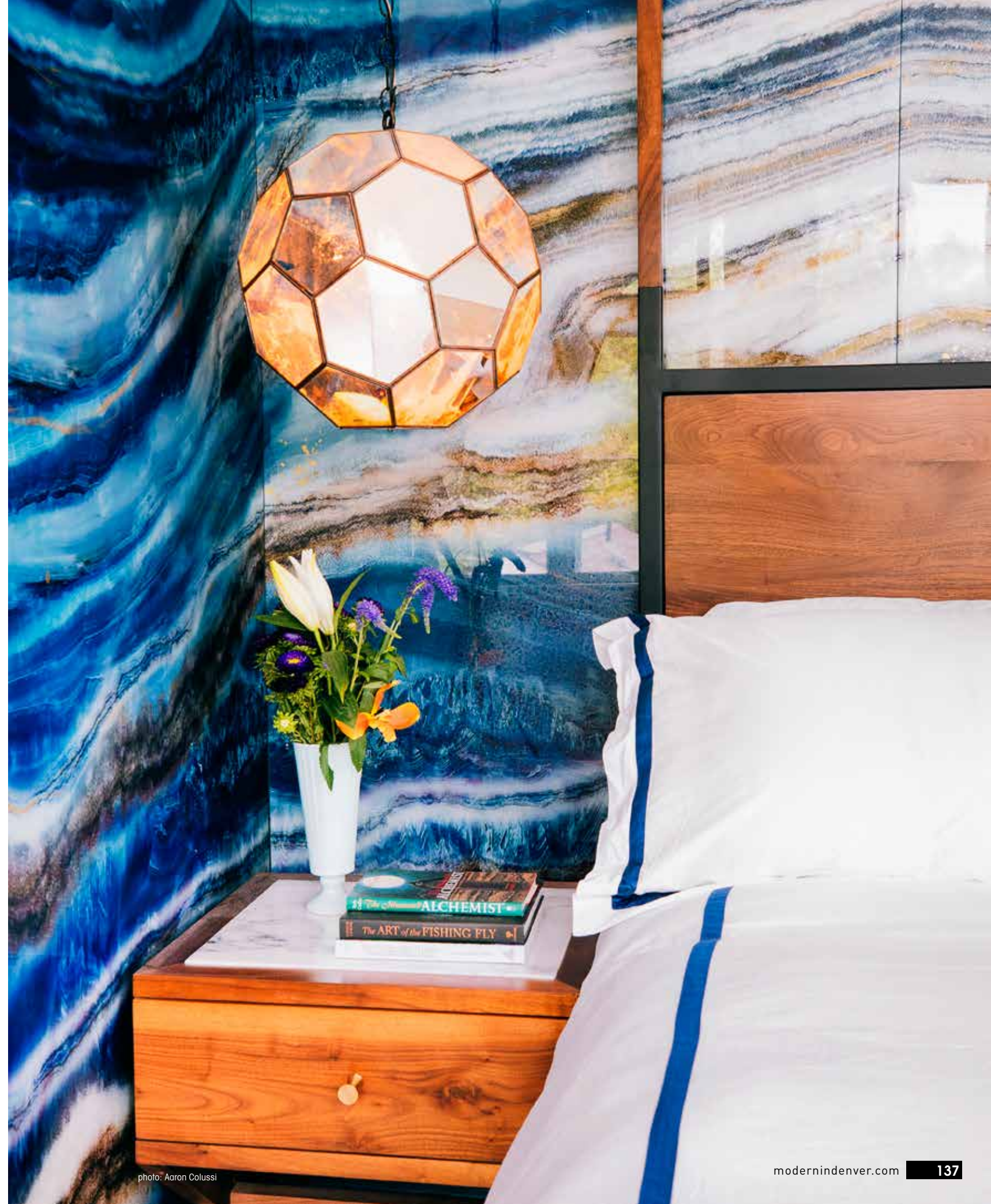


photo: Aaron Colussi



photos: Douglass Freedman

ROYAL HOUSE - DALLAS, TEXAS

For a Middle Eastern royal family whom Whitman does a lot of work for around the world, she designed what she calls her “oyster shell house” in Dallas. “I love the insane colors on the inside of an oyster shell, so I created walls to look like that. It took about 45 tries for my wall finisher to get it right.” Whitman has her own line of furniture, including the “necklace table” above, which she presented as a gift to the clients (“Every time I finish a house, I give the client a nice gift”). Above the red Warren Platner lounge chair is a Deborah Richardson photograph of a woman with her dress blowing up. **OPPOSITE:** A central hallway is dominated by a powder-coated birdcage, which Whitman turned into a lamp, and an Alwin Jackson painting of a peace sign.



On all of her projects, fine art is one of Whitman’s main inspirations—“whether it’s an artist I see at a street fair or one of the greats. In L.A., I’ll walk down the street and see somebody just spraying a wall, and their lack of inhibition inspires me because they’re tagging how they feel.”

Her other big inspiration—something in abundance in Colorado—is nature. “We all love nature; we want to feel it, breathe it. The fresh air, the pollinated

flowers, the snow falling in front of you through a big glass window... Just looking at the bark of a tree and seeing all the light and dark, the black and beige and green—it’s like, Why do they work together so well? Why don’t they clash? Nature is brilliant. Brilliant.”

Whatever the inspiration, Whitman says, “The underlying theme in all my projects is that I take the time to find the one special thing that will make the design stand out—thinking outside the box and, say, hanging

something where it shouldn’t be hung. I want every house, restaurant or commercial space to leave people remembering it and saying, ‘Wow, I never would have thought of that!’ “I am a perfectionist when it comes to the feel of a space. A house is about a vibe; it’s not just about a piece of art or a chandelier. Every time I finish a project, I love it so much, I don’t want to give it over.”

We believe her. ■





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MORE IS MORE

WITH ITS ONE-OF-A-KIND SCULPTED CEILING, VIBRANT GRAPHIC ART, AND MAXIMALIST AESTHETIC, RINO'S NEW LATIN AMERICAN DIM SUM EATERY **SUPERMEGABIEN** LIVES UP TO ITS PEPPY NAME.

WORDS: *Peter Moran*
IMAGES: *James Florio*

IN 2014, when Tony Maciag opened his now-famous Latin American restaurant Work and Class in Denver's RiNo neighborhood, it's safe to say he wasn't chasing awards, reviews or overnight success. The eatery was located in a relatively dead part of town and housed in a shipping container. Maciag himself says he didn't expect much. He had a passion for good food and a vision for how to serve it; that was all.

In just two years, however, Work and Class had become one of the burgeoning neighborhood's culinary anchors, earning two James Beard Award nominations and named by Zagat as one of the 14 best new restaurants in the country.

When it came time to open his second venture right across the street, Maciag (along with business partners Dana Rodriguez and Tabatha Knop) knew he needed to offer diners something they hadn't experienced before, starting with a unique, buzzworthy design for the new space. The stars began aligning almost immediately. During his search for an architect, Maciag had a chance run-in with one of his regular customers at Work and Class, Brandon Anderson.

"Tony had no idea what I did for work," says Anderson, who owns local architecture firm LIVstudio. "He was planning to interview a bunch of architects the next day. When I mentioned that I own LIV, he perked up. 'What



MORE IS MORE

restaurants have you done?’ he asked. I listed a few—Bar Fausto, Il Posto, the Denver Central Market—and Tony said, ‘Well, I guess I have nothing to do tomorrow.’ He hired us on the spot.”

The new space, a Latin American dim sum eatery called SuperMegaBien, would be part of a high-profile development built from the ground up, with a relatively small square footage and 23-foot-tall ceilings. The funky layout was the first and most important design challenge Anderson and his team had to solve.

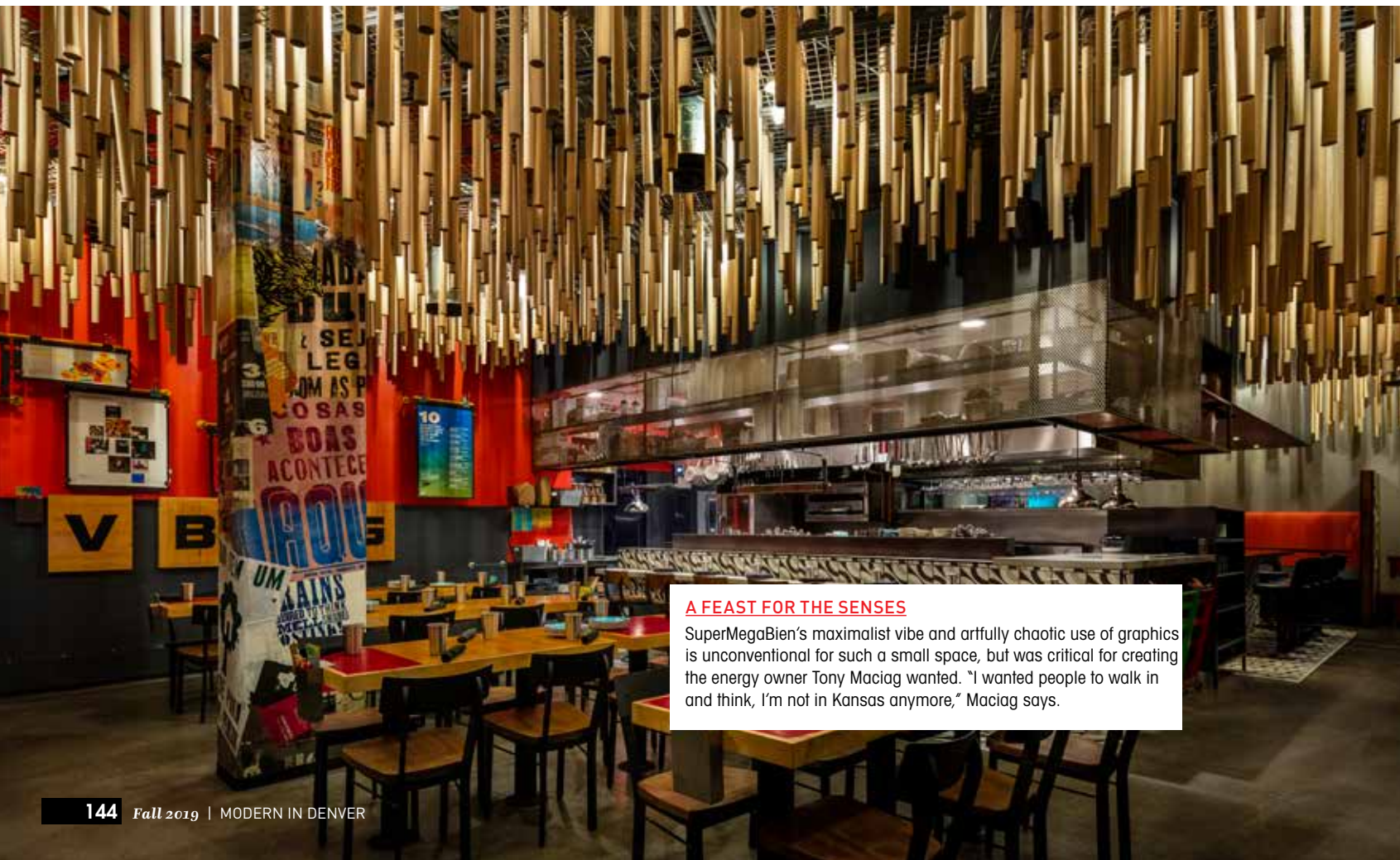
“We knew we were going to have these absurdly tall ceilings,” Anderson says. “Work and Class is the opposite, and Tony didn’t want to lose the intimacy of that space. We knew we had to lower the ceiling somehow, but we didn’t want to do it in an oppressive way. We wanted to use the ceiling as an energy source.”

Bringing it down flat—creating a giant, purposeless volume in the restaurant’s upper half—would have been too stagnant, LIVstudio decided. Instead, they needed something that gave the impression of a solid

form—without being solid. After lots of research into examples of suspended sculpture, Anderson and Maciag decided that an installation of hanging cylinders would do the trick.

“At first, we wanted to use industrial cardboard tubing, like the tubes that rolls of carpet come on,” Maciag says. “They’re super strong, you can get them in any dimension or thickness, and they’re cheap. It was a great idea, but we ran into one major roadblock. Industrial tubing isn’t fire-rated. So we had to go back to brainstorming.”

Finally, they landed on the idea of wooden dowels. LIVstudio sourced the material—lengths of ash, two inches in diameter—from Cincinnati Dowels and Wood Products in Ohio. Maciag and Anderson knew they wanted the ceiling to feel kinetic, almost alive, so the team at LIV used a software called Grasshopper to design an undulating pattern for the dowel sculpture based on computer-generated wave physics. With the help of the digital model, LIV blueprinted the length of each dowel down to the millimeter.



A FEAST FOR THE SENSES

SuperMegaBien’s maximalist vibe and artfully chaotic use of graphics is unconventional for such a small space, but was critical for creating the energy owner Tony Maciag wanted. “I wanted people to walk in and think, I’m not in Kansas anymore,” Maciag says.





MORE IS MORE

With the ceiling solved, LIV and Magiac turned their attention to the rest of the interior. Dim sum-style dining means ordering premade dishes from roving carts, so the space had to allow for maximum maneuverability and flow. LIVstudio came up with the idea of situating the open kitchen in the middle of the restaurant, to encourage circular movement, and Maciag decided it would be best to bolt all the tables to the ground, so the dim sum carts never encountered any unplanned roadblocks on their preset routes. In this, like all of their designs, LIVstudio and Maciag stuck to three basic tenets: functionality, durability and energy.

“Tony loves things that are maintenance-free and bulletproof,” Anderson says. “At SuperMegaBien, you eat off of metal plates and drink out of metal cups. There’s no actual glassware; everything is unbreakable. As you can tell from the space, Tony isn’t a modernist, clean-line guy. That’s just not his personality. He wanted energy—a space packed full of great things. That’s the idea behind the restaurant.”

As Maciag himself puts it, “I wanted people to walk in and think, I’m not in Kansas anymore.”

To help with the restaurant’s branding and art design—and to infuse it with that trademark energy—Maciag hired Rick Griffith of Denver’s Matter design studio.

“We decided the room needed to be constantly changing, to be stimulating with lots to look at,” says Griffith. “With a maximalist menu that changes every day, it seemed silly to apply a minimalist branding. While the food is capturing your curiosity with lots of different smells and tastes, the room itself is capturing your curiosity with lots of images and colors.”

The team at Matter also wanted to honor the culture of Latin America without slipping into cliché—a goal achieved, in large part, through the use of historical references in the restaurant’s art pieces. SuperMegaBien is filled with images of figures like Simon de Bolivar and Argentina’s former first lady Eva Perón. The impression of the space is undeniably Latin American, but without the sin of “typical Mexican-restaurant frills,” which Maciag says he avoided at all costs.

With so much going on inside the space, the team was able to sneak some clever Easter eggs into the design. On the back wall, you’ll see four wooden panels labeled “V,” “B,” “&,” and “G” (for “very big and good,” the English translation of “super mega bien”). These detach when needed and act as table leaves, turning some of the restaurant’s two- and four-tops into tables for larger parties.

All of this works, Anderson says, only because of the restaurant’s limited palette of materials. Even though the design is kinetic, maximalist and even chaotic, the small space avoids the feeling of clutter and claustrophobia through the use of very simple, straightforward materials. “We used only a few, and that’s intentional,” he says. “Wood, concrete, tile, and steel—that’s really it.”

The result of all this effort speaks for itself, though it’s had no shortage of others speaking for it, too. Since opening last year, SuperMegaBien has earned raves throughout Denver and beyond. *Westword* selected it as the city’s best new restaurant of 2018, and *The New York Times* recommended it as a must try for visitors to the Mile High City.

And how about that crazy name?

“That came from Work and Class,” says Anderson. “They had this dishwasher who spoke Spanish, and he was always in a fantastic mood. Whenever they asked him how he was doing, he said, ‘Super mega bien!’ He just carried that energy they wanted.” ■

FORM AND FUNCTION

OPPOSITE: The central placement of the kitchen allows dim sum carts to move through the restaurant in a circular pattern, preventing jams. **ABOVE:** To lower the ceiling without oppressing the space, architect Brandon Anderson sourced wooden dowels from Cincinnati and designed the length of each one down to the millimeter to create a one-of-a-kind sculpture.

FUNCTIONALITY, FLOW, AND VINYL

A midcentury modern ranch in Bow Mar had lots of potential when Heather and Bjarne Rasmussen bought it in 2011, but their initial remodel wasn't the end of the story. Years later, the couple decided on an addition, adding a master suite, woodshop, and a chic underground lair dedicated to their favorite hobby: listening to music on vinyl.

WORDS: *Peter Moran*
IMAGES: *Jess Blackwell*



SOMETIMES IN DESIGN, AS IN LIFE, YOU HAVE TO STRIP A THING TO BARE TO SEE WHAT IT'S CAPABLE OF.

When Heather Rasmussen and her husband, Bjarne, moved into a one-story midcentury in Bow Mar in 2011, the place was a mess. The plumbing was wacky, the wiring was terrible; it was “basically unlivable,” according to Heather. But the couple saw potential in the quirky fixer-upper.

“It dated to 1954, and it had a great roofline,” Heather says, “so it was worth diving into. We ended up tearing it down basically to the studs. The only thing we kept was the red stone fireplace.”

To help with the overhaul, the Rasmussens hired architectural designer Ian Duris, who shared the couple’s vision for a flowing, intuitive layout that would honor two of the key principles of Scandinavian architecture: minimalism and functionality. In terms of aesthetic, it was no arbitrary choice. Bjarne is a Danish master carpenter and is the owner of home improvement company Traemand (Danish for “woodworker”). Scandinavian style is squarely in the couple’s wheelhouse.

The first phase of the project, according to Duris, was to redesign the floor plan. Before the renovation, the layout was clunky and nonsensical. Duris and the Rasmussens envisioned a home that would make sense no matter how you walked through it—where movement seemed like a natural part of life within the space. To achieve this goal, they needed to eliminate all aspects of the design that didn’t contribute to functionality and flow.

“Absolutely anything extraneous that we could eliminate, we did,” Duris says. “Take the showers, for instance. Most showers have doors, and often they look great—nobody really thinks of them as intrusive. But strictly speaking, they’re not absolutely necessary.” And because they’re not absolutely necessary, in Duris’s design, they were out. He designed a walk-in master shower with no door, perfectly minimal and functional.

As for the pieces that couldn’t be eliminated, like doors, Duris tried to blend them into the design as seamlessly as possible. Many of the doors are hidden in the walls, just as other necessary features of the house remain obscured until the moment you need them, when they suddenly appear.

After culling the design to its essential parts, Duris added what he calls “psychological aspects” to the house—flourishes that encourage the right mindset inside the space. He added sleek wood decks to the shower floors because, as he says, “There’s something indescribably pleasing about standing on a wood surface rather than slick tile floor.” He also added a passageway connecting the garage to the rest of the house, with a skylight above. “The idea was, walking down that passage was a way to shed the stress of the day,” he says. “It’s a little journey that allows time to decompress. Rather than coming directly into the home, you get this private moment bathed in natural light.”

Working with Bjarne, Duris was also able to put his client’s carpentry skills to good use. The house didn’t have much front presence when the renovation started—the street-facing wall was blank white, indistinguishable from other homes in the neighborhood—so Duris had Bjarne clad part of it in a wraparound section of stained clear-grain cedar that extends inside to the front hallway. He used that same wood elsewhere throughout the house to promote the feeling of flow he was after, adding a sense of cohesion to the project. When the renovation was complete, the entire space was filled with new life. The legacy of midcentury style was still evident in the low, sloping roofline, but the interior was filled with clean, modern detailing and a layout that made deep, intuitive sense.



“ABSOLUTELY ANYTHING EXTRANEIOUS THAT WE COULD ELIMINATE, WE DID. TAKE THE SHOWERS, FOR INSTANCE. MOST SHOWERS HAVE DOORS, AND OFTEN THEY LOOK GREAT—NOBODY REALLY THINKS OF THEM AS INTRUSIVE. BUT STRICTLY SPEAKING, THEY’RE NOT ABSOLUTELY NECESSARY.”

—Ian Duris



BLUE NOTE

Midcentury elements of the original home, like the red sandstone fireplace and low sloping roof, mix with modern flourishes like engineered-hardwood floors and a sitting-room accent wall painted in Sherwin-Williams Blue Peacock.



LOOK AROUND. CHOOSE YOUR OWN GROUND



Successful project, beautiful house—the story easily could have ended there. But it didn't. In 2017, the Rasmussens were ready to start work on their home again, with Duris's help. The objective this time: adding a 2,351-square-foot addition onto the back of the house that would include a master suite, laundry room, basement rec room, backyard patio, and, for Bjarne, a woodshop with an attached garage.

Again, the objective was flow. In the master bedroom, Duris decided to put the bed in the middle of the room with a freestanding wall behind the headboard, to create a circular pathway that branched off on both sides of the bed into a walk-in closet and the master bath. The woodshop, Duris decided, needed its own ancillary garage; the idea of pulling cars in and out of the main garage to bring lumber into the shop was antithetical to the house's objective of functionality. As for the overhanging, pergola-like roof on the back patio, Duris chose to connect it to the house with horizontal beams, rather than vertical columns running to the ground. Vertical columns, he reasoned, act as barriers—small ones, but barriers nonetheless.



SCANDINAVIAN STYLE

Owner Bjarne Rasmussen decided on IKEA cabinetry for the kitchen, with custom doors by the Denver company Cabinet Face. "Being budget-conscious with the IKEA cabinets allowed the homeowners to afford some other big moves in the project," says architectural designer Ian Duris.



Now, there's no feature on the back patio that prevents movement; you can move through the space freely.

To design the interior spaces of the addition—the master suite and the rec room—Heather enlisted the help of her friend Angie Graham, of Denver's Compliment Design Interiors. For the rec room, the idea centered around Heather's love of music; she wanted a place to unwind and listen to records on vinyl.

"Heather and I both belong to a neighborhood audio group," says Graham. "We all get together in each other's houses and listen to music. Heather started saying she needed her own audio room, and the idea just

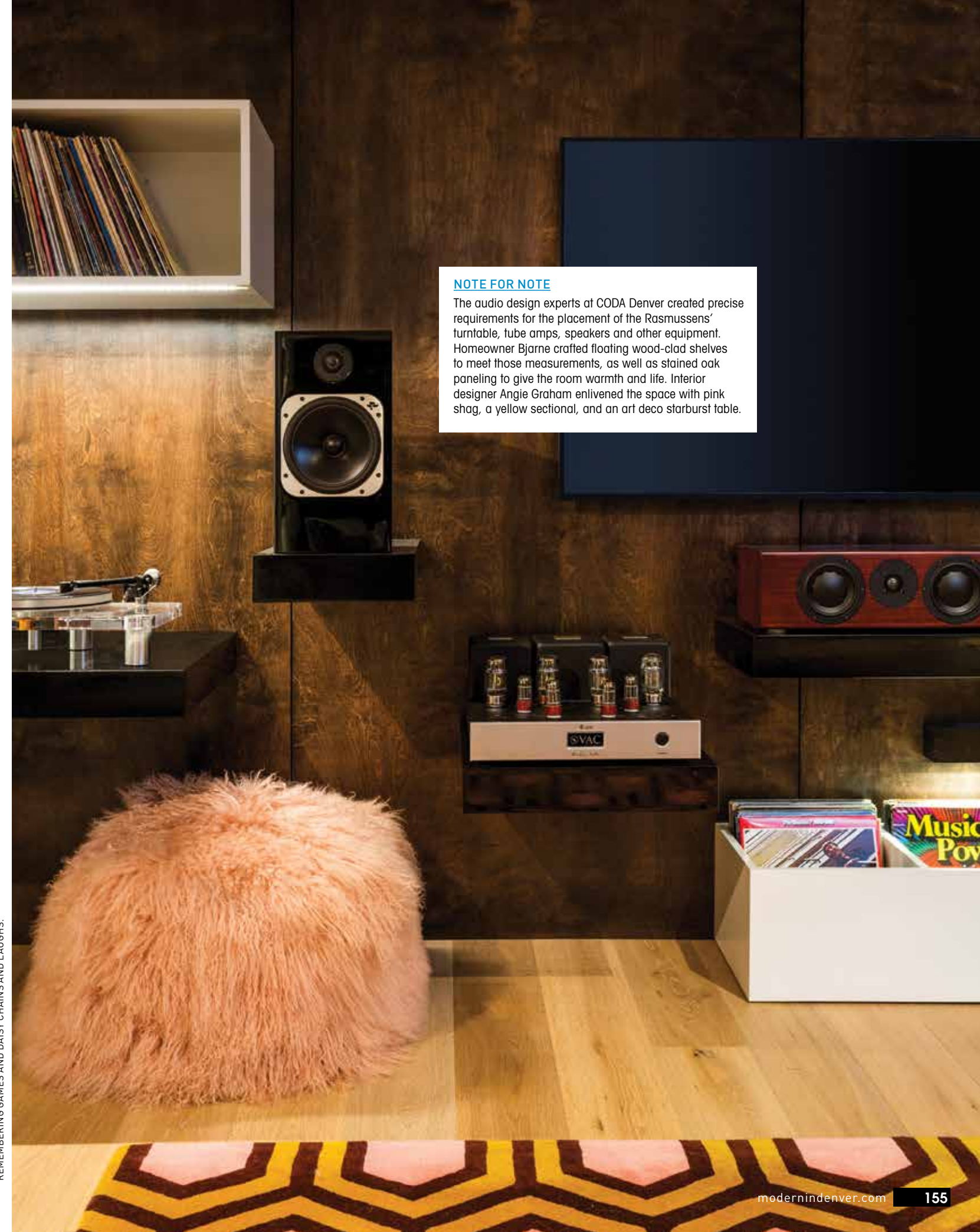
unraveled from there. Her love for vinyl is what drove this the most." Duris designed the layout of the space, and after it was completed, Graham came in to choose the furnishings and orchestrate the overall feel of the room, which she wanted to differentiate from the rest of the house. She chose a flooring pattern inspired by David Hicks' famous hexagon carpet in *The Shining* and filled the space with pops of color and funky midcentury furniture. She dubbed this foil to the rest of the house the "Underground." "The Underground is definitely a different dimension," Heather says. "Angie conceived of it as a lair for music and recreation. It feels like a place to be a little bad."

The sound system—the centerpiece of the space—was installed by Matt Douglas of CODA Denver, a firm specializing in high-end audio design. All the woodwork in the Underground was done by Bjarne, who tailored it to the specific requirements of the audio system, measuring down to the millimeter to accommodate for various cord lengths, sizes and positions of speakers, and all the other hidden considerations that went into making the system flawless.

The result, finished this spring, is a space that not only produces professional-grade sound, but also fits with the rest of the house's aesthetic in a surprisingly harmonious, if

ROUND AND ROUND

In the master suite, Duris designed the layout around a freestanding wall behind the headboard of the bed, creating a circular pathway within the room that branches off to the master bath on one side and a walk-in closet on the other. The interior was designed by Graham, who incorporated accents used in the downstairs audio room, like the pink shag throw seen here.



NOTE FOR NOTE
The audio design experts at CODA Denver created precise requirements for the placement of the Rasmussens' turntable, tube amps, speakers and other equipment. Homeowner Bjarne crafted floating wood-clad shelves to meet those measurements, as well as stained oak paneling to give the room warmth and life. Interior designer Angie Graham enlivened the space with pink shag, a yellow sectional, and an art deco starburst table.

REMEMBERING GAMES AND DAISY CHAINS AND LAUGHS.



“THE UNDERGROUND IS DEFINITELY A DIFFERENT DIMENSION. ANGIE CONCEIVED OF IT AS A LAIR FOR MUSIC AND RECREATION. IT FEELS LIKE A PLACE TO BE A LITTLE BAD.” —Heather Rasmussen

contrasting, way. It’s still about flow and functionality. Every part of the room has a purpose: producing sound of the highest possible quality.

“Even though there is some contrast between the Underground and the rest of the house, I don’t feel like the addition doesn’t belong,” says Graham. “There’s just more pop to it. Nothing is extraneous. That room is all about the music.” Which leads, of course, to a very important question. What does a vinyl lover like Heather Rasmussen consider her go-to record?

“Dark Side of the Moon,” she says, without hesitation. “No contest.” ■



PATTERN FLOW

“One theme that shows up throughout the house is the hexagon,” says Graham. The shape is most noticeable in the audio room carpet (an homage to David Hicks’ famous carpet in “The Shining”), but it’s carried through other design features like bathroom tilework and lighting fixtures



BREATHE, BREATHE IN THE AIR. DON'T BE AFRAID TO CARE.



PATIO PRIVACY

“One of the unique and challenging features of the project was the grading of the homesite,” says Duris. “The backyard neighbors are elevated. When we started, they could easily look down and see inside the house.” To solve the problem, Duris designed a black steel wall to block the line of sight and create privacy. Its color and minimal style blend with the beams supporting the pergola to create a seamless whole.

PROJECT CREDITS

- ARCHITECTURAL DESIGNER: **Ian Duris**
- CONTRACTOR: **Level Ground Enterprise**
- INTERIOR DESIGN: **Compliment Design Interiors**
- AUDIO DESIGNER: **Colorado Design and Audio**

Gensler's design for Western Union's dazzling new Tech Center headquarters is as innovative as the company itself

DESIGN CURRENCY

WORDS: Sean O'Keefe • IMAGES: Eric Laignel

CURRENCY, AS DEFINED BY MERRIAM-WEBSTER, IS "CIRCULATION AS A MEDIUM OF EXCHANGE." ANALOGOUS TO BLOOD IN THE BODY, FUEL ON A FIRE, OR ELECTRICITY IN ELECTRONICS, CURRENCY IS THE JUICE THAT POWERS THE WORLD—AND NOBODY MOVES MORE OF IT MORE PLACES THAN WESTERN UNION.

Completing some 800 million transactions in 2018, Western Union helps people and businesses move money across borders in more than 200 countries, in 130 currencies, to help grow economies and realize a better world. A globally recognized business, Western Union has a 168-year lineage that is amazingly surpassed by the company's long list of esteemed accomplishments. A profound history of invention includes more than 200 patents, including the development of many products that have since changed the world. From the telegram to the credit card, the transatlantic cable to satellites and candygrams, Western Union has been on the leading edge of connecting people separated by distance since before the Civil War.

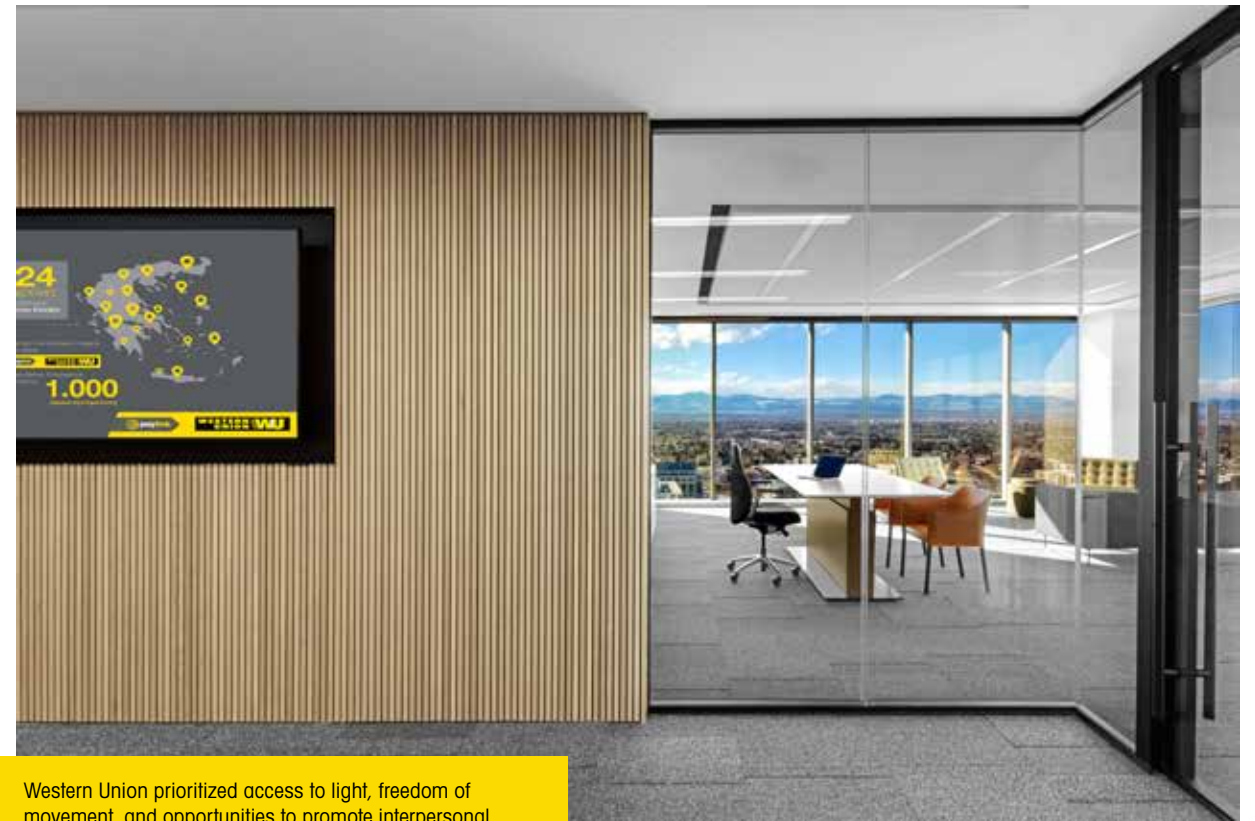
When the global giant decided to build out two corporate office spaces in the Denver Tech Center as its global headquarters, it came as no surprise that connectivity was the essential ingredient in achieving the vision. "We like to operate under guiding principles," says David Hurtado, the company's VP, global strategic sourcing and corporate real estate. "We believe natural light is essential to innovation, motivation, connectivity,



A history of success is coupled with a heritage of innovation at Western Union. Old and new merge eloquently in the 9th-floor community hub, featuring the Bardot Sofa by Bernhardt, Offset 5.2 side chairs from Sandler Seating, and the Thaddeus Table, available at Restoration Hardware.



Classic Colorado, the brewpub-inspired lounge on the 14th floor, merges diverse elements like the custom wooden long tables from Icon Modern with sleek pink side chairs from Sandler Seating and the Globe sofa by Jess Design. Somewhere is perfect for everyone.



Western Union prioritized access to light, freedom of movement, and opportunities to promote interpersonal connectivity throughout the design. From the workforce to the C-Suite, the judicious distribution of assets among the team was essential to success.



“WESTERN UNION’S EXPECTATIONS CLOSELY ALIGNED WITH GENSLER’S OBJECTIVES IN TERMS OF DESIGNING HEALTHY, COLLABORATIVE WORKSPACES. IT’S REALLY IMPORTANT TO US THAT WE DESIGN SPACES THAT ARE PARTICULAR TO OUR CLIENTS.” —Christy Headlee, Gensler

and premium productivity. Flexibility and freedom of movement without having to disconnect or reconnect—we want our people to be able to move just as freely as money does.”

In relocating a Denver-area workforce from a single office on the far reaches of Meridian Business Park to two Tech Center office buildings, Western Union and design partner Gensler faced the challenge of equitably distributing a unified design across the overall program.

“Western Union’s expectations closely aligned with Gensler’s objectives in terms of designing healthy, collaborative workspaces,” says Christy Headlee, a senior designer in Gensler’s Denver office. “It’s really important to us that we design spaces that are particular to our clients. Inspired by the company’s rich history of innovation connecting people around the world, we wanted to promote movement between floors by creating

a unique design experience on each floor based on the regions Western Union serves around the world.”

The spirit of Western Union’s new HQ, which establishes daylight, connectivity, flexibility, and unrestricted movement as design currency, is exemplified by the judicious distribution of workplace assets among the 1,300 professionals working within the dual-building campus.

In partnership with Rockskip, each level was emblazoned by the colors, graphics, textures, materiality, rhythms, and artifacts, both actual and transactional, of continents like Africa, Europe, and Asia. A gathering space associated with each region is designed as the floor community’s focal point. Each community room has the premium corner view on each floor and includes lounge and workstation seating, focus nooks and space to spread out or chill out. On the 13th floor of One Bellevue Station, the home and hearth symbolize the African region in a community



room that incorporates an assemblage of colorful woven baskets, carved wooden idols and animals, and reed lamp shades.

The commanding color associated with each floor is derived from regional currency, as are the distraction graphics frosting the abundant glass paneling circling conference and breakout rooms. A large, colorful collage depicting the people, commerce and industry of each region pulls circulation toward the community hub. On close inspection, the collage is revealed to be composed of actual artifacts. The commissioned collages were all hand made to revive a collection of receipts, notes, transaction documentation, pamphlets, brochures, and other random bits of easily forgotten history that had accumulated in the Western Union's old archives over the last century or so.

"Choice is an important aspect of an effective workspace. People need options and flexibility throughout the day to work in different places and ways, depending on task or mood," says Headlee of the many seating styles. "And of course, the design gives the best views to the employees."



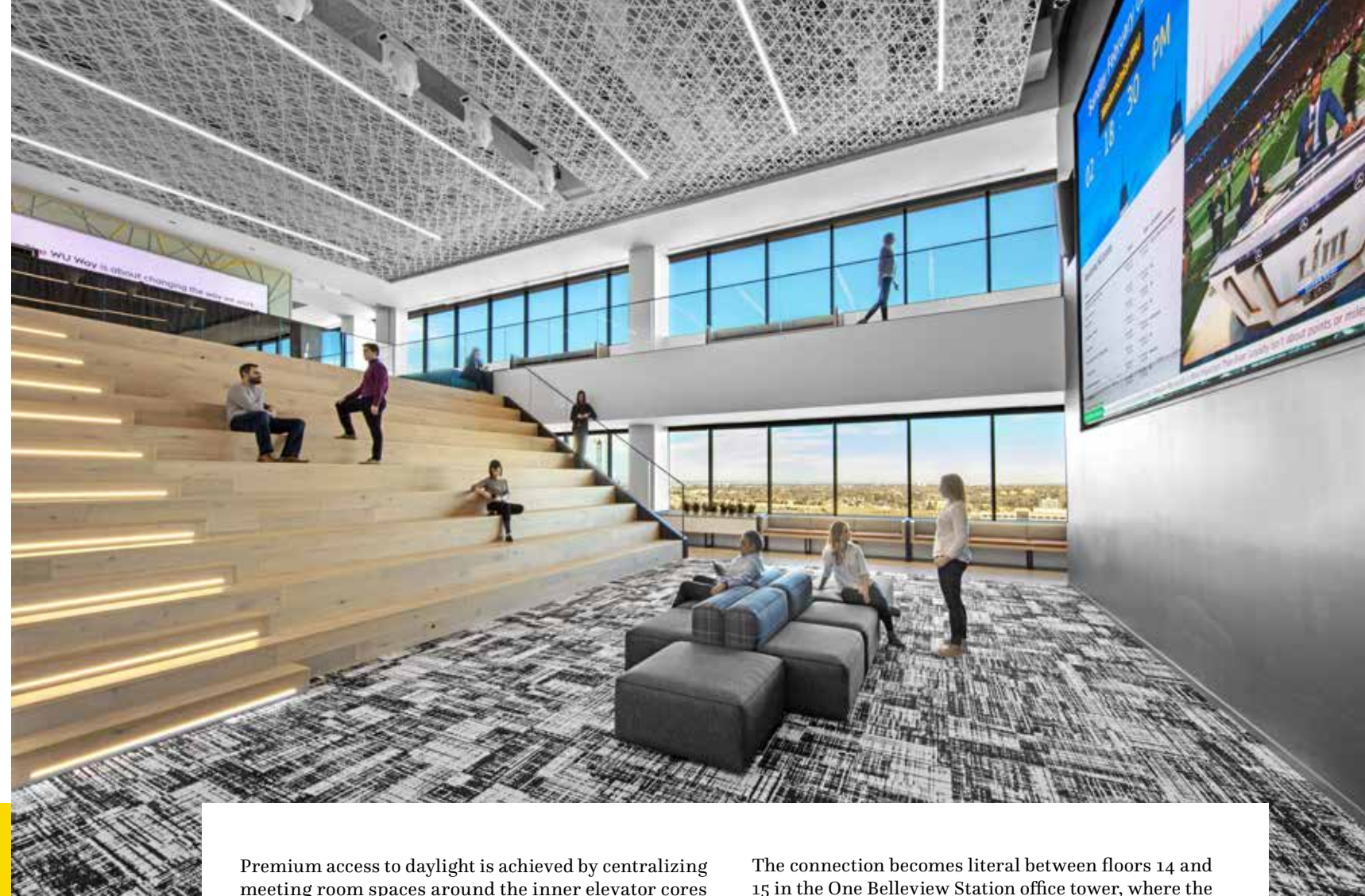
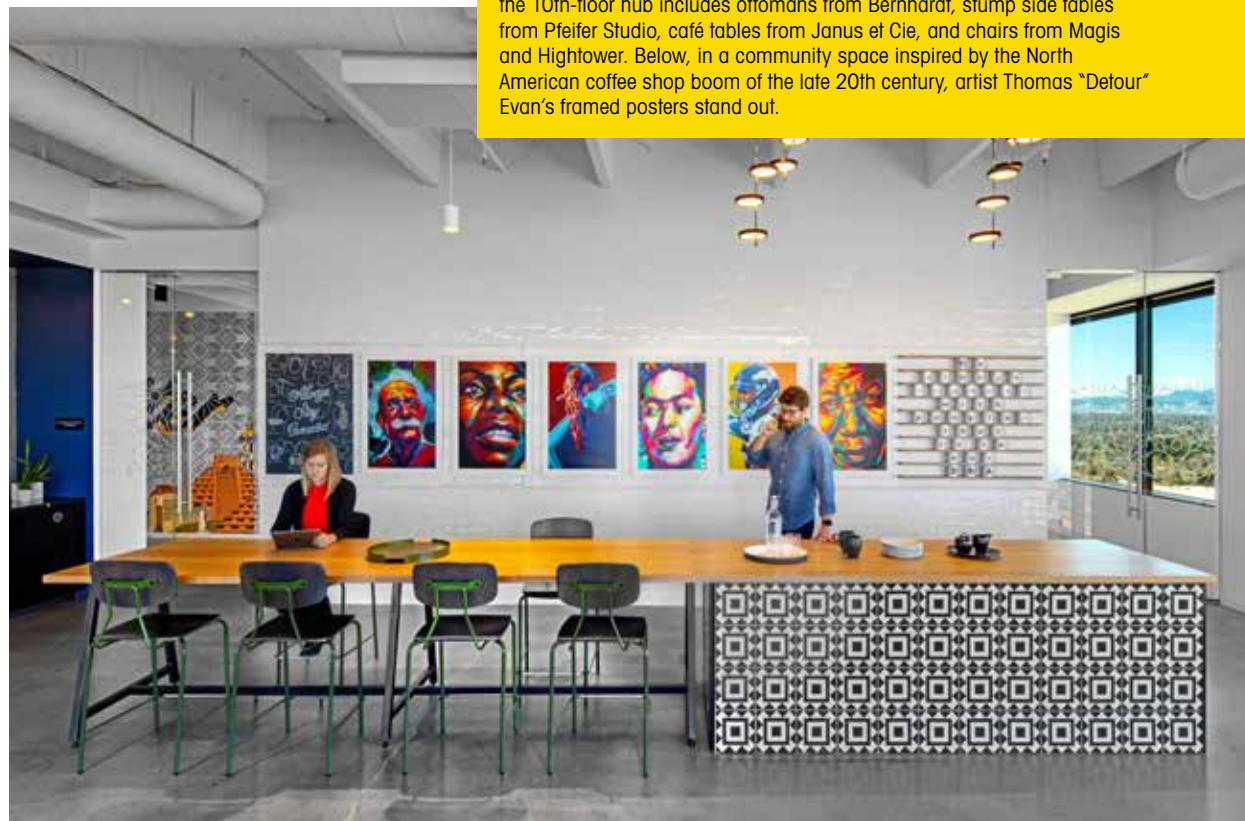
ABOVE: Medinah Low-back Lounge Sofa by Martin Bratrud sits in front of one of many custom graphics created by Premier Press to contextualize WU's past within the present. This one integrates then and now bicycles sourced by Rockskip/ACME.

RIGHT: The community hub on 13 takes cues from Western Union's vast experience on the African continent and pays homage to the hard work, humility, and rich cultural currency of the region and its people.





An eclectic combination of furnishings is important to spontaneity. Above, the 10th-floor hub includes ottomans from Bernhardt, stump side tables from Pfeifer Studio, café tables from Janus et Cie, and chairs from Magis and Hightower. Below, in a community space inspired by the North American coffee shop boom of the late 20th century, artist Thomas “Detour” Evan’s framed posters stand out.



Premium access to daylight is achieved by centralizing meeting room spaces around the inner elevator cores and configuring workspaces along the glazing, perched above bottomless vistas in every direction. Neighborhood configurations of appropriately partitioned sit/stand workstations are ringed by tabletop layout spaces, video tech hubs, quiet rooms, lounge areas and coffee corners. People have the capacity to roam seamlessly—connected cordlessly to monitors for meetings, files from anywhere, colleagues passing by, and the entire digital world simultaneously—so the experience is unbound.

“Connectivity is central to who we are and what we do,” says Hurtado. “In our offices, you don’t have to ask yourself if you have what you need. With integrated phone conferencing, as long as you have your laptop and your phone, you have access to everything there is, wherever you go.”

The connection becomes literal between floors 14 and 15 in the One Belleview Station office tower, where the design includes a full-floor transition of bleacher stairs facing massive monitors with worldwide presentation capabilities. Floor 14 is an amalgam of all the regions combined, framed within a Colorado-appropriate setting for an international meeting of minds: a mountain-inspired microbrewery. Floor 15 is the C-suite of one of the world’s most successful, longest-standing, most globally connected enterprises, which every day takes into its care the hopes, dreams, money, and well-earned trust of people around the world.

“These new offices embody what Western Union is and has been for generations,” says Hurtado. “We build on 168 years of history today by remaining nimble and forward-thinking. Innovation is at the heart of Western Union and is essential to moving money for better.” ■

When you are at Western Union, instantaneous, world-wide connectivity is an everyday necessity. Providing exceptional environments that allow people to thrive is essential to staying on the edge of what’s possible.

KNOWING ALL THE ANGLES

WHEN ALL ANGLES ALIGN, NEXT-LEVEL EXPECTATIONS FUEL ICONIC DESIGN AT THE NEW PRISM BUILDING.

WORDS: *Sean O'Keefe*
IMAGES: *Jess Blackwell*

FROM THE INTERSECTION OF PLACE AND PURPOSE, INSPIRED ARCHITECTURE STRIVES TO ENCAPSULATE A DISTINCT POINT OF VIEW.

Often, the best of it stems from a single, golden idea known as the parti. Shortened from the 15th-century French “parti pris,” architecturally the term describes the central organizational thought driving a design. Translated literally, parti pris means the decision taken, expressing the encompassing conviction of a choice well made.

The point of view for Prism isn't hard to follow. The sleek new gemstone office building dazzles from the corner of 17th and Curtis at the epicenter of Denver's financial district. The façade's presence is instantly established by six angled glass planes that shatter convention and make Prism unmistakable from any vantage.

“The word prestige embodies the design and development goals we

established for Prism from the beginning,” says Peter Culshaw, executive vice president of Shea Properties, a diversified real estate company with holdings in Colorado, California, and Washington. Shea Properties holds more than two million square feet of commercial space in Colorado along with about 2,000 apartment homes. The bulk of the Colorado office portfolio is the Denver Tech Center and the Meridian International Business Center along the I-25 corridor. Prism and its conjoined sister-building, The Quincy, mark the venture's largest development in downtown Denver.

At just nine stories tall, Prism offers 94,583 rentable square feet of Class A office space. The decision to develop a small floor-plate office building established a sense of exclusivity from day one. For Davis Partnership,

Prism reflects a pointed sense of prestige at the corner of business and pleasure in downtown Denver.





the challenge of creating a truly iconic presence along 17th Street was more than just welcome, but worthy as well.

“The high-activity corner connected to a vibrant, global financial threshold, and the small floor plate necessitating premium-rate tenants—everything here pointed toward a bold, dramatic expression,” says David Daniel, Davis Partnership principal and a key figure in Prism’s design. “When everything aligns and it makes sense to really push boundaries, it’s very exciting.”

Prism will be instantly recognizable from the street, a hard-to-miss landmark in the center of the city for any business addressing within. Five diagonal folds in the glass curtainwall conspire with the adjacent Hotel Monaco to visually unify the block. Using the hotel’s massing and fenestration as organizational reference points, the design subtly builds on the existing context without deference. Prism’s folded planes of glass reflect several generations of design and construction methodologies across 17th, an interwoven tapestry of Denver’s architectural past, present, and now future.

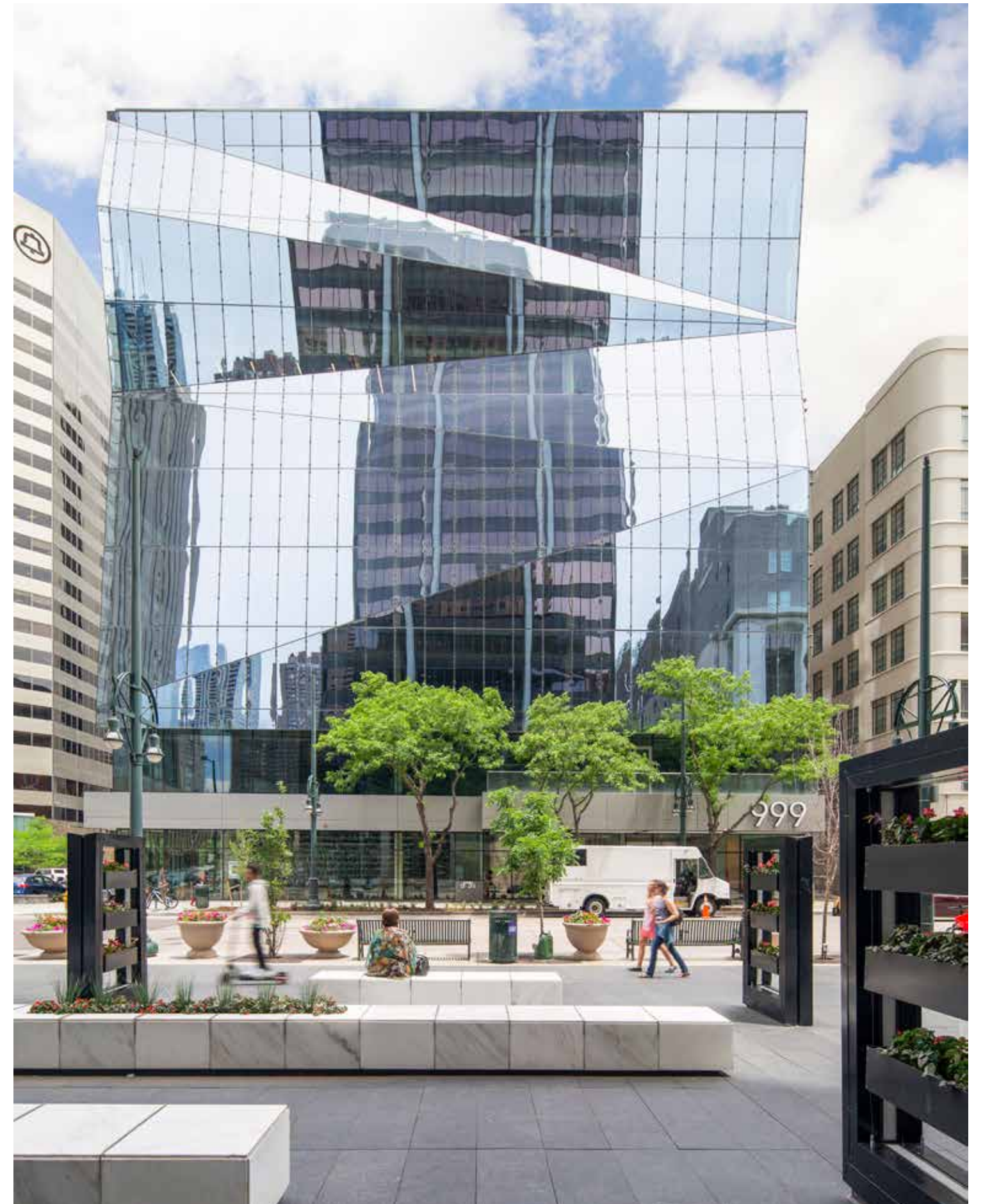
“Prism joins The Quincy in revitalizing an entire city block, one of two very different design expressions within the same overall redevelopment,” says Daniel. Prism is the second of two phases for Shea Properties along Curtis Street. Phase one, also designed by Davis Partnership and built by GE Johnson Construction Company, is a 28-story, residential tower called The Quincy. A total of 359 units of luxury living in studios and one-and two-bedroom apartments, plus seven stunning penthouses, are bundled around a best-in-class amenities package

TOP: Prism’s exoskeleton is an undulating work of art. The glass curtain wall structure was carefully modeled, painstakingly detailed, and thoughtfully executed through an abundance of coordination.

RIGHT: To maximize impact, low-density development must stand out from a crowded market. Prism is unmistakable.

“The high-activity corner connected to a vibrant, global financial threshold, and the small floor plate necessitating premium-rate tenants—everything here pointed toward a bold, dramatic expression. When everything aligns and it makes sense to really push boundaries, it’s very exciting.”

—David Daniel, Davis Partnership





and prime downtown living. The Quincy's signature feature, the amenity plaza on level 8, boasts a swimming pool with a fully transparent exterior wall looking over Curtis Street. The exposed rooftop lounge also includes multiple hot tubs, grilling areas, and fire pits and sits above seven levels of structured parking. Leveraging the overall site as a dual-building solution, the two properties share access to The Quincy's 534-stall parking garage core, which allows Shea Properties to offer Prism tenants parking by demand. Along with ground-floor retail in both buildings, Prism and The Quincy combine to offer a live, work, play lifestyle that is ideally suited for downtown professionals.

Prism cleverly conspires with The Quincy next door. The ultra-luxe residential community of 359 leased homes features bespoke elegance in common areas and a rooftop amenity deck to rival resorts.

On Prism's first-floor corner will be 801 Fish, a fresh, crisply cultivated dining and drinks establishment featuring pristine finned fish, crustaceans and an award-winning wine list. Hip and sophisticated, 801 Fish will open in the first quarter of 2020, beckoning happy hour crowds and serving as a daytime destination merging business and pleasure. Ensign-Bickford Industries Inc. (EBI), a privately held, high-technology conglomerate founded in 1836, has already taken occupancy of Prism's 9th floor and will have a logo prominently displayed on the building. FTI Consulting, a global business advisory firm dedicated to risk mitigation, dispute resolution and change management, has taken the 7th floor.

"These businesses reflect the types of very high-caliber tenants we are attracting to the most distinctive office building in downtown Denver," says Shea's Culshaw. "Exceptional architecture is a team effort. From assembling a great piece of property to pushing an amazing design and building it seamlessly, it takes an awful lot of incredibly talented and dedicated people to make the magic happen." ■



NeoCon 2019

TAKE A LOOK AT SOME OF THE AMAZING COMMERCIAL DESIGNS FROM THIS SUMMER'S ANNUAL EVENT IN CHICAGO.

WORDS: Alicita Rodriguez

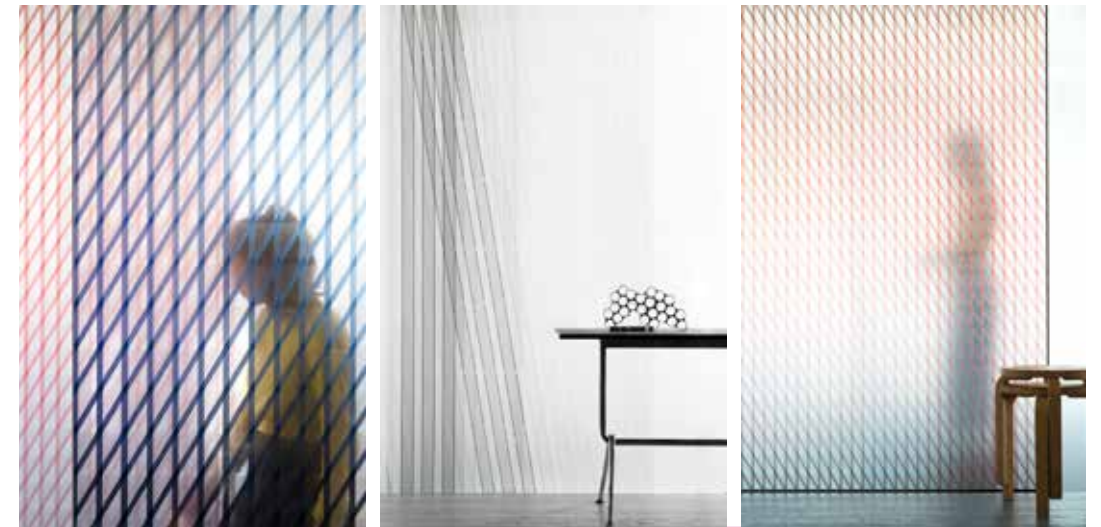
The term NeoCon has a lot of connotations these days, but in our world it's synonymous with innovation in commercial design. The con refers to contract, as in contract furniture, a term used by industry insiders for furniture designed specifically for contract markets (offices, healthcare, hospitality and education). And since 1969, manufacturers have introduced their most exciting new contract offerings every summer at the NeoCon show in Chicago.

This year, more than 50,000 visitors invaded the cavernous halls of The Mart—a building so grand that it had its own zip code from its inception in 1930 to 2008. NeoCon 2019 comprised 10 floors of exhibition space and showrooms, covering a virtually unwalkable 1.4 million square feet. On many of these floors, in permanent showrooms and temporary booths, established giants like Herman Miller unveiled products alongside small start-ups showing everything from pallet furniture to inflatable chairs.

These days, thanks to the continued rise of “resimercial” furniture, commercial interior products are competing with residential offerings. In the past, contract designers looked to residential furniture for trends to borrow. But it might be time for residential interior designers and homeowners to consider integrating contract furniture—a lot of it is just that good. Take a look at some award winners and notable pieces from NeoCon 2019.

Luxxbox
WAFFLE DISCS

The relatively new Luxxbox is turning sound absorption into good design. The company presented Waffle Discs acoustic panels, a lighting-optional product that helps control sound. Available in more than 50 colors, Waffle Discs come in two distinct patterns. The direct-mount or suspended acoustic panels can be mixed and matched to great effect.



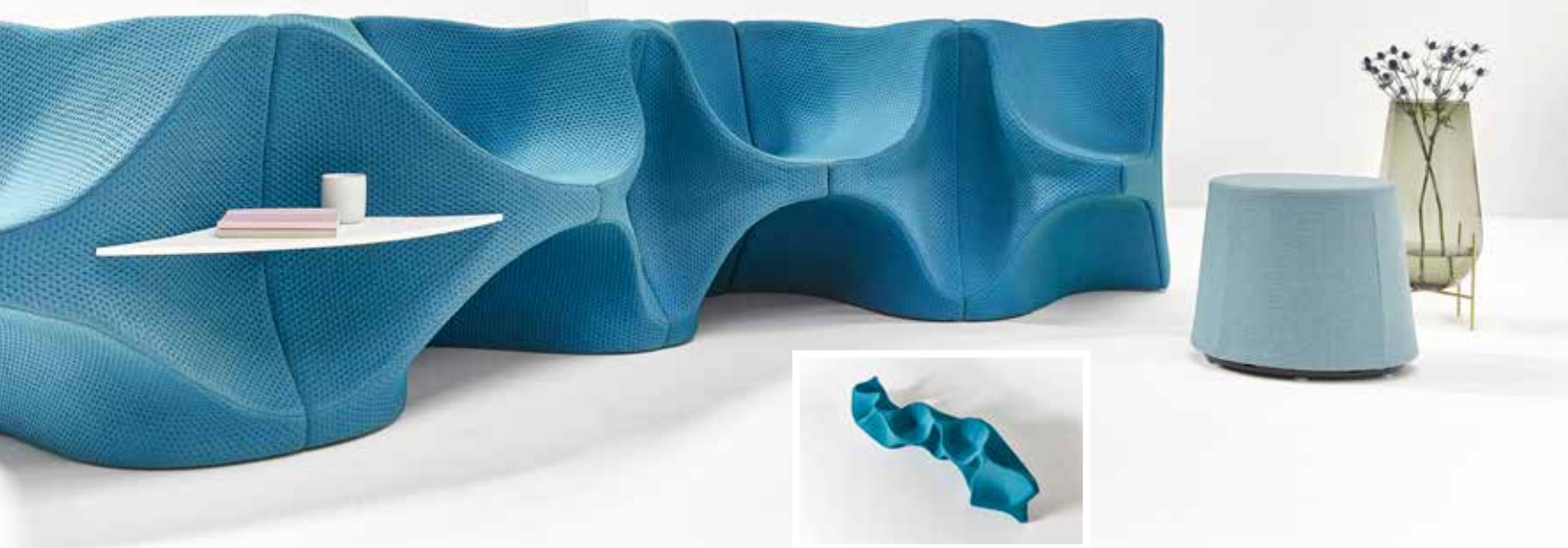
Skyline Design
OBLIQUE & CHEVRON

The design of wonder brothers Ronan and Erwan Bouroullec, Oblique and Chevron lend geometric complexity to glass. Like a modern version of stained glass, Oblique and Chevron present variations on a geometric theme, turning architectural glass into an artistic surface.



Global Furniture Group
DRIFT

This series of lounge and side chairs “inspires people to come together,” explains Global Furniture Group. With soft cushions and cocooning forms, Drift feels unapologetically residential. Finished with wood or polished chrome bases, Drift gets even more comfortable with the coordinating pouf. The high-back chair in plaid upholstery feels very Colorado.



Winner of Best of NeoCon Editor's Choice, Heartbeat is so innovative it required a new design vocabulary for its modular units. Straight, Concave and Convex pieces are combined to create dynamic, biomorphic seating. The wave-like Heartbeat "keeps guests from being seated back to back, and makes it effortless to spark interaction," explains its maker, Nienkamper.



In honor of the 75th anniversary of the original aluminum 1006 Navy Chair, Emeco is introducing a warm wood version called the Navy Wood Chair. The solid wood edition maintains the iconic shape of the original chair with its signature vertical slats and indented seat. Interpreted in a warm material, Navy Wood makes the well-known chair new again.



For anyone who wants to know about acoustical products, BuzziSpace is the company that elevated sound-absorbing design. BuzziDome broadens the company's unique, inventive collection via acoustical lighting. The hat-like pendant combines a recessed LED light with acoustic foam, providing outstanding sound control in a colorful package.

image: BuzziSpace, buzzi.space



**Keilhauer
VERGE**

Part of a soft contract collection called Elevate, Verge is a plush swivel chair with a warm wood base. The chair's enveloping structure makes it feel larger than its actual size, which is designed to fit smaller spaces. The 360-degree swivel facilitates conversation and engagement. The chair's form is generous and round, like a brandy snifter.

**Narbutas
ARCIPELAGO**

As modern offices become more open and collaborative, some employees find themselves in need of quiet spaces. Enter Arcipelago Wood, a room within a room that provides protection from ambient noise. Designers Baldanzi & Novelli call Arcipelago Wood "a castle in the middle of the sea," referring to the enclosure as a private space within a larger open plan. Wood provides an organic feeling, contributing to the sense of peacefulness.



**Vitra
ROOKIE**

Designed by Konstantin Grcic for Swiss company Vitra, Rookie is "an unconventionally simple chair." Providing a high level of ergonomic comfort in a small package with minimal adjustments, Rookie is a new offering in intuitive task chairs. Body-conscious features are directly built into the structure, with a flexible backrest and pliant front edge on the seat.



**OFS
OBEYA**

Forget the cubicle—please! Today's workspaces have numerous options for delineating areas using aesthetically pleasing designs and materials. Winner of Best in Show, Obeya is "a framework that brings settings and people together," says OFS. Rich wood defines separate spaces where people can congregate or separate as needed.



**Davis
A-BENCH**

A slim, sleek modular seat, A-bench works virtually anywhere—from museums and restaurants to entryways and home offices. Equally at home in commercial and residential projects, A-bench was designed by jehs+laub. Angled legs, tight upholstery, and integrated tables give A-bench extreme lightness.

**Green Furniture Concept
PERCH**

Winner of Best of NeoCon Gold, Perch is an alternative version of the Nova C Series by Swedish company Green Furniture Concept. This bar-height bench in single- and double-sided versions is intended "for people who are not quite willing to sit, but are too tired to stand." Ideal for short-term waiting areas, Perch offers sustainable features including 100 percent certified sources for the oak and ash surface veneer and a beech core. The finish is a zero-VOC hardwax oil, and the steel frame is made with 85 percent recycled content.



DENVER DESIGN WEEK

OCTOBER 17-25

Good design is a powerful force to change our lives—and the world—for the better.

As the role of design continues to grow and shape virtually everything in our lives, both on a local and global level, it's more important than ever to focus on what makes for good design and how we can better incorporate it into our public and private spheres. It starts with learning and promoting the people who are working to solve relevant problems that will make us healthier and happier and create a world that will be sustainable over the next 100 years.

With a focus on Colorado, this has been the primary goal of Modern In Denver since our first issue in 2008, and we have been thrilled to partner with Denver Design Week since its inception three years ago. The week has grown each year and proven to be a vital and much-needed platform for cross-discipline dialogue and collaboration within the creative industry in Colorado.

This year's Denver Design Week will feature more than 30 talks, tours, keynotes, and panels covering a wide range of topics relevant to our state and designers working here. We are fortunate to have a number of top design leaders from around the world scheduled to speak this year. This section includes a spotlight on a few of them.

We will be at all of the sessions and look forward to celebrating the people and sponsors who make the week happen as well as the key ideas shared across all of the fun events. We encourage you to explore the schedule, find a session or two you like, and help us support our growing creative community.

Tickets and information:
denverdesignweek.com

denverdesignweek.com



SESSION SPOTLIGHT

Xan Creative presents

Design is Responsibility

SPEAKER: Qin Li, Vice President of Design, fuseproject

Tile tracking devices. Jawbone fitness trackers. The world's first 3D-printed community. Wearable headbands that enhance deep sleep. Robotic bassinets. The XO laptop for One Laptop per Child. Those are the kinds of cool projects that have come out of the nimble minds at San Francisco company fuseproject, founded by renowned design guru Yves Béhar. The company's award-winning vice president of design, Qin Li, who is also board chair of the Industrial Designers Society of America, will talk about how the company innovates with the goal of elevating human life and creating a smarter, healthier (and cooler) world.

■ Friday 10/25 / 6:00pm – 8:30pm
■ at Space Gallery Annex



DENVER DESIGN WEEK

SESSION SPOTLIGHT

Preservation + Design Presented by Design Within Reach

SPEAKERS: Amy Auscherman, Corporate Archivist, Herman Miller Inc., & Darrin Alfred, Curator of Architecture and Design, Denver Art Museum

When the creator of "Mad Men" wanted to get all the sixties-era details on his sets—the Eames chairs, the Noguchi tables—exactly right, he turned to the folks at Herman Miller, the Michigan company renowned for its modern furniture designs. No one knows those midcentury pieces better than Herman Miller's corporate archivist, Amy Auscherman, a design nerd who archived the Eero Saarinen- and Alexander Girard-designed Herman Miller House in Indiana. She'll be discussing architectural and archival preservation with Darrin Alfred, DAM's curator of architecture and design, who recently co-organized the exhibit "Serious Play: Design in Midcentury America."

■ Wednesday 10/23 / 6:00pm - 8:30pm
■ at Design Within Reach



I Think We're in Heaven: A Wild Ride to Build 68 Homes in Three Years

SPEAKER: Lindsey Kruger, owner of Kruger Design Studio,
founder of NIVAS

Denver designer Lindsey Kruger, whose local work was featured in our Summer 2017 issue, has taken her skills on the road—to Kathmandu, Nepal. It's all for a good cause: In addition to her work in Denver, Kruger founded the nonprofit NIVAS (it means "home" in Nepalese) to help poor communities get good health care, education and safe homes. Her biggest project: helping a remote Himalayan village rebuild after the devastating 2015 earthquakes. Kruger will talk about the challenges she and her team have faced—rough roads, an iffy power grid—while providing villagers with construction materials and teaching them about earthquake-resistant building.

■ **Friday 10/18 / 6:00pm - 8:30pm**
■ **at Solesdi, 2800 Walnut Street**



■ Friday / October 18

- 1:00 Building on 100 Years of History: Adaptive Reuse in a Branded Hotel
- 3:30 Designing a Home Away from Home: Hord Coplan Macht
- 5:00 IIDA Keynote: A Tale of Two Senses
- 6:00 I Think We're in Heaven: A Wild Ride to Build 68 Homes in Three Years

■ Saturday / October 19

- 10:00 Discover How Modern Boulevard Living Is Done!
- 10:00 Historical Preservation Meets Modern Makeover
- 1:00 Just Because You Can Hit CMD-Print Doesn't Mean You Should: Reflections on Craftsmanship in the Digital Age
- 3:30 From Panels to a Home: How Prefab Housing is Changing the Conversation

■ Sunday / October 20

- 10:00 From Warehouses to the Mission Ballroom
- 1:00 S*PARK Sustainability Park Tour
- 3:30 Empowering Designers: Collaboration for Fabrication Discussion and Tour

■ Monday / October 21

- 3:30 The California Closets Experience
- 6:00 Living with Design: An Interactive Dinner Reception at Mountain High Appliance
- 6:00 Elevating Experience Through Design: Invigorating the Five Senses

■ Tuesday / October 22

- 3:30 Continuity and Change: The Social, Environmental, and Financial Benefits of Repositioning Existing Buildings
- 3:30 The Future of Equality: Designing Affordable Housing in the Face of Climate Change
- 3:30 Urban Wood Project Baltimore. Reclaimed Wood. Reclaimed Neighborhoods. Reclaimed Lives. Room & Board
- 6:00 Designing for Mental and Emotional Well-Being
- 6:00 Ro | Rockett Design: Long-Distance Design
- 6:00 Adulterated by Design: q-co

■ Wednesday / October 23

- 3:30 Prime Postmodern Architecture: The Denver Public Library
- 3:30 How Building Trust Leads to Bolder Projects, Bigger Profits, and Better Design
- 6:00 SOAPBOX! Cocktails & Conversations about the Future of Public Space
- 6:00 Preservation +Design: Presented by Design Within Reach

■ Thursday / October 24

- 11:00 Let's Talk About the Color of Light
- 1:00 From Zero to Circular: A Greater Sustainable Future
- 3:30 Designing for Density
- 3:30 The Spirit of Modern Design Lives On
- 6:00 Tribal Art, Memory + Minimalism at Rimadesio
- 6:00 Women in Design Presents: Radical Craft
- 6:00 RATIO | HPA, Architectural 10x10

■ Friday / October 25

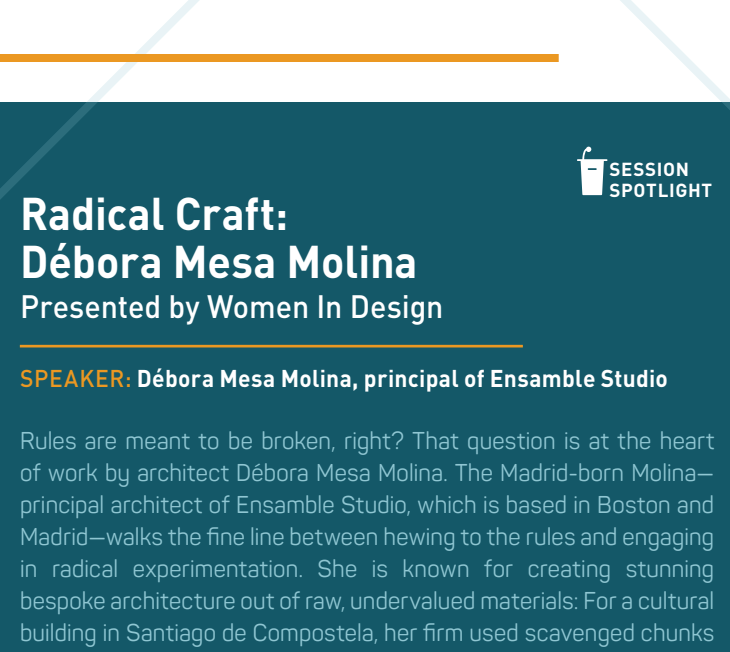
- 3:30 Dominator Brave: Visioning Your Possibility Branding Workshop
- 6:00 Xan Creative presents Keynote: Design is Responsibility

Radical Craft: Débora Mesa Molina Presented by Women In Design

SPEAKER: Débora Mesa Molina, principal of Ensemble Studio

Rules are meant to be broken, right? That question is at the heart of work by architect Débora Mesa Molina. The Madrid-born Molina—principal architect of Ensemble Studio, which is based in Boston and Madrid—walks the fine line between hewing to the rules and engaging in radical experimentation. She is known for creating stunning bespoke architecture out of raw, undervalued materials: For a cultural building in Santiago de Compostela, her firm used scavenged chunks of industrial granite. For her own Cyclopean House, in Brookline, Mass., she turned a cement-block parking garage into a home. Molina will talk about how she transforms the imperfect into the perfect.

■ **Thursday 10/24 / 6:00pm - 8:30pm**
■ **at IDC Building, 590 Quivas Street**



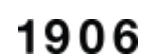


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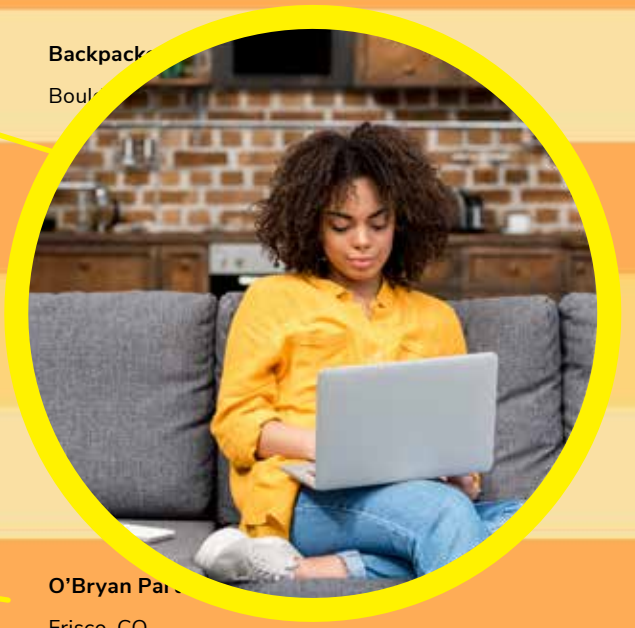
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ONE LAST THING

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



Introducing a patio table with the party already built in: The Angara Maximus Barbecue Table by iBBQ, which makes grilling a social affair.

COME TOGETHER

WORDS: *Alison Gwinn*

IF YOU'VE EVER EATEN AT A KOREAN BARBECUE OR JAPANESE TEPPANYAKI RESTAURANT, YOU KNOW HOW MUCH FUN IT IS TO GATHER AROUND A TABLE WITH FRIENDS OR FAMILY AND COOK THE FOOD BEFORE YOU EAT IT. CALL IT SOCIAL GRILLING.

Now you can do it in your own backyard—and instead of just playing host, isolated in the corner of your deck, bent over a hot grill, you can be part of the party, too. That's the goal of iBBQ's interactive Angara barbecue tables (Angara means "the fire within").

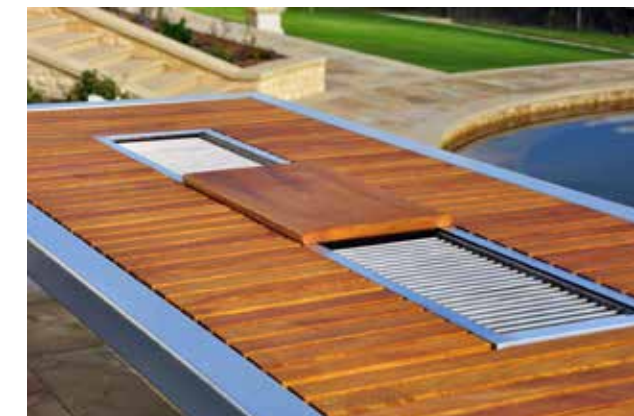
SOCIAL GRILLING

The hands-on tables, crafted in the U.S., come in two models: the Angara Maximus, built of imported teak wood, and the classic Angara, built of imported Goncolo Alves wood (or tigerwood), both known for their hardiness in harsh weather. The tables also come in three sizes—the four-seater (59.5" long), six-seater (79.5" long) and eight-seater (99.5" long). All are 38 inches wide and 29.5 inches high—with matching benches that run along both sides.

They're sleek and handsome on the outside (they even come with LED lighting), but equally stunning on the inside: The large table comes with three stainless steel gas grills (the medium has two), which are independently controlled so you can set each grill at a different temperature level (high for, say, steak and medium or low for veggies). The burners, which have electronic ignitions and can deliver up to 45,000 btu of heat, use ceramic briquettes to help distribute heat evenly and help you use less gas during grilling.

Set up the tables and you get instant esprit de corps: Sit. Grill. Talk. Eat. Grill some more. Talk some more. To make the party atmosphere even more fun, the tables have built-in USB ports so you can play music. And when the party is over, cleanup is easy: The grates and stainless steel drip pans all fit in the dishwasher, and the grates have wooden inserts to cover them up when they're not in use. ■

Available at *Creative Living / clden.com*



GROUP EFFORT

Grills that run down the center of the Angara Maximus table can be covered (below) when not in use, so the table can be used even on "non-grilling" nights.



EVENT SCHEDULE

MONTH OF MODERN

- | | | |
|------------------|---|----------------------|
| 4
WED | MoM x FuN
Fuckup Nights is a global movement sharing stories of professional failure. MoM x FuN is one part storytelling, one part comedy, 100 percent true stories of failure from Boulder professionals. | 6:00 PM |
| 5
THU | Modern Habitat
These exhibitions include visual artists, architects and designers inspired and informed by architectural practices, and modern living situations. | 5:00 PM |
| 12
THU | Are Millennials Going to Kill the Suburbs? Panel Discussion
How has growing up in the 21st century affected the Millennial generation's idea of the American Dream, it's desirability, or it's achievability? | 6:00 PM |
| 16
MON | Movie Night - Playtime
Jacques Tati's "Playtime," depicts modernism's problematic impact on the city and the way in which people interact within it. | 7:00 PM |
| 18
WED | Papachristou Tribute
Join us in a tribute to the legacy of architect, Tician Papachristou. We'll meet former employees and clients who will share his words, ideologies and the principles he stood for. | 6:30 PM |
| 21
SAT | Papachristou House Tour
See an awe-inspiring group of select Papachristou houses that reflect the rich diversity of livable, innovative architecture and design found throughout his buildings. | 10:00 AM-
4:00 PM |
| 26
THU | 2019 Wrap Party
An evening of cocktails, food, music, and good company celebrating the region's most acclaimed names in modern design. | 6:30 PM |

monthofmodern.com

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CULINARY

DAIRY
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COTTONWOOD

SANITARIUM
FACILITY

TODD REED

Appliance Factory
FINE LINES

Cured

Arch
11

La
DOLCE
EVENTS

BLACKBELLY

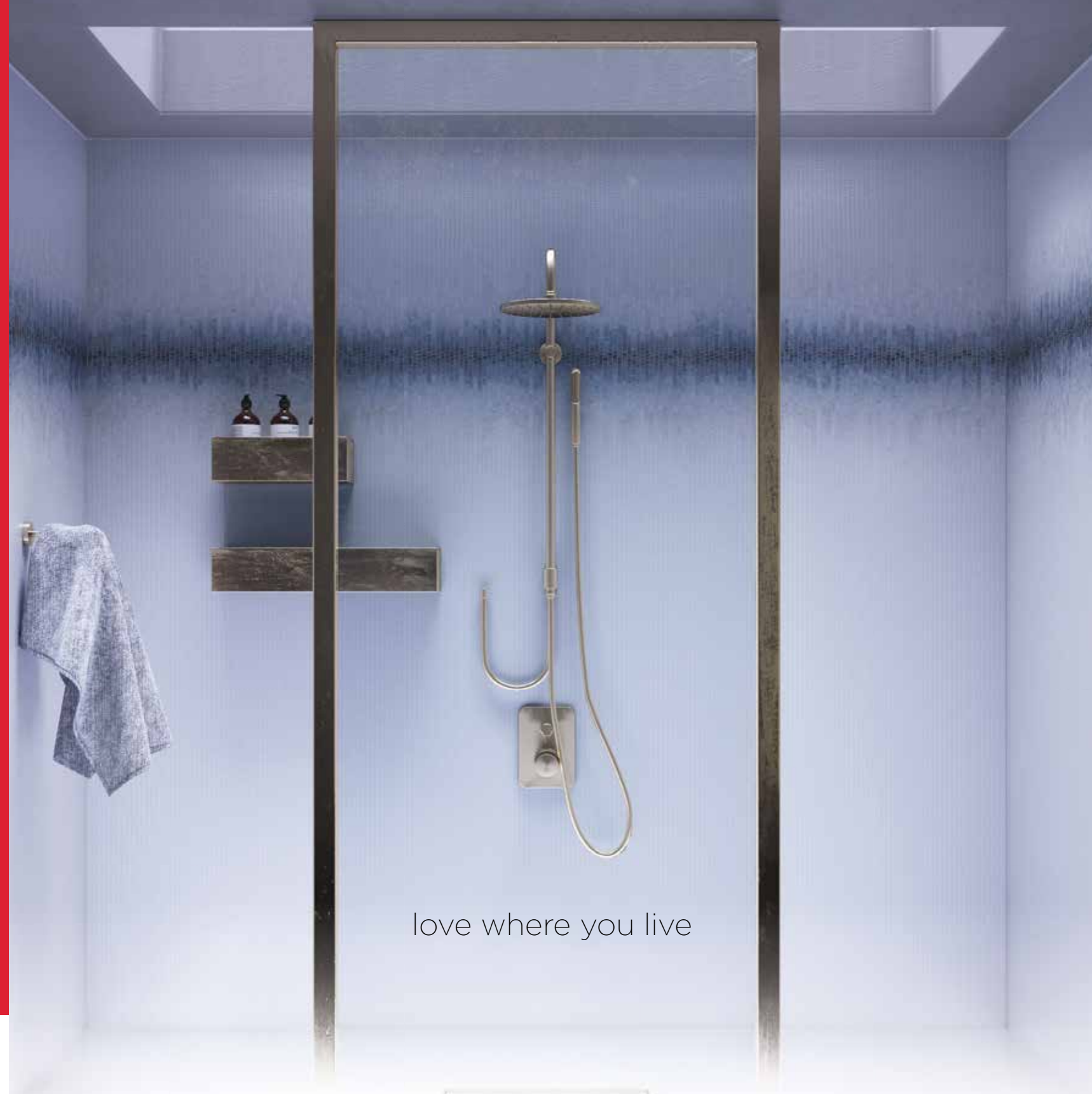
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Aspen Leaf Kitchens
Barrett Studio Architects
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Builders Appliance Center
Cambria
Carré Designs
Coburn Partners
Decorative Materials

Flatirons Kitchen & Bath
Flower Architecture
German Kitchen Center
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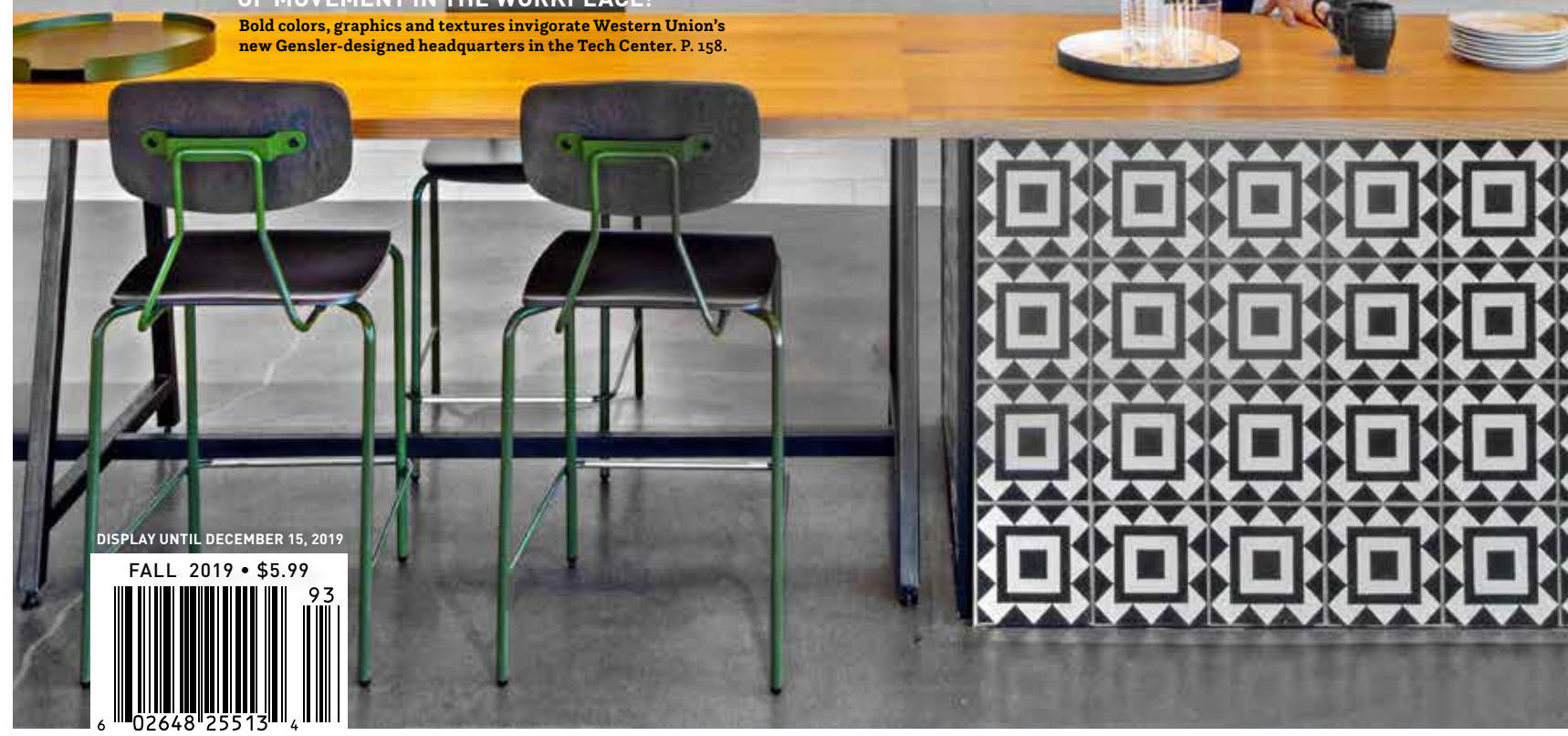

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DESIGN & ACCESSORIES P.98



CREATIVITY, FLEXIBILITY AND
FREEDOM!

OF MOVEMENT IN THE WORKPLACE!

Bold colors, graphics and textures invigorate Western Union's new Gensler-designed headquarters in the Tech Center. P. 158.



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DENVER DESIGN WEEK SCHEDULE - P. 178