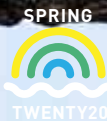


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LIT FROM WITHIN

Heft designs a light-filled Boulder home to be versatile on the inside with breathtaking views of the outside P.80



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DIVERGENT DESIGNERS

The transformative journey of
designer Lindsey Kruger P. 132

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Commissioned by former classmates at CU, architect Nile Greenberg's "Other House" hints at a future of well-designed solutions for high-density neighborhoods.

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An eye-opening look at the staggering creative output of the sister-fueled, Hable Construction: from textiles to children's books to their new furniture line with Hickory Chair.

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Hearing the call for more sustainable solutions to disposable coffee cups, designers have come up with new eco-friendly alternatives to hold your future cup of joe.

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The brains behind the first "truly outdoor" kitchens, Dutch company WWOO is bringing its sleek, concrete kitchens to Colorado.

80

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When tasked with designing a home for his parents, Daniel Katebini of Heft used light and the stunning Boulder views as an architectural guide.

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There is only one thing that stood in the way of Revesco Properties' new office: a billboard. But for Davis Urban, it provided an opportunity to design a unique building that embodies constraint and context.

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"Spring won't let me stay in this house any longer! I must get out and breathe the air deeply again." —Gustav Mahler



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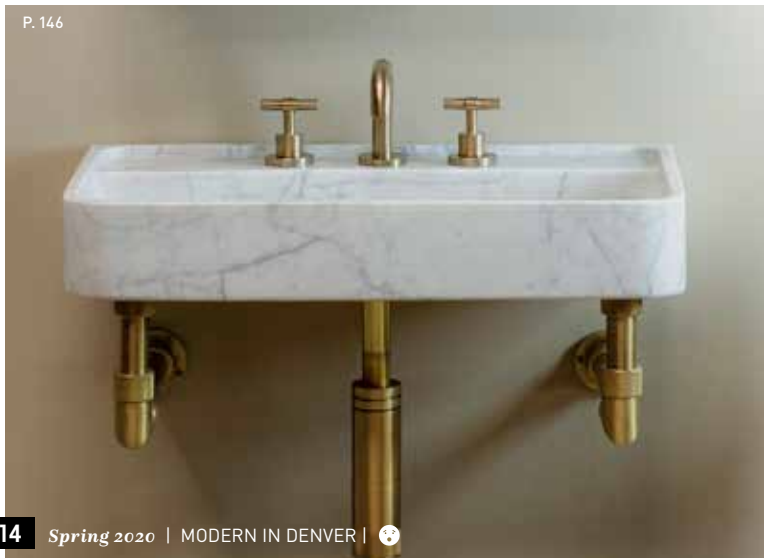
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"To design is much more than simply to assemble, to order, or even to edit: it is to add value and meaning, to illuminate, to simplify, to clarify, to modify, to dignify, to dramatize, to persuade, and perhaps even to amuse. To design is to transform prose into poetry." —Paul Rand

TOC: spring 2020

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RAISING THE ROOF

Roth Sheppard Architects designs a modern addition to a 1938 brick tudor that honors the architectural history of the home while accommodating the needs of a growing family.

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A LOCAL DESIGNER WITH GLOBAL DREAMS

Denver interior designer Lindsey Kruger is also the founder of Nivas, a nonprofit that helps villagers in Nepal rebuild their homes post-earthquake, solving complex problems by accessing her designer mindset.

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Design studio Wunder Werkz takes on the open office concept with a fun and collaborative space at Taxi in RiNo inspired by forest bathing and valence motion.

146

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From intelligent toilets to Alexa-enabled mirrors, a new decade brings a slew of products that are taking the bathroom to the next level.

154

DIAMOND IN THE ROUGH

Sandra Fettingis, the artist whose geometric patterns adorn walls old and new all over the city, has left an indelible mark on Denver's history of public art.

160

ONE LAST THING

AIA and Night Lights Denver honor women in architecture with a new exhibit coming to the 16th Street Mall this spring.

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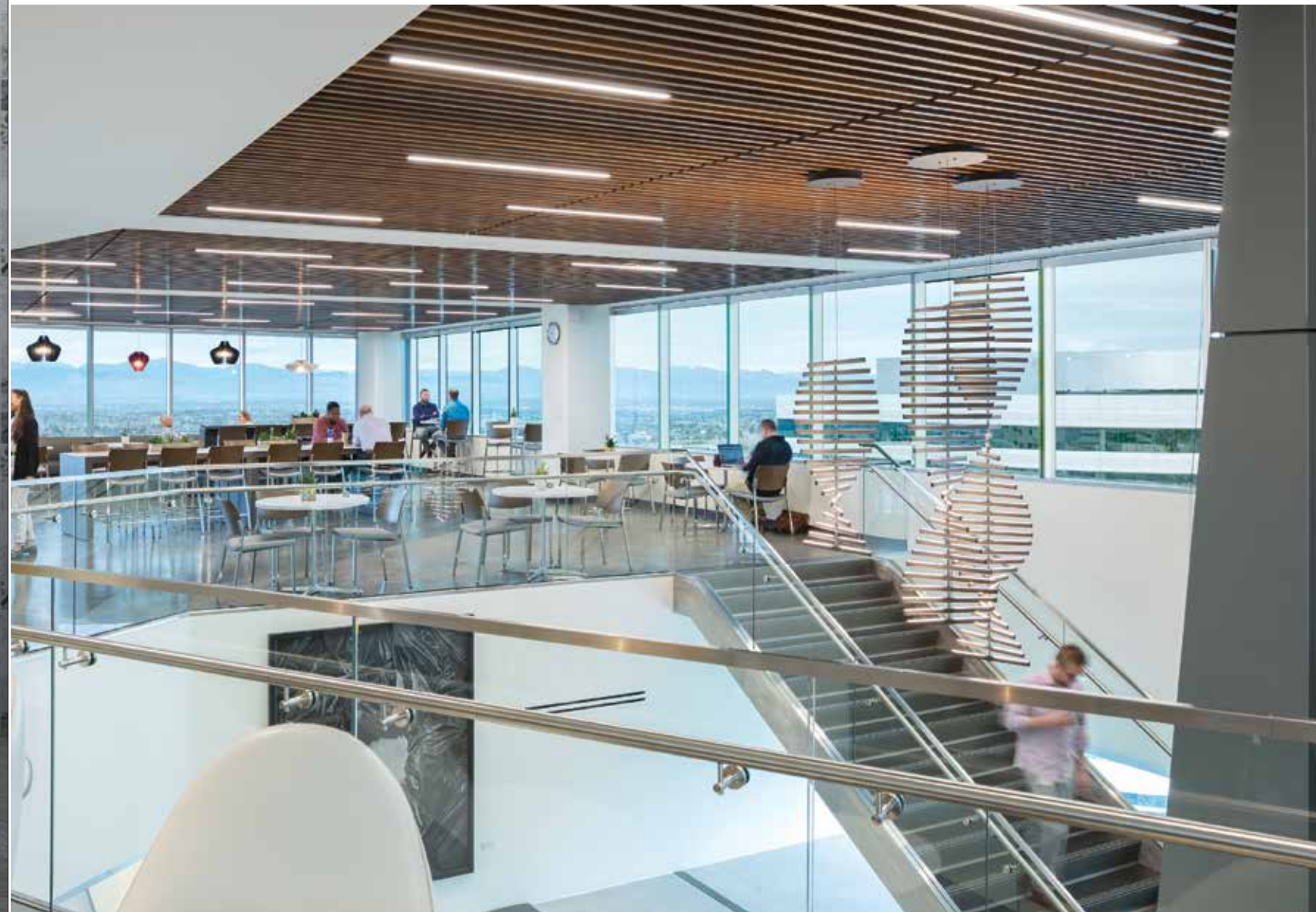
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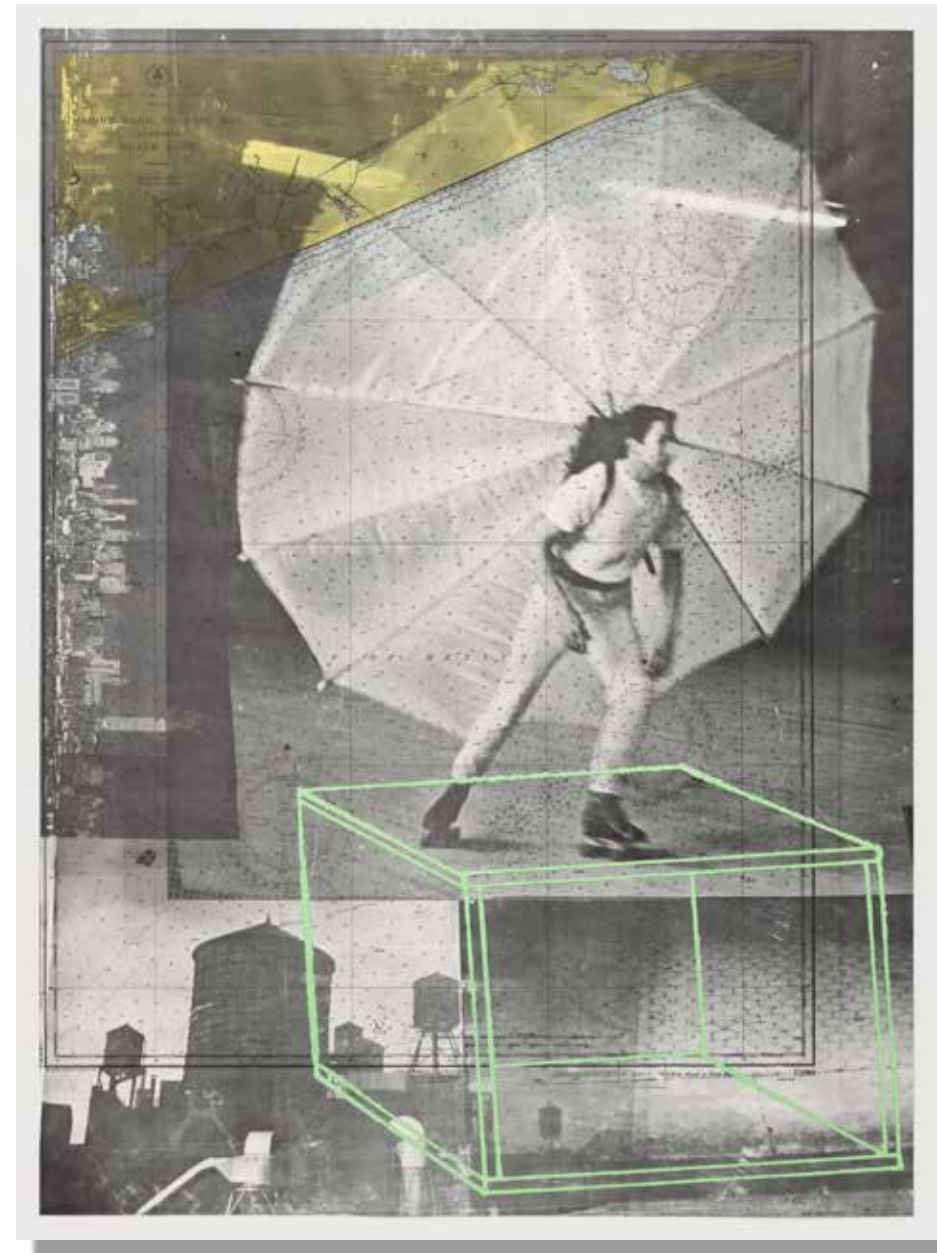


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“Designers may be the true intellectuals of the future.” — PAOLA ANTONELLI

WHAT IS DESIGN and what does a designer do? Those are questions consistently debated and discussed within the design community. Sometimes problem solving is seen as both the goal of a designer and the ultimate objective of design. But both the designer’s process and the final design involve much more than that.

A designer must first be able to identify the right problems to solve, but then find a solution that is inspiring, creative, and beautiful. That’s what elevates good design to greatness. A designer must be a keen observer and an acute abstract thinker, but also must understand materials and parameters, have a vision, possess (and then apply) years of experience, and feel driven to create something greater than the sum of its parts. That’s what leads to design that is both useful and transcendent.

As the world becomes more complex and challenging, designers’ unique skillsets and mindsets uniquely position them to contribute to solving many of humanity’s most pressing problems—including those that go beyond the architectural, industrial, or graphic design fields.

In this issue, read about Denver interior designer Lindsey Kruger, who leveraged her design mindset, skills, and vision to create the nonprofit Nivas, which has helped transform the lives of more than 2000 people in Nepal by building safer, healthier, earthquake-proof homes. To do so required successfully navigating many obstacles over 8,000 miles from Denver. Read about her remarkable journey starting on page 132.

Back in Colorado, we visit a stunning modern house in Boulder that architect Daniel Katebini designed for his parents. The home brilliantly embraces simplicity and natural light to create a warm, inviting space that takes advantage of both his mother’s gorgeous landscape design

and the incomparable natural views. That story starts on page 80.

A second home we showcase in this issue involved a different sort of challenge: thoughtfully and respectfully expanding a one-story 1938 Tudor. Roth Sheppard Architects opened up and modernized the home, adding a second story without erasing the essence of the original house. That story starts on page 122.

This spring issue also includes a profile of Hable Construction and its creative dynamo, Susan Hable, who has applied her wide-ranging visual talents to creating textiles, wall art, a children’s book, and a line of furniture for Hickory Chair. See her work and read the story on page 106.

Another artist we feature, Sandra Fettingis, creates striking geometric murals that appear all over Denver, contributing to the city’s visual identity. Her story is on page 154.

On page 114, we look at an unusual building in the Highlands designed by the folks at Davis Urban. Their challenge? Designing the building around an existing billboard. Read about how their ingenuity and attention to context added a handsome, useful structure to what for years had been an unused slice of land.

Design shop Wunder Werkz recently moved into the Taxi building, applying its unique vision and sense of humor to create a workspace that fosters creativity by incorporating elements of forest bathing, the Eudaimonia Machine, and valence motion. See the space and read more about their vision on page 140.

This issue also includes a roundup of new bath products, ideas on disposable “to go” coffee cups, a new modern outdoor kitchen, and our selection of Field Study products.

Thaw out this spring—and happy reading!

William Logan
william@modernindenver.com

THE SPRING COVERS



Photographer James Florio captured the bright and sunny exterior of this Heft-designed home in Boulder. The image showcases the clean simplicity of architect Daniel Katebini’s design for his parents home and the lush landscape architecture of his mother Nooshin Katebini. Our story starts on page 80.

A simple line drawing of a poppy by Susan Hable fills our second cover for this spring issue. Susan heads up the creative for Hable Construction, a company that creates everything from textiles, art, illustration and even furniture. The story about this prolific company starts on page 106.

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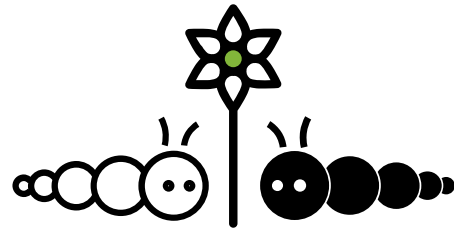
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a Paper Mate flexgrip pen, and a much-needed sense of humor.*

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Published by Modern In Denver LLC.

SPECIAL THANKS! *Dr. Azure Avery-Logan, Eliza Dae Logan, Gavin Levy,
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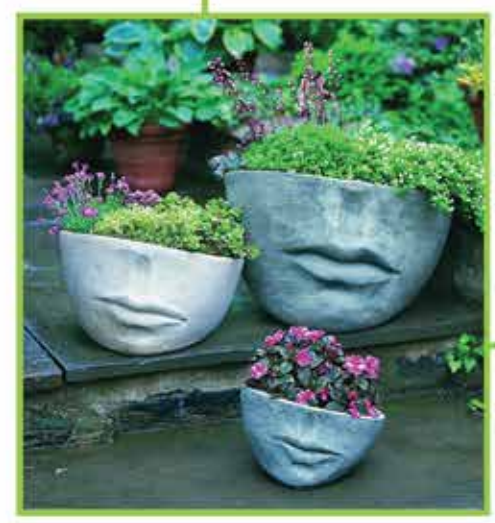
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WORDS: TAMARA CHUANG

GLASS CLASS

Fruit has long been a terrific model for artists needing to hone their drawing skills. Now Devyn Ormsby elevates ordinary produce to a star role. She uses an intense casting technique called “lost wax,” so called because wax is first shaped and later burned away to create a fruit mold for glass objects. Glass Fruit Series 2019 is an homage to blown-glass fruit makers of the 1960s, but it also adds a modern touch with blue bananas, pink lemons, or clear white pears. Take your pick.

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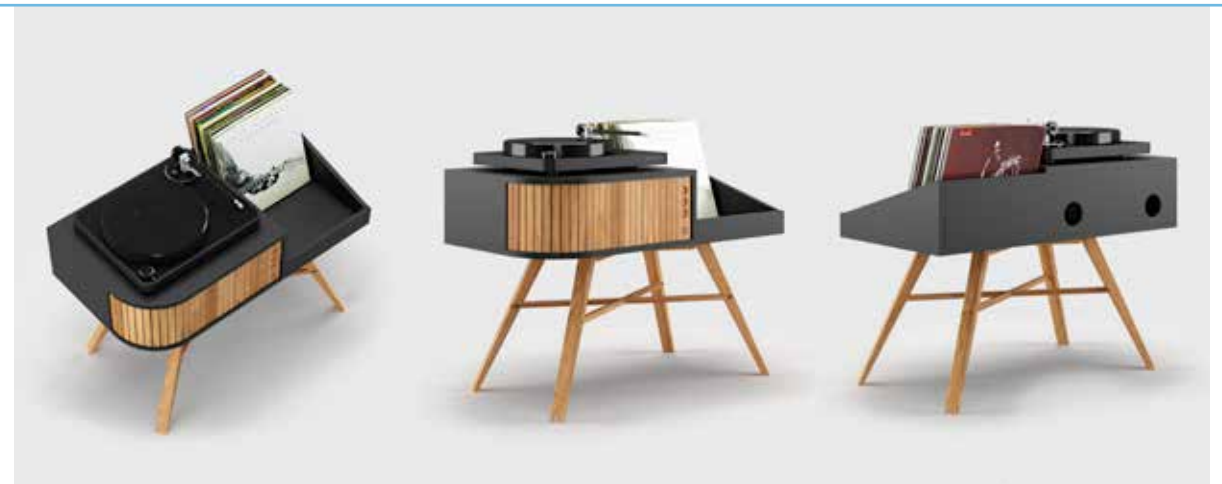
Bisqit Ceramics may say these ceramic planters are inspired by the Japanese philosophy of wabi sabi, which translates into the acceptance of imperfection. But the planters look like perfectly shaped containers, like three sliced tubes sitting atop one another. Made of dark clay, the planters also have that perfect Japanese minimalism aesthetic.

+etsy.com/shop/bisqitceramics

FOR THE RECORD

Record collectors who tune into a modern aesthetic need to hear about the Vinyl Table Single. With a nod to mid-century modern design, the sleek piece has room for a record player and 200 records. There’s also an eye-catching wrap-around tambour door that slides open to expose a storage space for an amplifier or musical clutter. Each piece is handmade by Norwegian furniture designer HRDL so don’t rush them. The Vinyl Table Single takes five weeks to make.

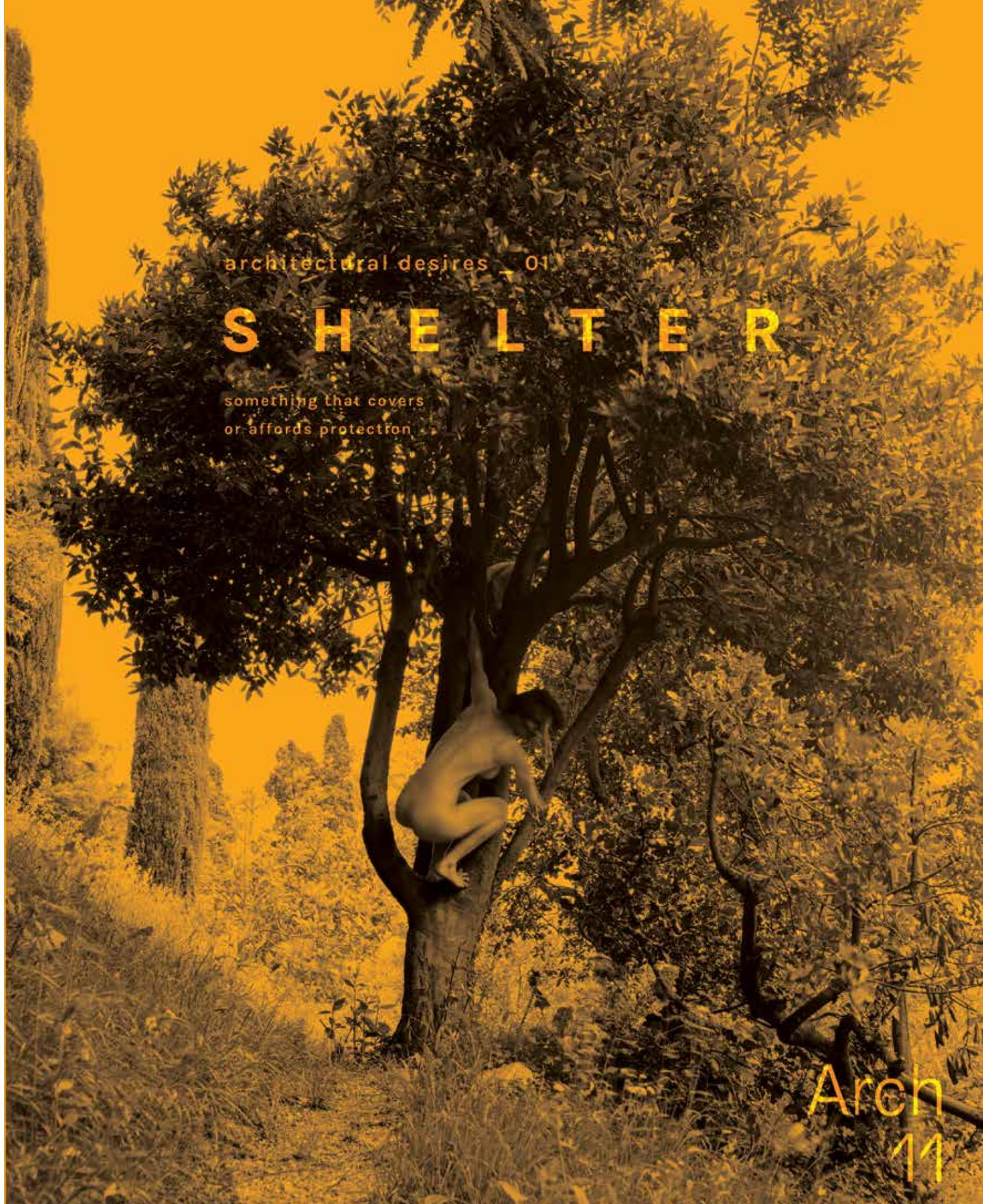
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PLASTIC DO-OVER

Cheers to designers who are trying to do right by Mother Earth and make pieces as sustainable as possible. The latest from Fritz Hansen is the stackable No2 Recycle chair, which is made from recycled plastic collected in Central Europe. The plastic-making process starts with grinding plastic waste into pellets, melting it down, and shaping it into a stiff single curved piece. The rest of the chair is also earth friendly with the sledge chrome-steel base made of 50 percent recycled materials while a swivel base made of polished aluminum is 95 percent. Should you ever be done with it, recycle it—or better yet, give it to someone who can use it.

+fritzhansen.com



architectural desires 01

SHELTER

something that covers
or affords protection

Arch
11



NOT AT ALL POINTLESS

When the century-old U.K. silversmith Viners reconstructed the cooking knife, it really did not put too fine a point on it. The company squared off the tip because, well, who cuts with the pointy tip anyway? As the story goes, Viners created its line of Assure Knives to respond to the government's new Offensive Weapons Act, which reclassified kitchen knives as offensive weapons. Tested to ensure the tips can't intentionally pierce the skin, the blunt-topped knives have the edge on safety.

+viners.co.uk

COPY THAT

If you haven't heard, the flimsy plastic grocery bag is on the way out as cities worldwide grapple with the growing volumes of trash and unwanted plastics ending up in oceans, landfills and third-world countries. Good riddance! But if you enjoy the iconic, red-lettered "Thank You" bag, you'll find this Pop Art-inspired tote from Lauren DiCioccio a fitting replacement. The Thank You Tote is reusable, machine-washable and a conversation starter. Made of recycled taffeta and embroidered with red polyester thread, the sack also comes in alternative options, such as "Thank You" in rainbow-colored thread.

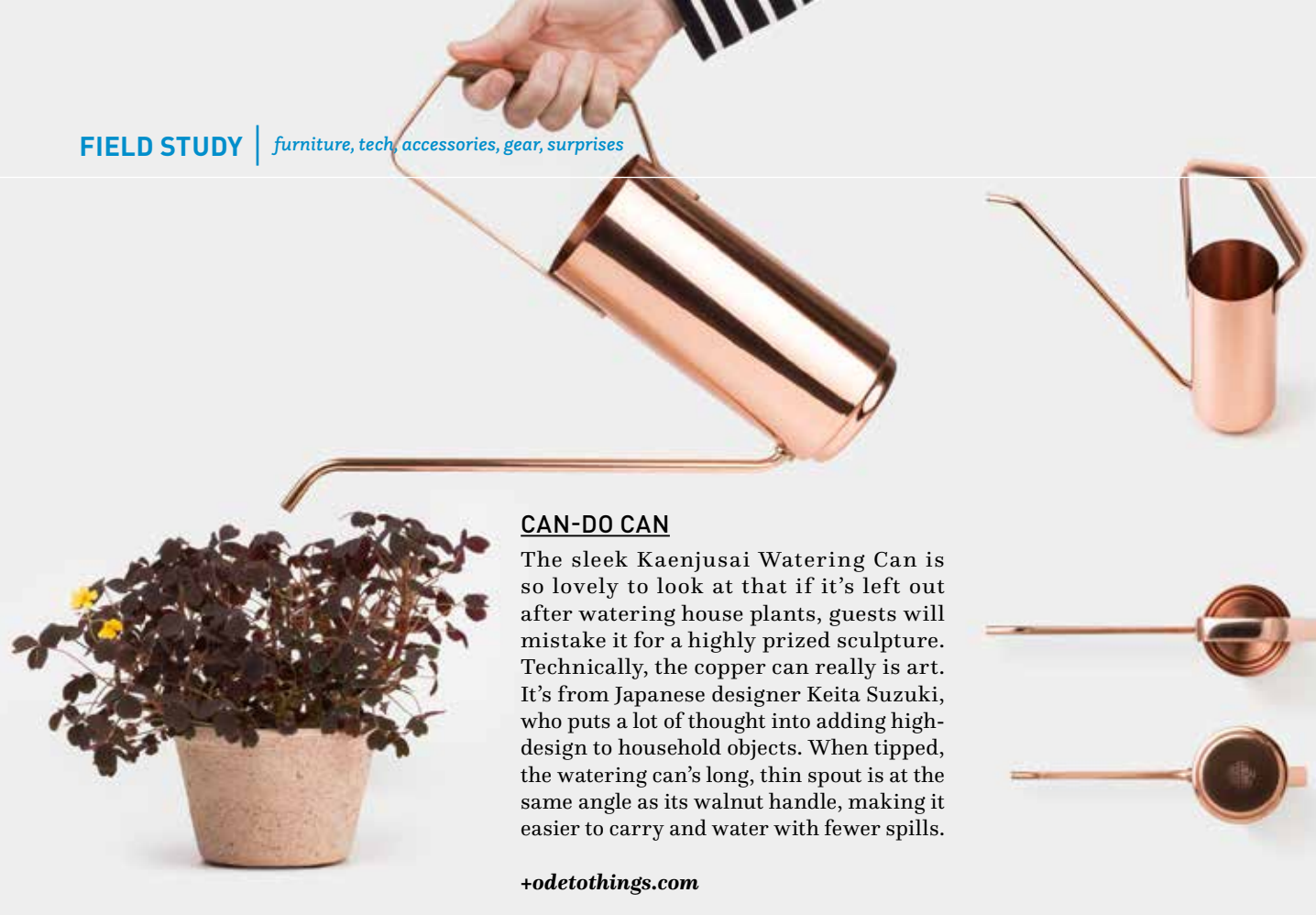
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CAN-DO CAN

The sleek Kaenjusa Watering Can is so lovely to look at that if it's left out after watering house plants, guests will mistake it for a highly prized sculpture. Technically, the copper can really is art. It's from Japanese designer Keita Suzuki, who puts a lot of thought into adding high-design to household objects. When tipped, the watering can's long, thin spout is at the same angle as its walnut handle, making it easier to carry and water with fewer spills.

+odetothings.com



SWISS ARMY TUBE

Talk about handy. VSSL crams all sorts of outdoor-adventure necessities into compact, waterproof tubes made from military grade aluminum. The tubes hold multiple mini containers. And each mini container, the shape of a thick hockey puck, slides into the larger tube and includes some sort of treasure inside: a compass, a flashlight, a water purification kit, a fire-starting kit, trail markers, and even shot glasses. Mix and match or buy the VSSLs ready made. The latest is a souped-up first-aid kit "built for extreme environments."

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HEY, JOE, STOP THE WASTE.

Designers are waking up and smelling the coffee: To cut down on wasteful 'to go' coffee cups, they're designing environmentally friendly versions that can be re-used or recycled.

WORDS: Alison Gwinn

AS you sip your "to-go" Starbucks or McDonald's coffee this morning, wrap your caffeinated brain around this: Two billion cups of coffee are consumed every day worldwide (java is the second most popular drink in the world, after water). And a lot of those cups are "to go," which means that an estimated 600 billion disposable cups fill landfills worldwide each year, most of them needing 1,000 years to biodegrade.

But aren't the cups made out of paper and therefore recyclable, you ask? Not really. Most paper cups you get your coffee in are coated with a plastic resin (polyethylene), making them unfit for either the recycling or composting bin. So if you were to save a cup a day for 40 years, you'd save 24 trees.



But help is on the way, Mother Nature: In the last few years, designers have come up with a variety of eco-friendly cups that fit into the new "circular economy." Some are made of recyclable paper without that icky plastic coating, some are reusable and can be returned to designated public bins, and one company is even fashioning cups out of repurposed coffee grounds. Take a look:

A very design-forward origami-like creation, the Unocup is a foldable paper cup that gets rid of the ubiquitous plastic lid. The Unocup was the 2015 brainchild of two New York designers, Tom Chan, then a sophomore at Cooper Union, and Kaanur Papo, an architect. After receiving a \$100,000 sustainability award, the two went through 800 prototypes on the way to developing their ergonomic cup, which has an integrated lid (with a little hole to drink out of) and vaguely resembles a McDonald's French fry container or Chinese takeout food box. To make the Unocup even cooler, the two partnered with artist Alexis Kandra, who is known for her nature designs, to create various patterns.

Thanks to the CupClub, coffee drinkers in the UK can now reduce their carbon footprint by drinking hot or cold drinks out of cups that can then be recycled into containers like the one below, available at businesses, restaurants, and coffee shops.



600 BILLION CUPS EACH YEAR FILL LANDFILLS, MOST CANNOT BE RECYCLED.

For those looking for a cup that can actually be recycled, take a look at the Frugalcup, a UK-based container made with no waterproofing chemicals. Making the Frugalcup even more eco-friendly, its outer and inner layers (a 96 percent recycled paperboard outer and a 4 percent food-grade PE liner) can easily be separated during recycling, whether at home, in a coffee shop, or on the street. The Frugalcup comes in six colored patterns (including polka dots) and three sizes and works with both hot and cold drinks. Need a topper? The Frugal Lid is made of pulp-molded sugarcane waste and sustainable wood fiber.

Another recyclable cup, this one from Australia, is the reCUP, which eschews that icky plastic waterproof barrier in favor of something called EarthCoating, which replaces up to 51 percent of the plastic with a mineralized resin that can be recycled. Down Under, coffee cups called RecycleMe cups, made with EarthCoating, are being collected and repurposed, turned ultimately into recycled paper. → 46



HEY, JOE, STOP THE WASTE.



Ever wonder where all those coffee grounds you see dumped into the trash at coffee shops end up? That's what Berlin designer Julian Lechner asked himself, so he began picking up used grounds and experimenting with them, mixing them with renewable plant-based materials. After three years—voila!—he'd come up with a material he calls Kaffeform, which is food safe, dishwasher-friendly, and free of plasticisers. Since 2015, his company (kaffeform.com/en) has been making a variety of cups out of the kaffeform material (which actually gives off a pleasant, slightly coffee aroma) to be used by cafes, shops, and people like us.



In the UK, coffee drinkers are trying something different to reduce their carbon footprint: the CupClub. Founded in 2015 by architect and environmentalist Safia Qureshi and launched in April 2018 with its first client, Cushman & Wakefield, CupClub partners with businesses, catering companies, restaurants, coffee shops, and vending machines by delivering on-the-go hot-or-cold cups daily, picking them up, washing them and returning them. The goal: to reduce the use of single-use plastic cups by 40 percent.



There's more than one way to help the earth: the Unocup (top three images) is a clever, foldable paper cup that obviates the need for dreadful plastic lids. Above, Kaffeform is making its cups out of old, reused coffee grounds, combined with plant-based materials. (And they smell good.) Left, Germany's ReCup is all about reusing cups; and below, the Frugal cup, a UK invention, is made of a lined paper that is truly recyclable.

These aren't the only eco-friendly cups. Thanks to something called the NextGen Cup Challenge, which offered a \$1 million prize for solutions to this vexing problem, other developers have come up with smart solutions, including a water-based, recyclable coating to replace the plastic liners, from the Netherlands' Columbian Group; the Earth Cup, a home-compostable, 100 percent paper cup from France; and the ReCup Deposit System, a Germany-based offering similar to the CupClub.



The bottom line: You can soon drink your to-go cups of morning java guilt-free. ■



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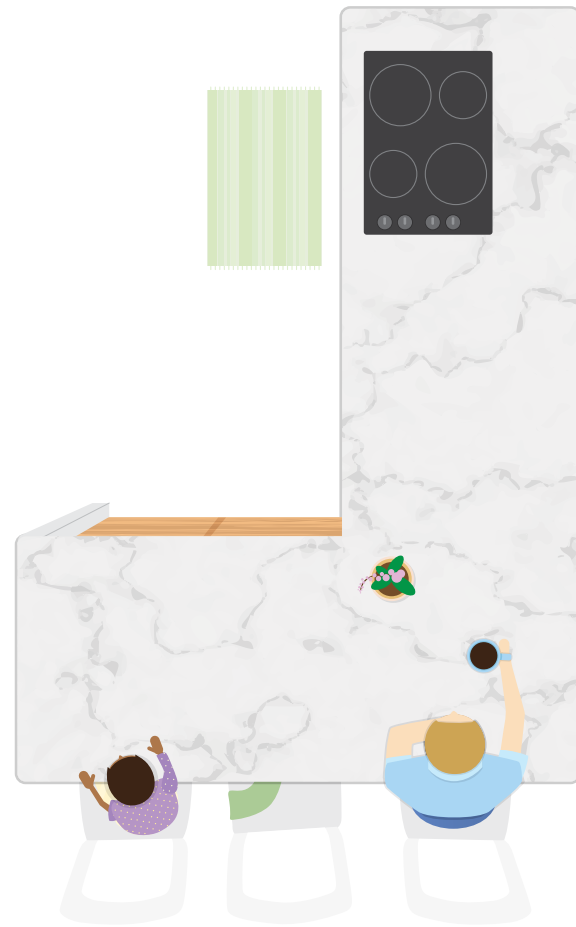
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INK ON PAPER

BOOKS FOR THE CREATIVELY CURIOUS

WORDS: Emily O'Brien



Le Corbuffet: Edible Art and Design Classics

Esther Choi
Prestel

With *Le Corbuffet*—part cookbook, part art, with a heavy helping of satire—whether you use the recipes or not, you'll still be asking for seconds. This scrumptious compilation of edible interpretations of modern and contemporary sculptures, paintings, and architecture is filled with delectable puns from the design world. The brainchild of artist, architectural historian, and self-taught cook Esther Choi, this playful series of concoctions began as a thought-provoking way to engage dinner guests at her Brooklyn apartment. After discovering an elaborate 1930s menu from László Moholy-Nagy that paid tribute to the Bauhaus founder and architect Walter Gropius, Choi started assembling her own art fit for consumption. Bound to unite both foodies and the art world alike, the quirky creations look almost too good to eat. Take, for example, the Florence Knoll Rolls, a bread roll served in the shape of a Florence Knoll mid-century modern couch.

This high-spirited compendium of 60 pieces, presented as a cookbook paired with Choi's own photography, will dazzle both your eyes and your tastebuds. But Choi doesn't pigeonhole herself to meals alone—she covers the gamut with snacks like John McCrackers and morning dishes like the Quiche Haring. Other witty inventions include a Frida Kale-o Salad and a starch named Lucy Orta Torta. Mains like Jackson Pollock Pot Pie can be finished off with desserts like the Flan Flavin, then washed down with a Lina Bo Bacardi Cocktail. It will leave you dying to say, "Please pass the Rem Brûlée."



Frida Kale-o Salad

Recipe 5

Like Frida Kahlo's gaudy past, the various words depicted in the artwork beckon to a whimsical, nostalgic, and colorful of its own world. This book is a guide to a delectable and delicious, yet a clear, whimsical, which with a bit more, so that it will never scale down. If the work of a artist is to inspire the imagination of the world to come along, this book is an attempt to offer an experience that is worthy of the work of the artist and the imagination that has come to characterize the vibrant colors of Kahlo's work—mexican, native, and world.

For the green goddess dressing

- 1 poblano pepper
- 1 olive oil, no heating
- 1 avocado, sliced
- 2/3 cup soy oil
- 1 clove garlic
- 2 limes, zested
- 1 tsp capers, rinsed and drained
- 1 jalapeño, seeded
- 1/2 cup cilantro leaves
- 1/2 tsp ground cumin
- 1/2 tsp sea salt
- 1/2 tsp black pepper

CLOCKWISE FROM LEFT TO RIGHT: Jackson Pollock Pot Pie, the Sterling Ruby Cocktail, Shigeru Banchan Two Ways and the Frida Kale-o Salad.

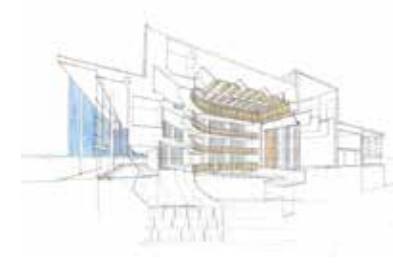
OPPOSITE: Anri Dammi i Colori Sala(d)



Single-Handedly: Contemporary Architects Draw by Hand

Nalina Moses
Princeton Architectural Press

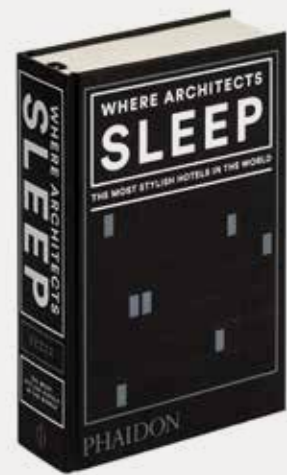
Architect and author Nalina Moses learned to draw both digitally and by hand, like many others of her generation. This book celebrates the vitality of the illustration of architecture. In a curated collection of 220 hand drawings by 40-plus architects from around the globe, Moses explains the necessities of drawing by hand and shows its relevance in today's world. Each one its own masterpiece of intricate lines, the sketches are a complement to digital renderings—full of energy and expression.





The Architecture of Trees
Cesare Leonardi and Franca Stagi
Princeton Architectural Press

A comprehensive botanical tour de force by two Italian landscape artists, which took two decades to complete before its publication in 1982, has just been translated to English. This large-format volume, where beauty meets science, displays 212 tree species drawn to 1:100 scale in stunning detail, with and without foliage. It comes equipped with a paper ruler, to fully capture their magnitude, and includes tables of seasonal color variation and projections of shadows cast.



Where Architects Sleep: The Most Stylish Hotels in the World
Sarah Miller
Phaidon Press

Design-savvy travelers will adore this hotel bible which oozes with cool, where 250-plus of the world's leading architects weigh in on their favorite places to snooze. In this assembly of 1,200 listings in more than 100 countries, you'll discover unique gems of all shapes and sizes, packed with insider tips, from a hip hotel in Williamsburg, Brooklyn, to a luxury resort on its own private island in Venice, Italy.





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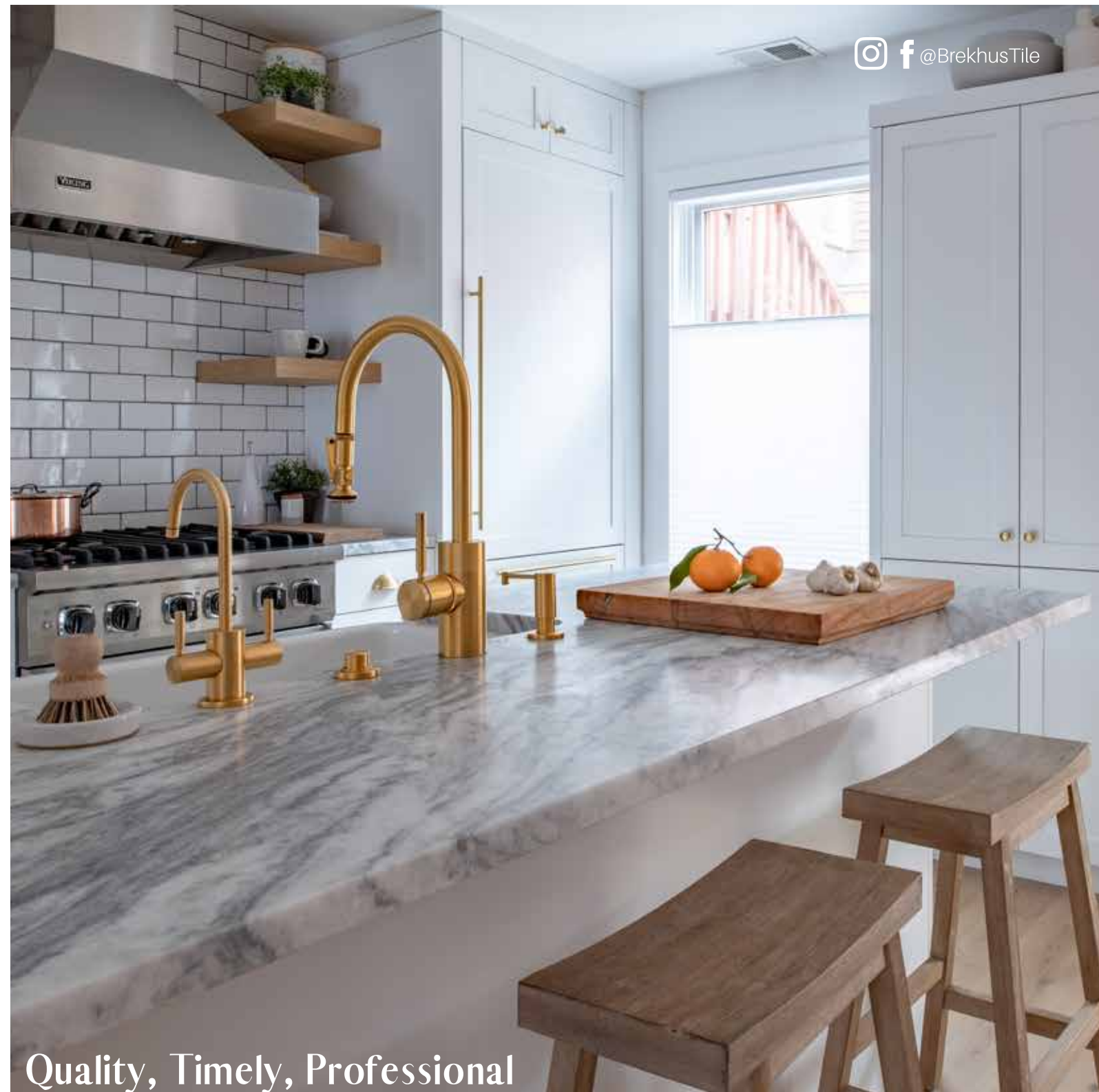
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SIMPLE, STRONG, MODULAR



A THOROUGHLY MODERNIST OUTDOOR KITCHEN

Using a Lego-like approach, a Dutch designer has created a sleek, modular, 'plein air' kitchen unlike anything you have seen.

WORDS: Alison Gwinn



The WWOO modular kitchens come in sleek, contemporary-looking concrete segments (in two colors). You can customize to accommodate storage needs, or add sinks or barbecues.



NECESSITY IS CLEARLY THE MOTHER OF INVENTION, EVEN WHEN IT COMES TO OUTDOOR KITCHENS.

When Dutch interior designer Piet-Jan van den Kommer found himself underwhelmed by the options for design-forward, durable, contemporary outdoor kitchens nine years ago, he created his own.

The result is WWOO, a modular concrete outdoor kitchen company that allows the homeowner to create a custom space that suits his or her own needs and that can withstand all kinds of weather.

"We are really the first brand of outdoor kitchens," van den Kommer says. "Before we started, there were only outdoor kitchens built by contractors. WWOO is not comparable to anything else—it's not classic, it's not modern, it's just 'nowadays.' The design is very minimalistic, and with all of our components, the wind blows through because we do not have doors, cabinets, drawers, or roofs. We did not want to make an indoor kitchen that someone took outside. Our kitchens are true outdoor kitchens. You could leave them outside and not use them for five years—through wind, rain, and snow, it doesn't matter—and they would be just as good."

THE BROKERAGE FOR BUILDERS, DEVELOPERS & INVESTORS



“WE ARE REALLY THE FIRST BRAND OF OUTDOOR KITCHENS. BEFORE WE STARTED, THERE WERE ONLY OUTDOOR KITCHENS BUILT BY CONTRACTORS. WWOO IS NOT COMPARABLE TO ANYTHING ELSE—IT’S NOT CLASSIC, IT’S NOT MODERN, IT’S JUST ‘NOWADAYS.’” - Piet-Jan van den Kommer

The WWOO brand offers concrete “segments” in two colors (anthracite and light gray) and a variety of sizes (heights of 4’3”, 5’4” or 6’6”, in five-foot-long increments). Piece them together and add your own elements, from Big Green Egg charcoal barbecue grills to fireplaces to sinks and shelving.

“It’s very, very versatile,” van den Kommer says. “It’s like Lego. You can choose the heights and the lengths. The kitchen starts from three meters and goes up from there. We once built the largest outdoor kitchen in the world, here in the Netherlands, which is 30 meters (almost 100 feet) long.”

Today, WWOO sells its modular outdoor kitchens in 20 countries and produces the units in six of those. In the United States, the WWOO products are made in California and shipped to dealers around

the country, including Denver’s Creative Living starting this spring.

“The WWOO kitchens have simple, clean lines but are also very organic looking so they blend well with landscape design,” says Micheline Stone, owner of Creative Living. “They integrate well with a lot of different designs. We do a lot of really ornate, beautiful custom outdoor kitchens, but this is a completely different feel. It has a simpler, easier look. I think these kitchens will work in a variety of places, including modern urban settings, because a customer could create a kitchen that doesn’t overwhelm a small yard but is still part of the space. They scale really nicely between a smaller downtown location and larger suburban properties.” ■

WWOO Kitchens are available at [Creative Living: clden.com](http://CreativeLiving.clden.com)



The WWOO kitchens are organic looking and work in spaces both large and small. “They really scale nicely between a smaller downtown location and larger suburban properties,” says owner Micheline Stone of Creative Living.



University Homes - 3057 S. University Circle



THE OTHER NEIGHBORHOOD

In response to a growing city, *The Other House* serves as a design-savvy model for long term high-density solutions.

WORDS: Sara Webster | IMAGES: James Florio



Deep in a maze of alleyways there's a white rectangular box that hovers above a wooden fence like a cloud. It's subtle but startling. The box sits at an intersection of haphazard alleys that looks like something out of an old European quarter. Beside the house is a little community garden. Cut the corner and the fence stops so the box becomes exposed as a house with an off-alley entrance. A dog pants in the window. Then, more fencing.

This is "The Other House," an accessory dwelling unit (ADU) that was built in the rear yard of a property in Sunnyside. At the front of the lot sits a pre-modern era bungalow. The two houses are a pair. But "The Other House" was built as its own structure, with its own ideals. That they reside on the same property is one of a few things that link them together.



Symmetry creates sophistication and depth without expensive ornamentation. The conceptual criteria of "The Other House" use precise, uniform measurements that influence the design and flow of the space.



“The Other House” is largely inspired by the Mies patio homes. The yard, or “patio,” is part of the design. It uses landscape typologies from high-density cities like Tokyo, Mexico City, and New York where green space is utilized to the maximum.
—Nile Greenberg

“It has to fit into the vernacular, especially these alleyways, which have their own weird world back there. Now they’re being asked to become their own neighborhoods. To turn an alleyway into a neighborhood is a really funny and promising idea. You really have to break out of the norms because it’s an opportunity to do something different.” —Nile Greenberg

THE OTHER NEIGHBORHOOD

When Denver made ADUs available, a lot of people built them as a means to fast money. With “The Other House,” a breath of life elevates the concept of what an ADU can be and what it can do for Denver’s density while preserving the neighborhood vibe.

“It has to fit into the vernacular,” says New York-based architect, Nile Greenberg. “Especially these alleyways, which have their own weird world back there. Now, they’re being asked to become their own neighborhoods. To turn an alleyway into a neighborhood is a really funny and promising idea. You really have to break out of the norms because it’s an opportunity to do something different.”

A graduate of CU Boulder, Greenberg is no stranger to Colorado’s aesthetics. He was commissioned by former classmates to design a modern, livable ADU. The challenge was to create a separate entity on their 9,350-square-foot lot that wasn’t inferior to the main house.

Most ADUs are found above a garage, measuring 750 square feet to the garage’s 1,000 square feet, as dictated by zoning. The homeowners’ decision to do without a garage unlocked freedom for design and function. As a

There are no hard corners in “The Other House.” Each wall ends with a door to give the impression of continuous flow. The effect is an unconfined house that feels large and airy.

single-story structure, zoning allowed a build up to ten percent of the lot size, and so “The Other House” is 920 square feet, and still has room for greenery.

“The Other House” is largely inspired by the Mies patio homes. The yard, or “patio,” is part of the design. Using landscape typologies from high-density cities like Tokyo, Mexico City, and New York where green space is utilized to the maximum, Greenberg created a private universe through fencing. Pleasant narrow yards are accessible from each of the home’s four sliding glass doors. This independent, elevated living is what makes the ADU a desirable rental property. “I think a lot of people would love to live in this house, and you would never know that it was an ADU, and I think that’s a really important feeling.”



ABOVE: The kitchen has a custom multi-functional island with built-in cabinetry. The quartz countertop provides a cook space and allows the island to also work as a dining table. **LEFT:** A maple datum runs throughout the house, spanning from the ceiling down to the top of the door frames. The decorative border becomes functional with built-in cabinetry for storage.



Inside, the house is spare but cozy. While “The Other House” is very different from its predecessor, Greenberg did take care to tie together aesthetics. For example, the main home features ornamental wood trim, so in “The Other House,” maple wood frames the doors and windows and creates cabinetry and a datum that snakes along the ceiling.

To save on space and polish, the house has concrete floors and consistent measurements. Moving through it feels as if one is floating. “It doesn’t feel overly prescriptive. It’s unclear where the living room is; it’s unclear what’s the bedroom and what’s an outdoor space. So you discover how to live there.”

Sliding glass doors finish out the walls to give the impression of continuous space. This sleek, clever work evokes a “summer palace,” light, airy, and vast. The

glass doors, like the rest of the house, are in symmetry with one another. It’s possible to stand outside in one yard and look through the house into another yard. The idea is to make the inside and outside indistinguishable from each other.

“I’m a really big proponent of ADUs,” Greenberg says. But success lies in thinking outside the box, as it were. “I think people need to not be so fixated on what already exists, and think about what it could be instead.”

With solid planning, ADUs can become more than just a vehicle for a quick buck—they can become beautiful, affordable homes that reside in the alleyways of Denver, offering a solution to density with design that amplifies neighborhood values. “If you take this life in an alley seriously, you can do such amazing things.” ■



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DANIEL KATEBINI OF HEFT CREATES A BOULDER MASTERPIECE FOR HIS PARENTS, WHERE THE ARRANGEMENT AND FORM OF SPACES ARE SCULPTED BY LIGHT AND SWEEPING VIEWS OF THE FOOTHILLS.

An Architectural Handprint

A fifth-generation Boulderite, Daniel Katebini knows how the power of good design and perfect location can make two people live happily ever after. Daniel grew up exposed to all facets of the industry and began drawing two-point perspectives early on because his parents, Mike and Nooshin, were trained environmental land planners and landscape architects. They later transitioned to focus on building and development. Having Daniel design a home for them was always something they'd discussed.

So when Mike and Nooshin purchased a historic home with four parcels located in Geneva Park, slightly north of Boulder's Chautauqua at the base of the foothills, their talks became more serious. Daniel is now an architect in NYC, splitting his time working at the prestigious firm Snøhetta while running his own office, Heft, but at the time he was just starting his career in Brooklyn. Mike and Nooshin renovated the historic home, sold it and split the land to house their new home on the remaining space.

Daniel quickly learned this situation would be different—very different. It not only was the first design launching his company, Heft, it was also a massive opportunity for someone of his age. Plus,

there were no other designers to bounce ideas off of; the design and aesthetic fell largely on him. Working nights and weekends, from afar most of the time, was just par for the course. It helped that Nooshin acted as the general contractor.

Daniel stripped down the design to how his parents wanted to live their life, ditching the idea of formal dining or living rooms. The programming is bespoke to their lifestyle; all parts of the house are used and lived in. With the intention of it being their forever home, special consideration was placed on universal design. Daniel incorporated an elevator, wide hallways, and a basement designed for live-in help.

"Universal design is always a critical design factor, but it becomes much more personal when you are envisioning your parents living there for the rest of their lives," says Daniel.

The exterior is a carved masonry block rooted into a sloping site, appearing as if it's emerging from the earth, akin to the rock outcroppings of the nearby foothills. It holds a strong presence from a distance, but as you approach, this shifts to a more human scale. The warm woodcuts chip away at the scale of the cool gray masonry facade. Hand-cut Kolumba bricks with varied texture and

WORDS: Emily O'Brien | IMAGES: James Florio

coloration, manufactured by Petersen Tegl in Denmark, add a sense of permanence.

Working with a narrow north-south site, Daniel created a sky-lit, double-height atrium near the north entryway, utilizing light to warm the northern side of the home year-round.

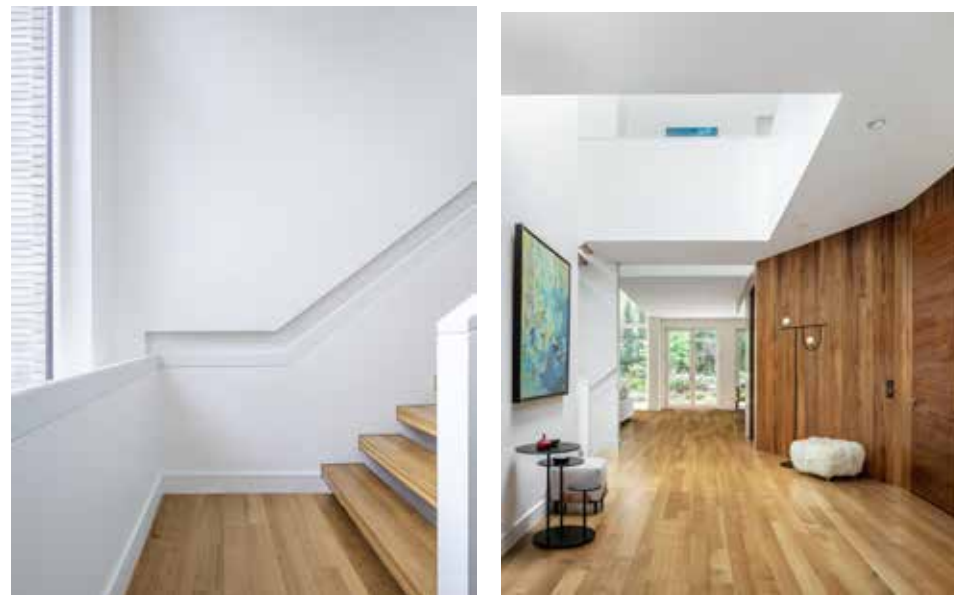
“When you first enter the building, you are greeted by an atrium full of sunlight. The light shifts throughout the day, capturing warm morning light or the varying colors of Colorado sunsets,” says Daniel.

The interior walnut block acts as an anchor, physically supporting the abstract white volumes above it, and the added wash of natural sunlight creates a balanced spatial composition. The block houses the kitchen, service spaces, and elevator and offers a continuation of the exterior wood. Walnut doors blend seamlessly into the block, even their hinges hidden from view. Radiating out of the atrium sits the rest of the home, two his and hers offices and four bedrooms with adjoining baths.

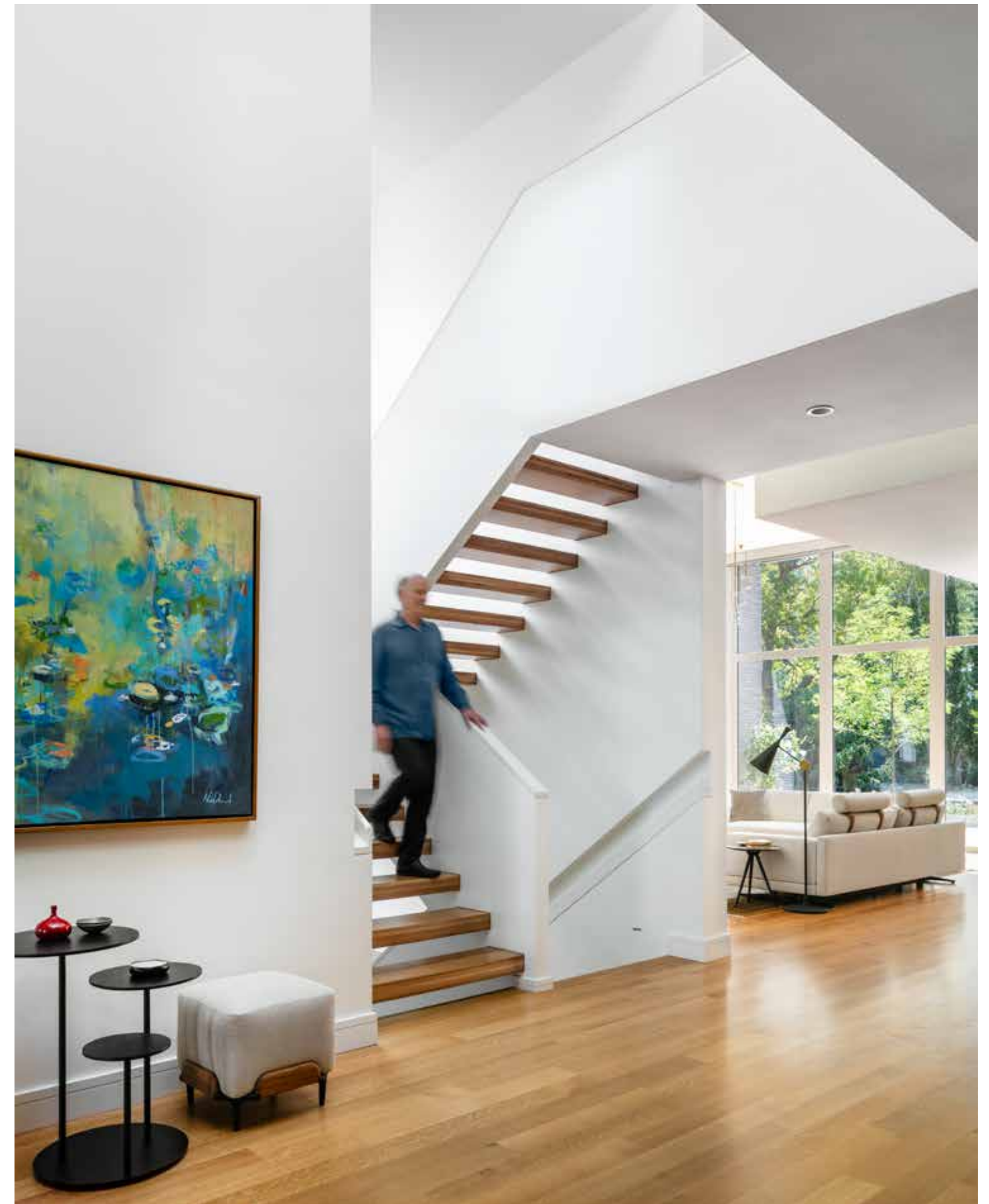
The modern, minimalist design is a departure from the typical suburban homes Mike and Nooshin were most familiar with as builders. →86

“UNIVERSAL DESIGN IS ALWAYS A CRITICAL DESIGN FACTOR, BUT IT BECOMES MUCH MORE PERSONAL WHEN YOU ARE ENVISIONING YOUR PARENTS LIVING THERE FOR THE REST OF THEIR LIVES.”

—Daniel Katebini



Recessed handrail details were inspired by Chelsea art galleries near Daniel’s apartment. Concealed discreetly inside the walnut block is an elevator, running from the basement level, adjacent to the garage, all the way up to the second level, next to the master bedroom.





Continuing on the deceptively minimal theme is the kitchen—designed by Daniel, constructed by Wedgewood—which houses a highly customized and sophisticated design, informed by Daniel’s brother, Sean, a chef and restaurant owner. The appliance package encompasses a steam oven, convection microwave, flush-mounted induction cooktop, as well as hidden oversized refrigerators and freezers. One outstretched silver Macaubas quartzite countertop island roots the space. The induction cooktop is by Miele; ovens, warming drawer, and dishwasher are Bosch; and the refrigerator and separate freezer are Sub-Zero. Daniel designed the kitchen table, which was built by Boulder Furniture Arts.

“AS OPPOSED TO A ROOM BEING DEFINED BY FOUR WALLS, WE DEFINED SPACES ABSTRACTLY THROUGH IMPLIED VOLUME, DAYLIGHTING AND CEILING HEIGHTS WHILE USING A MINIMAL AMOUNT OF WALLS AND MATERIALS.”

—Daniel Katebini





The fireplace is platinum granite with a leathered finish for texture. The living room is outfitted with high-end furnishings: a Poliform sofa, Leolux lounge chair, Rimadesio coffee table, and a Softline side table. The eye-catching chandelier is from Giopato & Coombes. The floor lamps are Tom Dixon. Daniel designed the entertainment center, complete with leather handles from Australia and built by Boulder Furniture Arts. The limited palette helps you feel the light at all times. Whether you're inside or outside, the home blurs the lines between the building and landscape.

An Architectural Handprint

“There was a lot of dialogue and education to get my parents comfortable with a modern design, but they were open-minded and trusted me and the process,” says Daniel. “I definitely don’t think it would have been something they’d have designed for themselves, but now they love contemporary design.”

He adds, “As opposed to a room being defined by four walls, we defined spaces abstractly through implied volume, daylighting, and ceiling heights while using a minimal amount of walls and materials. The kitchen and living room are great examples of the spaces being defined primarily by the ceiling design. The kitchen is conceived as a walnut block, which is supporting the mass above it; there are very few freestanding walls on the ground floor except for this block.”

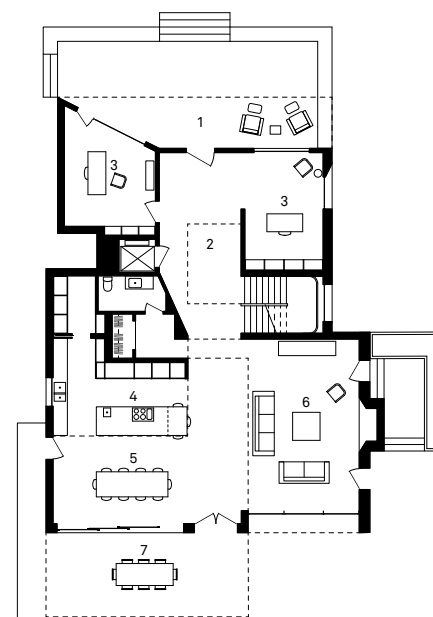
When you are in the kitchen, the warmth of the wood and weight of the mass above you create an intimate atmosphere. Daniel says, “Conversely, there is a tectonic release as you transition from the lower ceilings of the kitchen into the double-height living room. This expansion is furthered by floor-to-ceiling windows, which allow the living room to seemingly extend into the garden.”

“Daniel has done a beautiful job as far as keeping the north and south side balanced with the light and the sun,” says Nooshin. The majority of the exterior walls are floor-to-ceiling windows; you can be inside all day and still feel like you’re outside.”

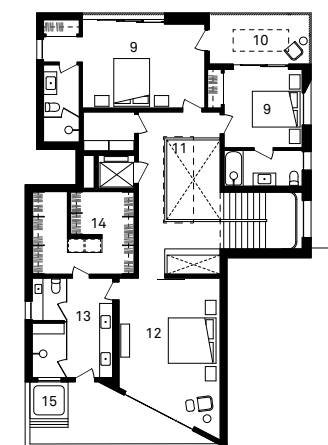
A large portion of the exterior Flatiron-facing southern wall of the home can be slid open to create ideal indoor/outdoor living. Making the home flexible enough to accommodate large events—because they love entertaining—was a necessity. The space feels just as comfortable with two people as it does 20. →90



The terrace serves multiple functions, allowing for more hardscape, alleviating the need for grass, and adding space above the garage for an outdoor patio or gardening beds.



Ground Floor



Second Floor

- 1 Entry Porch
- 2 Atrium
- 3 Office
- 4 Kitchen
- 5 Dining
- 6 Living
- 7 Outdoor Dining
- 8 Vegetable Garden
- 9 Bedroom
- 10 Balcony
- 11 Atrium
- 12 Master Bedroom
- 13 Master Bath
- 14 Walk In Closet
- 15 Soaking Tub



A double-height, light-filled atrium is situated near the north entry of the home. The interior is left minimal intentionally.





Due to the overall complexity of the build, Daniel admits coordinating intricate and unique details with subcontractors that were not accustomed to such exacting design was his greatest challenge. The cantilevered interior and exterior spaces necessitated complex structural steel coordination, and the interior minimalist features such as the white barren walls left little room for error to be disguised with cornices or baseboards—the design simply didn't have any. There's also a recessed handrail constructed of white quartz, so as not to stain with use and age. They went through several subcontractor bids, many simply refusing to bid due to the specificity in detailing.

“Once we found subs willing to take on the challenge, we had to be incredibly hands-on and communicate constantly in order to achieve the results we wanted. Portions of the project ended up becoming much closer to a design-build delivery

method. Nooshin would be in the field every day, directing subs and sending me photos of field conditions while I sketched design solutions,” says Daniel.

HAPPILY EVER AFTER

The couple walks to Pearl Street daily. Daniel swears their happiness from living in this home will add more than a decade to their lives. While working together as a family wasn't new, working with Daniel as the architect certainly was. Nooshin says that he had a great way of really listening to them and then giving them what they wanted.

Remember when you were little and you made your handprint in paint for your parents and they hung it on the wall while bursting with pride? Mike says that he sees his son's handprints everywhere—hung all over the house. ■

ABOVE: Nooshin and Mike love starting their mornings with a view of the Flatirons. The dresser is from Porada in Italy. Wedgewood created the custom vanity, which was designed by Daniel. Faucets are by Hansgrohe throughout. The bathroom is a mixture of natural elements—Carrara marble, glass and walnut wood. **OPPOSITE:** Nooshin designed the lush outdoor landscape.

PROJECT CREDITS

DESIGN

Heft : heftprojects.com

STRUCTURAL ENGINEER

Steve Pendergrast

LANDSCAPE ARCHITECT

Nooshin Katebini

GENERAL CONTRACTOR

Nooshin Katebini

KITCHEN MILLWORK

Wedgewood



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riverfront park

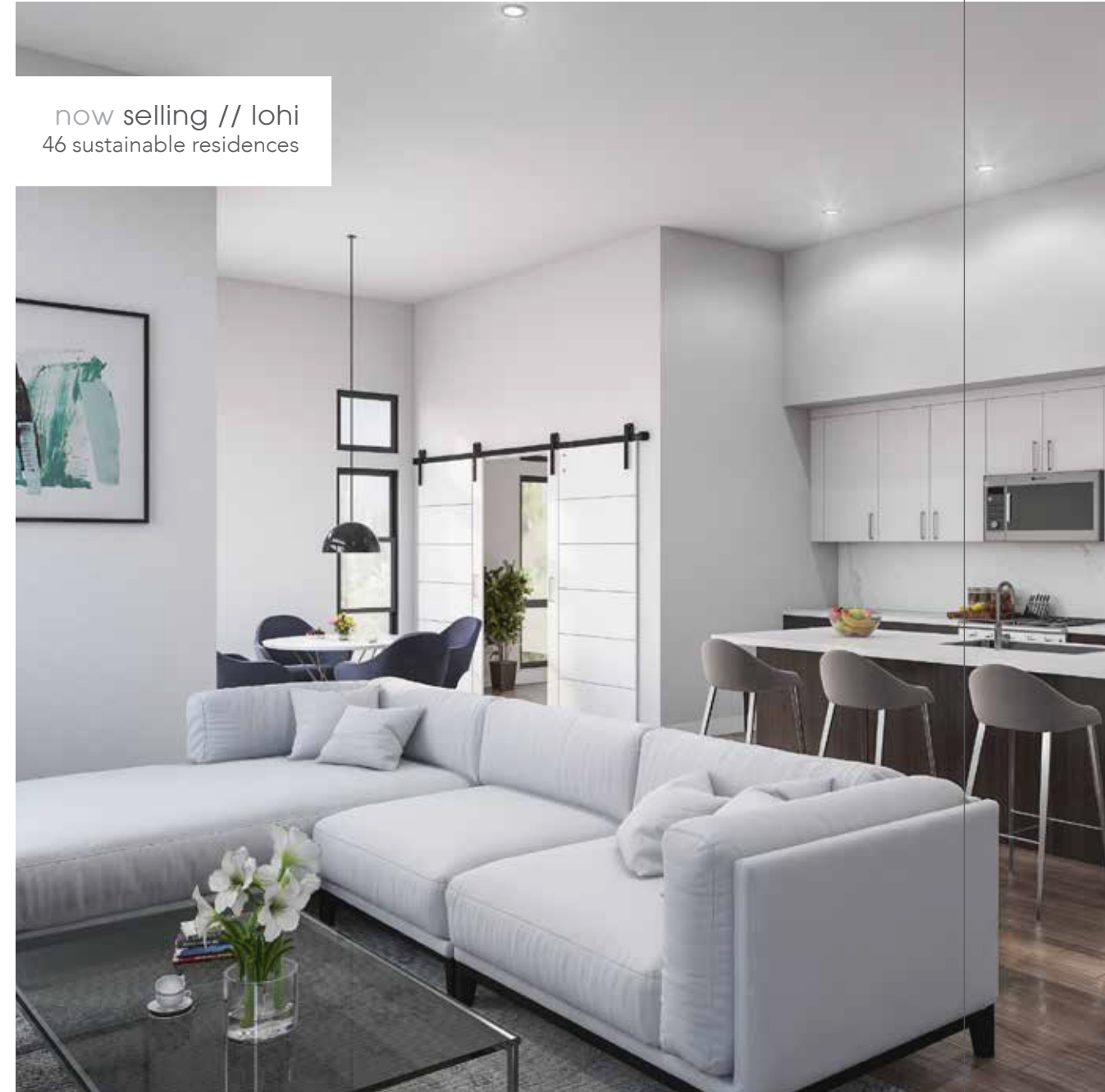


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“PEOPLE WHO ARE ARTISTIC— IT DOESN'T EVER TURN OFF,”

SAYS SUSAN HABLE, THE CREATIVE BRAIN BEHIND HABLE CONSTRUCTION AND MYRIAD OTHER ENTERPRISES. “YOU HAVE TO BE REALLY WIDE-EYED TO THE WORLD, LIKE THE BIRD WHO SEES SPARKLY THINGS AND GOES AND COLLECTS THEM.”

The truth is, Susan’s brain is always running at warp speed, whether she’s in her backyard studio in Athens, Ga.—actually rebuilt out of two old mill houses that had been slated for demolition—or on her travels to Mexico or this year (fingers crossed) a cruise down the Nile River in Egypt.

She and her business partner, older sister Katherine, grew up in the small town of Corsicana, Tex., and from an early age, Susan was the creative one in the family. “I’ve always drawn,” she says, “and I have memories of my art projects from my childhood,” including drawings her grandfather would mark up with grades like A++++. Hable’s mother, who was creative herself, fostered her daughter’s artistic talents, even encouraging the 10-year-old Susan to spend time at the studios of two top-notch local women artists, a watercolorist and an oil painter. “I’d work in their studios, where they’d have classes, and they’d give me lessons,” Susan recalls. “It was great, because I just got to be around art.”

But she never knew if her own art could turn into a business until 1990, when she and Katharine founded the textiles company Hable Construction (named after their great-grandfather’s former road construction business) in New York City. “Katharine is a natural saleswoman, and I’m artistic. We really believed in each other. We started off just making things—scarves, aprons, hand-silk-screen printing things.” Soon realizing that their heart was more in the fabric itself, the two began designing textiles, many of them bold, graphic patterns hand-drawn by Susan. Today, the company uses traditional screen-printing techniques to make its textiles in a New England factory that also creates fabrics for such venerable houses as Schumacher and Brunschwig & Fils.



Besides designing textiles, Susan Hable creates ink drawings like “Garden” (opposite page), as well as collages, like the piece above.

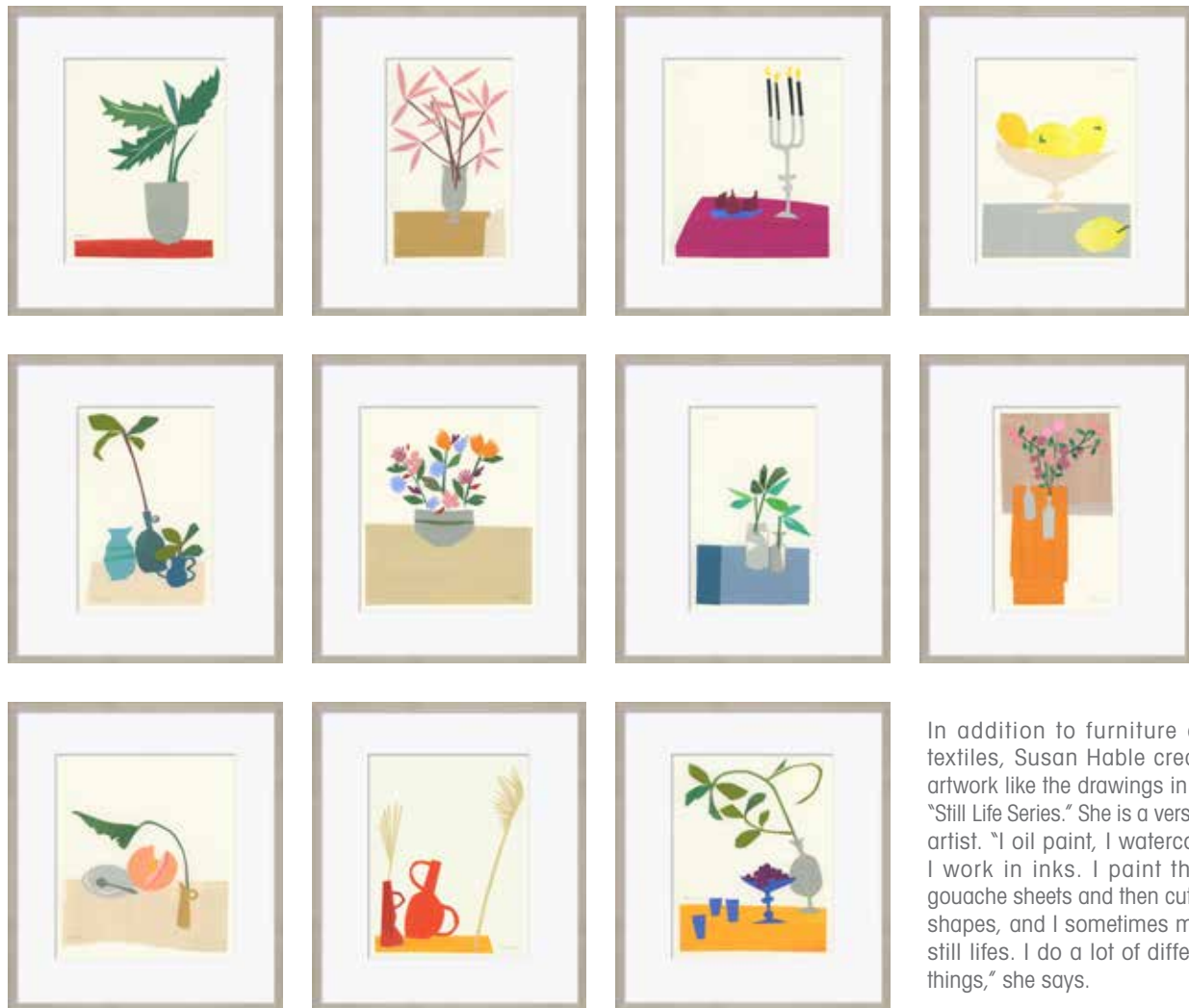


creativity applied / applied creativity

DRIVEN BY ART

Susan Hable has channeled her non-stop artistic energy into a thriving business with her sister, Katherine, producing a range of delightfully sophisticated products that include textiles, furniture, art, and even a children’s book.

WORDS: Alison Gwinn



In addition to furniture and textiles, Susan Hable creates artwork like the drawings in this "Still Life Series." She is a versatile artist. "I oil paint, I watercolor, I work in inks. I paint these gouache sheets and then cut out shapes, and I sometimes make still lifes. I do a lot of different things," she says.

"ART HAS DRIVEN ALL THE OUTLETS. EVERY PRODUCT, EVERY TEXTILE, COMES BACK TO MY ARTWORK. I'VE ALWAYS BEEN CREATIVE, BUT TO HAVE A COMMERCIAL BUSINESS BASED ON MY ART HAS BEEN INCREDIBLE. I'VE HAD THE OPPORTUNITY TO MAKE THINGS I NEVER THOUGHT I WOULD." —Susan Hable



The furniture from the Hable for Hickory Chair line is chameleon-like: It can work in homes from traditional to contemporary. "The furniture forms are very organic, and the fabrics really highlight the designs of the pieces," says Caitlin Mancini of Denver's Hoff Miller, which carries the line. Shown are the Half Moon Dining Chair, and the Maxime Console.

DRIVEN BY ART

The two sisters “fuel each other,” says Susan, who describes Katharine as “high energy and sunshine.” Clearly that runs in the family. “We work so well together because we had to figure out how to do so, and our relationship has gotten even better over the years that we’ve run this company.”

Over its two decades, Hable has branched out from textiles into an array of other creative projects, including fine art, floor coverings, bedding, lines for Garnet Hill and Maitland Smith, a design book (*A Colorful Home: Create Lively Palettes for Every Room*) and even a children’s book. “We learned along the way,” Susan says. “We don’t claim to be geniuses, but we’re savvy and we’re resourceful. We’re very hardworking and we have a lot of self-will.”

But at the core of their enterprise is Susan’s vision and visuals. “Art has driven all the outlets—every product, every textile, comes back to my artwork,” says Susan. “I’ve always been creative, but to have a commercial business based on my art has been incredible. I’ve had the opportunity to make things I never thought I would.”

That includes the children’s book, which—as with much that Susan does—came about somewhat serendipitously. “It didn’t start off as a children’s book,” she says. “I was just making art, as I always do, and ended up making this whole series of gouache collages. I’d done the art, but I had nowhere for it to go. Then I got a call from a new Charleston publisher, Lil Bit Lit, about maybe doing a book, and I realized that the collage art was perfect for a book that has no words but is all about shapes.”

In the last five years, Hable’s work has also included the striking midcentury-meets-Scandinavian designs that Susan creates for the Hable for Hickory Chair furniture line of bedroom, dining room, and living room pieces.

The folks at Hoff Miller, who carry the furniture line as well as Susan’s fabric and artwork, are super fans. “The furniture forms are very organic, and the fabrics she selects really highlight the designs of the pieces,” says Hoff Miller’s Caitlin Mancini. “The collection is so diverse that you could put a whole house together with it and it wouldn’t look matchy-matchy.” Adds Leanna Boers, owner of Hoff Miller: “It’s almost like antique modernist furniture. Many of the pieces could fit into a very traditional or a very contemporary setting.”

For Susan Hable, the furniture designs are as personal as her fabrics and her artwork. “It’s my hand that’s in each pattern, and it’s like my signature,” Hable says. “My hand creates certain shapes, after which I pass them along to somebody else who puts them into the computer and we manipulate them even further, and then we sent them off to be woven or printed.



Sisters Susan and Katharine Hable combined their artistic and sales talents when they formed Hable Construction 20 years ago. The company now makes textiles, furniture and fine art (like the Bird Wing Chair and Chad Side Table by Hable for Hickory Chair on the opposite page), floor coverings, bedding—and even a children’s picture book, “Shapes Today” below, that is based on Susan’s gouache collages.



DRIVEN BY ART



“Probably the hardest job for me is to give the fabrics on the furniture just enough pattern, so they don’t overwhelm and aren’t too busy, and to give the furniture just enough form: simplified, wonderful shapes with no big carving and no tricks, so they can stand their own ground. The designs are simplified for a reason. I like spare things. I like to give things room to breathe. And as our mother would say, I don’t like a lot of goop.”

Hable’s partnership with Hickory Chair came about ten years ago—and, as far as Susan is concerned, it’s a marriage made in heaven. “The people at Hickory Chair are so supportive,” she says. “They love what we bring to them. A lot of their customers are still buying traditional things, but they also have many young customers who want furniture that’s a little more contemporary. We definitely speak to that.”

Though Susan says she listens to who the Hickory Chair customer is, she is equally influenced by what she herself loves—“things that I would have in my own home. That might sound too personal, but if Katharine or I wouldn’t own something myself, I would never create it. I may not be so young, but I feel very young, and our pieces are more contemporary and graphic.”

Both Hable sisters now live in Athens, an “incubator for creativity” that is an easy three-and-a-half-hour

The Hable sisters live in Athens, Ga., a half-day’s drive from the Hickory Chair factory in North Carolina. Susan likes to be able to visit the factory and actually see the furniture pieces being built. “I can go and sit and feel things. There are so many little details that can make a piece good or not.” **ABOVE:** The Bergen Armless Sofa, Walmsley Cocktail Table, Wallace Caned Chair, and Perrin Side Table.

drive from the Hickory Chair factory in Hickory, N.C. That proximity allows Susan to be hands-on with the furniture. “When I’m designing a furniture collection, I can go and sit and feel things,” she says. “There are so many little details that can make a piece good or not. And the skilled craftspeople in the Hickory Chair factory will not let something leave the floor without it sitting right. They’ll ask, ‘Do you feel anything in your shoulder blades? How about your lower back? Where are your feet landing when you sit down?’ This is their business. But it’s a team environment. I can tell if a piece of wood is too chunky, if something’s sitting too high, or if an edge isn’t right. It’s like architecture.” ■



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A grandfathered billboard on a tiny corner lot provided an opportunity for Davis Urban to design a unique building that embraces context and constraint



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PROPERTIES, NOTHING LESS WILL DO.**

“At Revesco, we care about the communities in which we develop. Anything we invest in needs to be additive to the neighborhood or we are doing a disservice,” says Duggan, president and CEO of Revesco, a boutique real estate investment firm with operations in both Denver and Vancouver, Canada. Rhys grew up in Vancouver and cut his teeth in the development game there before moving to Denver in the late '90s. He sees an appreciation for architecture-driven development amid a tapestry of influences in both cities as close-in neighborhood densities have increased.

“We are at a point in the development cycle where adding value requires combining the right fit, feel, and mix of uses on what are often unique, challenging in-fill sites,” Duggan says.

At the corner of 17th Street and Tejon in Denver’s LoHi neighborhood where Revesco recently completed its new Denver offices: “unique, challenging, in-fill” doesn’t adequately describe the site situation. An ugly sliver of potential covered in gravel; the

WORDS: Sean O’Keefe

A pointed perspective on presence,
the design for Billboard optimizes
obstacle as occasion.



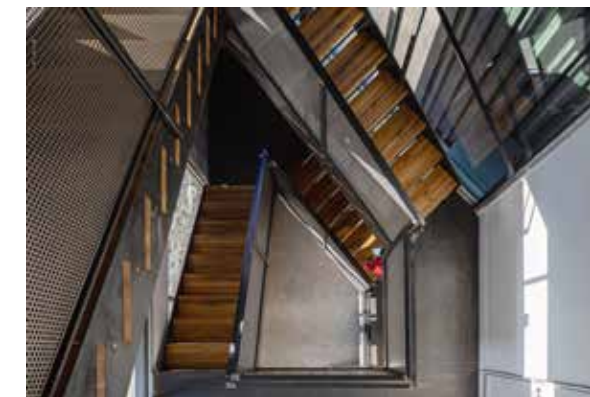
From the catbird seat, the view down 17th is punctuated by the Elitch Gardens Observation Tower, on a Revesco property planned to become The River Mile.



Image: Ian D. Warren



Images this page: JC Buck



Billboard's finishing touches are rendered simply, with care, craftsmanship, and a conscientious appreciation for the subtle elegance of materials-in-the-raw.

site was a sloped triangular remnant that occasionally found part-time work as a parking lot but mostly loitered listlessly. Backing to an alley, the triangle had one primary tenant, a billboard that perched proudly over nothing and seemed to have been a sticking point that precluded previous interests from activating the site.

“A key condition to the site’s sale was that the billboard itself had to remain in perpetuity,” says Duggan. The more than unusual solution is known simply as Billboard.

Like context, constraint can often be fertile ground for innovative inspiration. The design of Billboard certainly proves the point. Matt Davis of Davis Urban has been Duggan’s long-time ally in the pursuit of design. Billboard is a continuation of a design relationship that stretches back to their first commission together, Duggan’s Denver home, which sits just a few blocks from the office along a nearby alley. Peculiar sites seem to be part of the attraction.

“LIKE REVESCO, WE THRIVE ON RESPONDING TO CONTEXT ON THE NEIGHBORHOOD SCALE. MANY OF OUR PROJECTS, LIKE BILLBOARD, ARE WITHIN WALKING DISTANCE TO OUR OWN OFFICE AND HOMES. SO THERE IS A REAL PRIDE OF PLACE IN WHAT WE CREATE.”

—Matt Davis

“We designed the Alley House close to a decade ago,” says Davis fondly of Duggan’s home. “Like Revesco, we thrive on responding to context on the neighborhood scale. Many of our projects, like Billboard, are within walking distance to our own office and homes. So there is a real pride of place in what we create.”

An honest expression of form and materiality, Billboard is more than simply informed by context; it is literally formed around context. The design is deliberately notched to frame the Billboard, stepping simply up and over the advertising plane as the building finishes climbing the hill. The solid concrete base wedges over the slope; metal cladding stacks neatly on top. Glass carves away at the form, intentionally opening most of the primary facade and perforating the two others. A



Image: JC Buck

“THE TRIANGULAR SHAPE AND THE SMALL FOOTPRINT MADE IT EASY TO FILL THE BUILDING WITH LIGHT FROM EVERY DIRECTION. PUSHING OFFICES TO THE EDGES AND PARTITIONING THEM IN GLASS HELPS TO MAINTAIN DIRECT EYE CONNECTION TO THE CENTRAL SPACE WITHOUT FORSAKING PROFESSIONAL PRIVACY.” —Matt Davis



OPPOSITE: The interplay of the site’s uncommon constraints compelled Davis Urban to go next-level, virtually creating four floors from three.

ABOVE & BELOW: From any angle, design matters. Billboard reflects a sturdy commitment to community-forward in-fill between a developer and designer who see eye to eye.



Images: Dronearchi

PROJECT CREDITS

ARCHITECT
Davis Urban

CONTRACTOR
Brown Construction

STRUCTURAL ENGINEER
Monroe Newell Engineers Inc.

MEP ENGINEER
EWAS Consulting Ltd.

CIVIL ENGINEER
Fabre Engineering

OWNER / DEVELOPER
Revesco Properties Inc.

small patio takes the city-facing angle on level three, adding void to animate solid. Site and structure, form and materiality, purpose and punctuation; the simplest ingredients.

“We try to eliminate frivolous moves,” says Davis of his firm’s aesthetic. “We want pure materials and fenestration that makes sense for the location and scale. We appreciate craftsmanship and engage a lot of talented people working in steel, wood, and concrete to help resolve the details.”

The billboard wasn’t the opportunity’s only challenge. Zoned for a three-story building, the site’s tight triangular configuration made maximizing usable square footage a puzzle of interstitial obligations and opportunities. Accounting for current accessibility standards meant two stairs and an elevator. Tucking these elements into the corners of the triangle saved programmable space. Placing Revesco’s glass-enclosed offices along the triangle’s outer walls opened the central volume in the middle. A galley lounge is the focal point of each office floor as daylight floods the building through the open south face.

“The triangular shape and the small footprint made it easy to fill the building with light from every direction,” Davis says. Because collaboration is essential to any 21st-century workforce, active engagement areas are showcased. “Pushing offices to the edges and partitioning them in glass helps to maintain direct eye connection to the central space without forsaking professional privacy,” he adds.

Billboard’s mezzanine level takes advantage of the building’s volume and ironically situates Duggan’s office directly over the billboard. Across the hall from his catwalk putting green, Duggan sits in the catbird seat. His office has an eye-line view of Revesco’s next big thing, The River Mile, slinking in from the future along the South Platte.

“For me, this building is a wonderful example of why we enjoy working together,” Duggan says. “Lots of light, lots of volume, interesting spaces and unexpected surprises, nothing off the shelf, and nothing unnecessary.” ■



🏠 A MODERN TUDOR

RAISING THE ROOF

ROTH SHEPPARD ARCHITECTS DESIGNED A STUNNING ADDITION TO A 1938 ONE-STORY BRICK TUDOR THAT HARMONIOUSLY MELTS THE OLD WITH THE NEW FOR A GROWING FAMILY.

Time was of the essence in the remodel of this Tudor Revival home in Denver's West Highlands neighborhood.

That was for two reasons: First, the homeowners, Beau and Meggan Wynja, were facing an imminent vote to designate their popular neighborhood a historic district, a move that would have severely restricted any remodeling plans they had. And second, it was important to the design-savvy couple (who co-own the custom lighting company Color Cord Co.) to respect the architectural history of the home.

Beau Wynja had bought the house in 2002, and he and Meggan, who have been together since 2005, wanted to remain put. "We were pretty passionate about trying to stay in this house because we really love the neighborhood," says Meggan. "We get our strollers or wagons and take the kids (son Graeme, 5, and daughter Indigo, 3) down to the pizza place or the ice cream parlor and see all our friends."

Meggan's background is as an interior designer, and the two dreamed of how they would eventually remodel the house—"we would do little sketches on napkins," she says—but the neighborhood's threatened historic designation sped things up a bit. "We knew that our design aesthetic, our preference, was mixing new and old and being able to showcase both," says Meggan. Adds Beau: "But we also knew that if the landmark status for the neighborhood was approved, it would mean that even though we could have built up, we would have had to keep all of the original details, including windows, on the outside."

Knowing they were on a tight deadline, the Wynjas turned to their close friend Adam Harding of Roth Sheppard Architects to mastermind the old-meets-new remodel of the home (whose 2,700 square feet were divided between the main floor and basement). "They didn't want to move," says Harding, "so it became a study of how to keep something that was old but give the family the space

WORDS: Alison Gwinn | IMAGES: James Florio





A Modern Tudor

they needed and do it in a way that reflected the past and was respectful of the original house.”

The first step, he says, was not only to research the history of the house itself but also to immerse himself in its Tudor Revival style. The home had an interesting provenance: It had been built in 1938 (on a vacant lot filled with alfalfa used to feed a neighbor’s pet rabbits) by a self-employed Welsh architect who never lived in the home but used it as an investment property; at the time, it was valued at \$4,500.

Its Tudor Revival architecture was popular in American cities and suburbs in the years between 1890 and 1940. Harkening back to an early English style, the homes were usually asymmetrical, with pitched multi-gabled roofs, ornamental half-timber framing, double-hung

or narrow, multi-light casement windows, massive chimneys, decorative entryways, and walls made of stucco or stone. Interiors were often dark and walled off but cozy.

One overriding goal in the design process, Harding realized, was to open up the floor plan. “Beau and Meggan wanted to have this flow from the front door through the living room and dining room and ultimately have an indoor-outdoor feel by expanding the living space out to a back patio,” he says.

Harding’s plan—for what was his first residential design—essentially took the current structure and left it mostly intact while adding 1,760 square feet, most of it in a second story whose gabled roofline matches the home’s original exterior. To help open up the main floor, Harding



The remodeled house, seen from the back (opposite page) and the side (above), has managed to retain the Tudor Revival form. Architect Adam Harding regraded the backyard to create a deck that was level with the first story, adding steps down to a grassy play area. He also extended the master bedroom out over the deck to provide shade and protect the space from the weather. On the side of the house, he extended the chimney up above the new second story and created a side “circulation tower,” clad in a contrasting color of brick.

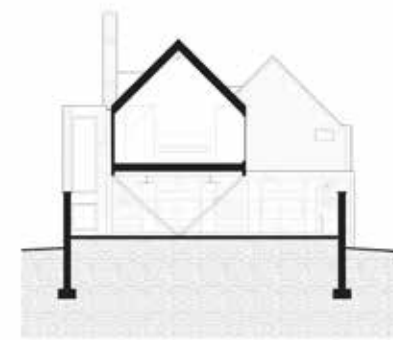


This schematic shows how the project unfolded. Architect Adam Harding of Roth Sheppard took the basic form of the original brick house, including the front facade, and added a gabled second story that includes three bedrooms and baths.

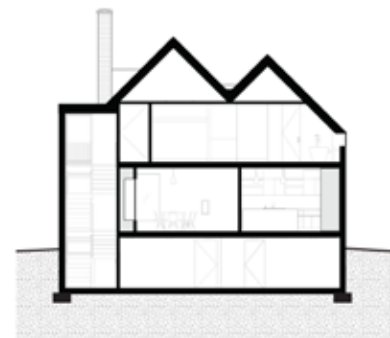
removed a decorative but nonfunctioning turret and moved the stairway to a new brick “circulation tower” on the south side of the house. “It was a deliberate move to pull the stairs out from the existing house to create a really open floor plan, and then on the second floor to group the bedrooms in such a way that they were not interrupted by the stairs. Everything is within that main form of the house, and the circulation stairwell became a piece that was added on,” Harding says.

In the second-story addition, there are three bedrooms with ensuite baths, including a master suite that Harding extended out toward the backyard to create a year-round outdoor covered patio space. In the home’s previous incarnation, there had been a steep flight of steps from the kitchen down to the backyard. Harding regraded the backyard to raise the patio to the same level as the first floor, creating a seamless flow from the kitchen/dining room area to the outside.

Guided by the “noble materials” used in the original house—brick, stone, and slate—Harding clad the second-story addition in standing-seam metal panels. “We took the metal to be a modern interpretation of a noble material, rather than hiding the addition in stucco or wood siding,” he says. “We wanted to create an authentic juxtaposition of the old and new in terms of materials. We didn’t want the new materials to pretend like they



Section C



Section D

ABOVE: Section C shows the elevated patio with the covered dining area. Section D shows the living areas with the stair tower addition pulled to the side of the house.



“THEY DIDN’T WANT TO MOVE, SO IT BECAME A STUDY OF HOW TO KEEP SOMETHING THAT WAS OLD BUT GIVE THE FAMILY THE SPACE THEY NEEDED AND DO IT IN A WAY THAT REFLECTED THE PAST AND WAS RESPECTFUL OF THE ORIGINAL HOUSE.” —Adam Harding

Tudor Revivals from the 1930s, like this one, tended to have small, dark rooms. In response, Harding opened up the main first-floor living space, bringing in more light by adding a large corner window that faces the street. “Overall, we wanted a calm and inviting space that is influenced by our travels,” says homeowner Meggan Wynja. “The space needed to be bright, with clean, simple forms, details, and materials. And it needed to be casual and comfortable for our family.”



were old materials. We wanted to make a deliberate distinction between old and new.” That is one reason why he chose a different color of brick on the south-side addition, to demark it from the original home’s red brick.

Throughout the design, Harding incorporated modern touches that paid homage to the Tudor form. “My goal was to create these simple moves on the addition that would relate back to the traditional key Tudor Revival elements in a way that was really elegant.” Those moves included not only the gabled rooflines but also a massive chimney. “The chimney was such an important part of these Tudor Revival homes, so we extended the new one up above the new second story.” He also created boxed window frames both on the inside (in wood) and on the outside (through extruded metal shadow boxes) “to accentuate the windows in a clean, warm, Scandinavian way.” The resulting remodel, he says, “is more of a modern interpretation than a modern addition. It’s not just a boxy addition thrown up on top of an existing brick base.”

For both the outside and interiors, Meggan created a mood board and took charge by selecting materials (including lighting from Color Cord Co. throughout, as well as white rift-cut oak for the floors), sketching out the kitchen she envisioned (Vogo cabinets, also

The dining room, which flows off the back of the living room and sits adjacent to the new kitchen, opens out to the new raised deck to create a seamless indoor-outdoor feel. Homeowner Meggan Wynja (pictured), an interior designer, chose sleek rift-cut white oak cabinets from Vogo for the kitchen. The new second story right, holds three bedrooms, all with en suite baths.

“IT WAS A DELIBERATE MOVE TO PULL THE STAIRS OUT FROM THE EXISTING HOUSE TO CREATE A REALLY OPEN FLOOR PLAN, AND THEN ON THE SECOND FLOOR TO GROUP THE BEDROOMS IN SUCH A WAY THAT THEY WERE NOT INTERRUPTED BY THE STAIRS. EVERYTHING IS WITHIN THAT MAIN FORM OF THE HOUSE, AND THE CIRCULATION STAIRWELL BECAME A PIECE THAT WAS ADDED ON.” – Adam Harding





The Wynjas' daughter, Indigo, has a peaked-roof bedroom fit for a queen, with lighting from the Wynjas' own company, Color Cord Co. Opposite, the master bedroom, which includes one of the many rugs that the Wynjas picked up on their travels around the world, extends out over the first-floor deck. Each of the upstairs bedrooms has its own bath, including a grand master bath with Bianco Carrara marble tiles.

▲ A Modern Tudor

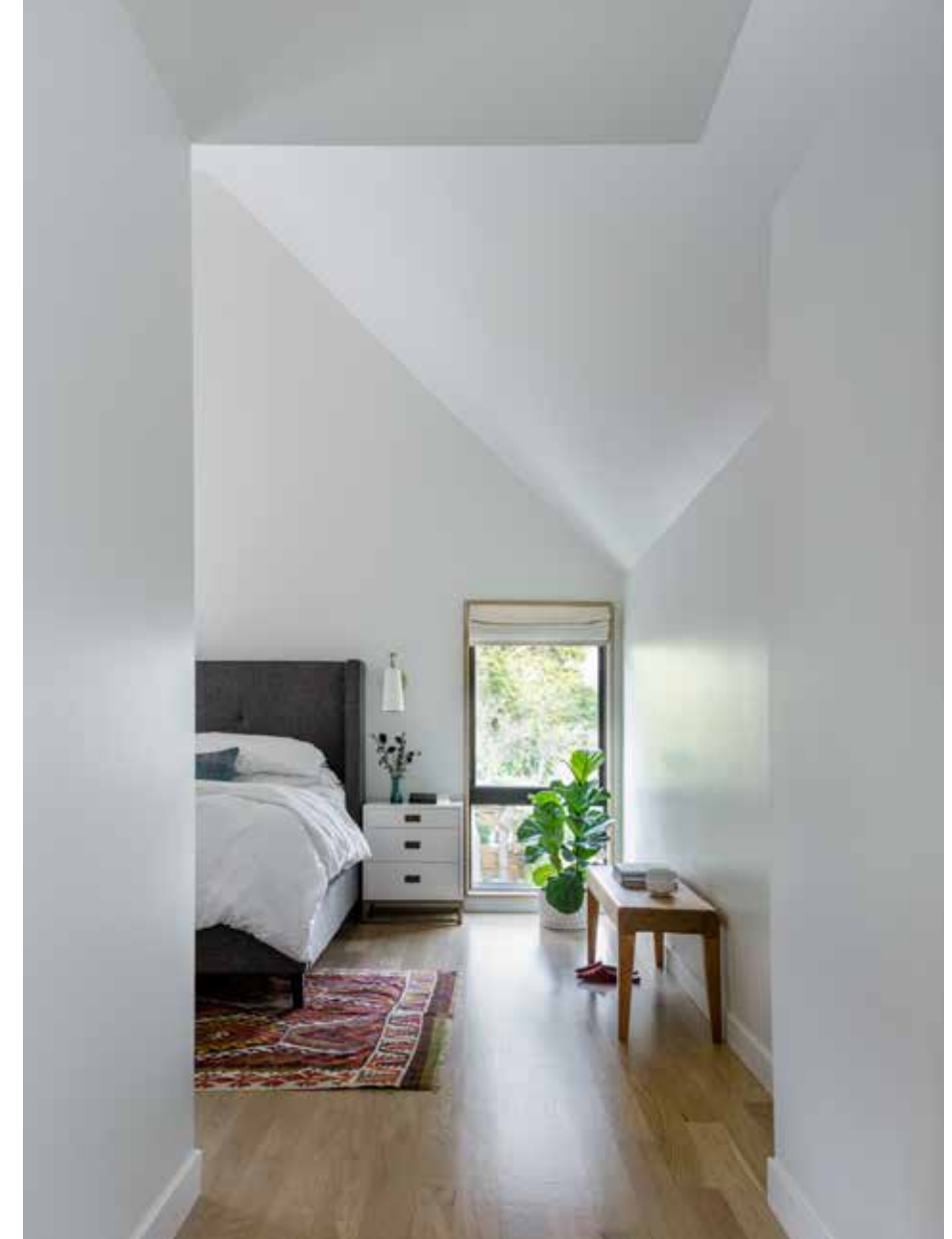
in a sleek white rift-cut oak), designing a cool locker area (each member of the family has his or her own space) and acting as the construction administrator on the remodel.

The house is also filled with beautiful rugs and other pieces the Wynjas picked up on their travels, including a two-year, round-the-world backpacking trip in 2008-2010 that took the couple to 46 countries, from Mexico and Central and South America to Africa, Europe, Russia, and China.

After two years of “chaos” spent living in an apartment and storing their belongings in pods, the Wynjas are happy to be in their new old home. Because of the time pressures, Meggan says, “Adam had to get the design right the first time, and he did. When we first looked at his plans, we said, ‘That is our house. It’s perfect.’ And now it’s like, ‘Yay. It’s all done.’ It’s so calming. We love it.” ■

PROJECT CREDITS

- ARCHITECTURE
Roth Sheppard Architects
- STRUCTURAL ENGINEERS
Wallace Engineering
- GENERAL CONTRACTOR
KLM Construction Inc.
- LIGHTING
Color Cord Co.
- ROOFING + FAÇADE
Z-Craft
- DOORS+ WINDOWS
Andersen Windows and Doors
- MILLWORK
Vogo Cabinets
- KITCHEN
Vogo Cabinets
- COUNTERTOPS
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DESIGN IMPACT 2020



DIVERGENT

A MODERN IN DENVER series exploring the expanding and unexpected ways designers influence and transform our world

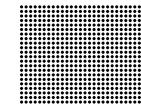


LINDSEY KRUGER



IMAGE: Evan Colgogearge

“I THINK DESIGNERS OFTEN HAVE A HIGHLY ADAPTABLE WAY OF THINKING AND SOLVING PROBLEMS. GLOBAL ISSUES ARE CHANGING SO FAST—THEY’RE A COMPLEX, CONTINUALLY MOVING TARGET—AND THEY’RE PERFECT FOR A DESIGNER’S MIND TO DEAL WITH.” - Lindsey Kruger



A LOCAL DESIGNER WITH GLOBAL DREAMS

Denver interior designer Lindsey Kruger always wanted to make a difference in the world. Now, through her nonprofit Nivas, she is.

It’s a long way—almost 8,000 miles—from Denver to the tiny village of Dhamku, Nepal, but for Lindsey Kruger, the journey seemed almost pre-ordained.

Kruger has been working in the Denver architecture and design world since 2003, starting her own firm, Kruger Design Studio, in 2008. Her work focuses mostly on modern residential interiors, with an occasional boutique commercial project. From projects like LODO’s Saddlery Building to modern homes in Cherry Creek, her main focus has always been on establishing a strong relationship with the client in order to really tap into their needs and goals. “It’s about mining the owner’s vision and turning it into something cohesive that expresses who they are or who they want to be in this time and place, and then making that an experience that brings joy and comfort to their everyday,” she says.

How she ended up launching Nivas, which builds houses for villagers in poor, remote regions of Nepal, is an object lesson in design smarts, out-of-the-box thinking, problem solving, and sheer guts.

Growing up in the tiny town of Grafton, Iowa (population 250), she always had an interest in service work. But in the early days of owning her own business, she found the contrast between her volunteer work and her design business too challenging to manage. “I’ve always wanted to make a tiny dent in some of the world’s problems, and at a certain point, I realized that I could tie everything together—my skill set as a designer and my desire to help other people.”



Images: Raul Garcia

Kruger began by volunteering with a national organization called Architecture for Humanity, which provided free architecture services for groups that otherwise couldn't afford them. At the time, one of the group's projects was to design and build a school in a remote area of Nepal, about 40 miles from the Mt. Everest base camp, and Kruger signed up to go.

"We had an eight-person team, and I was immediately comfortable being there. I was in my comfort zone. But during the month we worked in Nepal, we all stayed with families in their homes, and I came to realize that, even though the community was really passionate about getting their kids an education, many of those kids were not going past the sixth or eighth grade. I wondered if it was because their home environment wasn't supporting what they were trying to do. The parents were struggling to keep the wind and rain out of their homes and to make dinner every day in these extreme weather conditions."

That's when she came up with the idea of creating a nonprofit that would focus specifically on building family homes. "I was so inspired by what I had experienced that Nivas started to build in my brain—I sketched out the initial concept on the flight back home. I wanted to do housing in a developing country because I could have a major impact with a smaller amount of funding. I could see the vast potential after working in an industry where an undercounter wine fridge costs as much as an entire home would in these developing communities." So after a bit of research and a few more trips to assist other nonprofits, Nivas was launched.

Nivas, which means "home" in Nepali, began its work in 2013 with a project to bring sanitation to all of the homes in a remote village district. Nivas worked together with a Nepali ground partner to identify the need, figure out how to get materials in over the mountain passes, encourage the community to agree that using toilets was better

Kruger has worked as an interior designer in Denver since 2003, including the interiors of this Cherry Creek house above, for which she did the space planning, lighting design, and large-scale furniture. "My work in Denver informs my Nivas work in Nepal because both are about working with a homeowner, helping them through the process of building a home, and pulling all of the parts together to make a space they feel comfortable in. Good design is all about serving the needs of the people living there."



Image: Alice Carrae

ABOVE, the district of Nuwakot, where Nivas is working currently to build homes for women-led families. **BELOW**, a mother and daughter sit on a bed inside a home Nivas built in Dhamku. The two-room house, which is about 12 by 22 feet, has a concrete-and-mud floor and is decorated with brightly patterned local fabrics. It also has electricity, thanks to micro hydro (water from a local creek is diverted through a maze of turbines to power the whole village.)

for public health, and sort out labor sharing to get the work completed.

But in April 2015, two weeks after that project was completed, two big earthquakes hit the country, devastating many rural villages. So for its next project, Nivas chose to help build homes in a hard-hit area (Dhamku is the central village) not slated to receive any immediate government aid. Kruger wrapped up her design projects in Denver, moved to Nepal, and over the course of the next three years Nivas and the Dhamku community rebuilt every destroyed home together, bringing in Nepali engineers to teach workshops on how to build simple, often one-story, earthquake-resilient homes that met the country's new earthquake codes.

Nivas's work in Nepal is daunting, for reasons geographical,



Image: Evan Calgeorge



Images: Alice Carfrae

meteorological and financial. “We work mostly in the mountains, where families own their land and have been living for generations,” says Kruger. “Often the materials have to travel 10 to 20 miles, sometimes carried by mules or people, to get there. And the weather is super difficult. The country gets an extreme amount of rain, from May through September, and the winters are cold in the mountains. And funding is challenging. We’re not grant-funded—we’re solely supported by personal donations, mostly from people in Colorado—and we’ve always operated on a budget of less than \$50,000 a year.” In fact, Kruger has helped fund Nivas’s work by flipping houses back home and plowing some of the profits into her young nonprofit.

But Nepal is beautiful—“The villages look out onto phenomenal 20,000-foot peaks in the Himalayas”—and Kruger loves the challenges. She has spent about two-thirds of the last three years living in Nepal, staying in the villages for short stints but making Kathmandu her home base. So far, Nivas has built 71 homes—of stone, mortar, concrete and rebar, with roofs of corrugated tin and fiberglass skylights—and helped more than 2,000 people get sanitation in their homes. Its next project, in a different district called Nuwakot, is focusing on women-led households and the homes of women with disabilities.

“As unfortunate as it is, our world is not going to become a more equitable place without us getting



In Nuwakot, Kruger and her team asked local villagers to draw their dream house, and this little girl took her crayons and drew a colorful, three-dimensional house with windows, a door, and a peaked roof. “She can walk to a city in a day or day-and-a-half, so she may have seen bigger houses there,” says Kruger.

involved. That doesn’t have to mean packing up all your belongings and moving to the site of the problem, not at all. These complex yet solvable issues need nearly every skillset and resource under the sun to make solutions possible. Most people, especially those reading a magazine like *Modern In Denver*, are dynamic human beings who are active in a multitude of arenas. They are designers, creators, commuters, bookkeepers, parents, investors, volunteers, athletes, advisers, and teachers. Each of us has so much to

offer that we don’t even recognize, yet other people and families in the world truly need us on their team.”

Being a “boots on the ground” organization has been key to Nivas’s work, says Kruger, who has also earned an international development degree. “There are a lot of architects and designers out there doing cool stuff, like creating low-cost housing designs to be used in developing countries. It’s important the designs are something that’s valued locally. You’re trying to

create an asset for this person you are helping, so their house has value and is perceived as a permanent structure in their community. And you have to think about the roadblocks to getting housing built.”

“If you look at our houses, they’re not all about design. The homes we build follow the local vernacular, and the homeowner molds the design, because this is about much more than shelter. I see the villagers in Nepal the same way I do my clients in Denver. ‘Let’s go over what

“WHEN I FOUNDED MY NONPROFIT, NIVAS, IN 2013, IT WAS THE PERFECT STORM OF HAVING HAD BUILDERS AS PARENTS, HAVING GROWN UP IN A TOWN THAT WAS SERVICE-ORIENTED, AND ALSO HAVING AN INSATIABLE APPETITE TO TRAVEL INTERNATIONALLY.” — Lindsey Kruger



Images: Alice Carfrae



These two houses in Dhamku show the style and building materials that Nivas used. On the left is a single-family house made of cut stone with a tin roof. Each side is a separate room with a separate doorway, so a male guest would have his own room and entrance away from the women. ABOVE is the second-story room of another house. Nivas built the room out of corrugated tin over a simple wooden frame because the family had five children and wanted the extra sleeping space. The villagers can get the wood from a nearby forest, and the tin is light enough to be carried in on a porter’s back.



Image: Anil Katwal

A new type of home recently built in Nuwakot used a new construction style. Sitting on a concrete foundation, it has a concrete porch, which the owner paid extra for and planned to use as a place to dry out her crops. The homeowner, a single mother with a young son, lost her previous home in an earthquake and, like many of the villagers in Nivas homes, sourced many of the materials herself for this house.

your dreams are, and then let's look at the barriers to achieving that.' We advocate for the villagers until they're ready to take charge and ultimately build their home."

But having a design mind certainly helps in her work, Kruger says. "I think designers often have a highly adaptable way of thinking and solving problems. These global issues are changing so fast—they're a complex, continually moving target—and they're perfect for a designer's mind to deal with. Good solutions come from collaborative movements that tie together local knowledge with relevant sets of expertise, whether it's in construction, health care, psychology, or other fields."

Kruger currently spends about 70 percent of her time on Nivas. She says the nonprofit—which works with a core board of six people, "all

in construction, architecture, design and real estate," from the start—has big goals. It now has a six-person advisory board of directors made up of international development experts. "We want to spread our impact and be able to help more populations with this model, but do it in a way that serves people in the best way it can, rather than jumping over to another country just because it sounds exotic."

"We're doing really impactful work, and the people who support us know that they can trust we're doing something good with their money. I would love to do this forever." ■

For more information:
nivas-built.org, [@nivas-built](https://www.instagram.com/nivas-built)

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Workplace Ideas

get into the groove

CREATING A SPACE FOR CREATING

DESIGN STUDIO WUNDER WERKZ CREATIVELY INCORPORATES DIVERSE IDEAS—FOREST BATHING, THE EUDAIMONIA MACHINE, VALENCE MOTION, AND A WORK WEEK THAT STARTS ON TUESDAYS—TO CREATE A SPACE FOR THEIR TEAM THAT IS PURPOSE-DRIVEN AND FOSTERS CREATIVITY AND CONNECTION, ALL WITH A SENSE OF HUMOR AND FUN

You're familiar with the open office. It's a cultural icon, emblematic of the American workplace and employee life. The idea—an open floor plan, cubicles or shared desks, and few walls — was conceived by a team of designers in Germany in the 1950s. Frank Lloyd Wright famously implemented the open floor plan into his house and office designs alike. In the last decade, however, the standard office layout has come under fire. Does this design facilitate focus, productivity, and creative thinking? In 2011, after conducting hundreds of surveys and studies in the workplace, the organizational psychologist Matthew Davis made a resounding conclusion: No, it does not. He found that employees often cited distraction, stress, a lack of motivation, and burnout as results of the open floor plan. So we now ask, what should an office look like today? How do we use the tools available in 2020 to create good design and good work?

Enter the Eudaimonia Machine. No, it's not a robot, but a method developed by Chicago architect David

Dewane to foster deep work. While the Machine is still a co-working concept, it incorporates five different stages and environments for employees to move through as they work, keeping them engaged through rhythmic and ritual patterns.

On the other side of the globe, Dr. Qing Li has been working on the Japanese concept of shinrin-yoku, or forest bathing. The idea that being in nature relieves stress and tension is not new, but Dr. Li found himself increasingly asking why. His research determined that the secret to forest bathing is that it engaged all five senses. Filling the senses with elements of the forest — fresh air, good smells, pleasant sounds and sights, and physical movement — brings comfort and renewed vitality. Tying these two concepts together and adapting them for his own firm's needs is Jon Hartman of Wunder Werkz. This five-person Denver interdisciplinary design studio has been articulating what is the right work space since its founding in 2012.

WORDS: Caroline Joan-Peixoto | IMAGES: Jess Blackwell

WORKSPACE DESIGN WORKPLACE DESIGN





get into the groove

Wunder Werkz worked with an interior plantscaping designer when the company first moved into the space, but the care and maintenance of the plants are now the responsibility of the team. The opportunity to shift the eyes from the screen and the body from the chair has added a new dimension to the day.

“The rods and cones in your eyes absorb more green than any other color; it puts you at ease. In our office, it’s a portal of comfort in the morning. It brings you back to a place of connection.” —Jon Hartman of Wunder Werkz



“We have diverse clients and diverse projects, and we’re tasked with solving problems through design. It is a mentally challenging role. It involves a lot of cyclical thinking, formatting ideas, refining ideas, and mental endurance to get to a good design solution,” says Hartman.

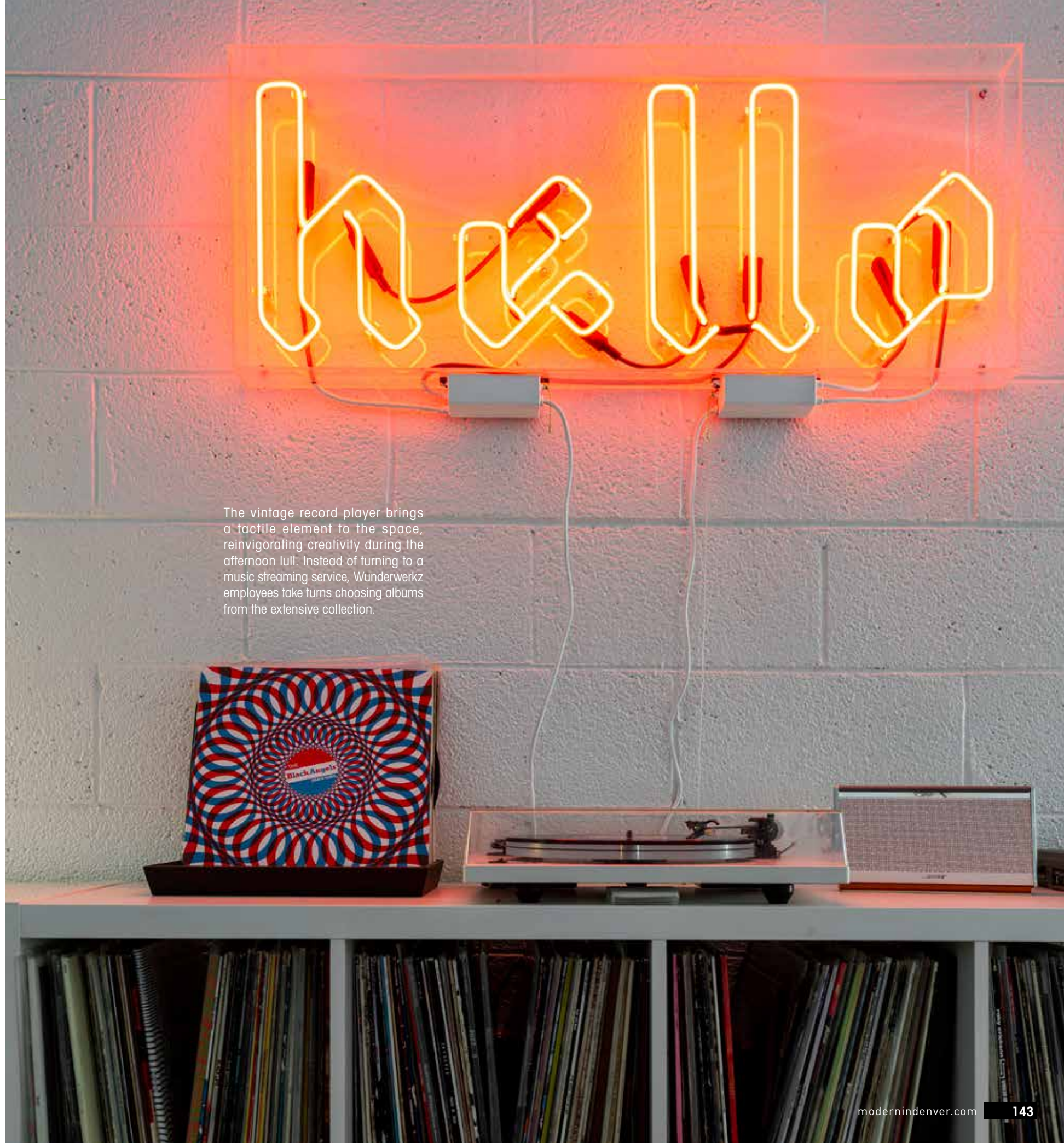
Originally renting office space in The Source, the team moved on to a two-room apartment before settling into the present space at Taxi in the River Arts North neighborhood of Denver.

“We were in a space that was lovely, but there wasn’t room to

think in different ways. Our staff kept leaving the space in order to get inspired — going to a coffee shop, or getting outside to sketch. We began to consider what makes a space successful. How do we create purpose-driven space for a specific task?”

Considering the coffee shop, Hartman quickly noticed that it wasn’t people-to-people interactions that his employees craved, but valence motion and ambient noise. In other words: a change of scenery. It was then that the Wunder Werkz designers felt they could do their best work. To Hartman, the solution

WORKSPACEDESIGN WORKPLACEDSIGN



The vintage record player brings a tactile element to the space, reinvigorating creativity during the afternoon lull. Instead of turning to a music streaming service, Wunderwerkz employees take turns choosing albums from the extensive collection.

get into the groove

to the problem was easy: bring the coffee shop to the office.

Walking into the Wunder Werkz office, you're met immediately with a wall of green. Dozens of plants ranging from tiny succulents to towering birds of paradise fill the small office's first third. "Did you know the human eye is most comfortable with the color green?" Hartman is quick to ask. "The rods and cones in your eyes absorb more green than any other color; it puts you at ease. In our office, it's a portal of comfort in the morning. It brings you back to a place of connection," he says, in a note taken from forest bathing.

Passing through the jungle and sitting area is a custom-made desk with space for three to four workers on either side, facing one another. "The advantage of this

The blank wall at the end of the office is looked at as an additional space for activation. "We use the wall for a lot of projection mapping. It gives us the amazing ability to look at very complex design for buildings or graphics at scale." And when not in use? Kung-fu films.

"The advantage of this space is that everything is highly collaborative, and that works really well within our team. We have areas of separation, but always areas of engagement. We built this desk with the idea of bringing it in, facing your neighbor, everyone sharing, creating something together." —Jon Hartman

space is that everything is highly collaborative, and that works really well within our team. We have areas of separation, but always areas of engagement. We built this desk with the idea of bringing it in, facing your neighbor, so that everyone is sharing, creating something together."

Bringing ritual into the day is one way that enables the Wunder Werkz team. Taking kinesthetic breaks is essential. In the case of Wunder Werkz, it's a record player and vinyl collection. The tactile movements of flipping through records, choosing specific music, and placing the stylus help move employees through different stages of thinking. As the music drifts through the office,

everyone is stimulated aurally. "These micro-perception shifts affect the way you look at your work throughout the day," says Hartman. In the afternoons when the well-known slump hits, someone will play a movie that gets projected on the wall at the end of the office. "We tend to go for fun stuff," says Hartman. "Kung-fu films, grindhouse, 1970s commercials."

While elements of forest bathing and the Eudaimonia Machine are being implemented in large, global companies, Hartman is incorporating these methodologies in a smaller space, and on a tighter budget. It's the happiness and contentment of his employees that are paramount. "The happier an



For Wunder Werkz, it's a balance of comfort and stimulation. "Comfort allows you to go to work with an open mind every day, and stimulation allows you to problem solve. We built this desk with the idea of bringing it in, facing your neighbor, so that everyone is sharing—creating something together," says Hartman.



WORKSPACE DESIGN WORKPLACE DESIGN

employee is in a space, the better their work will be," he says. "Our staff doesn't feel like they need to leave in order to work. More people are wanting to come into the space more often, which helps stimulate collaboration, which allows us to mix and blend ideas, thus getting us to better design."

Hartman boils the workplace down to two ideas: comfort and stimulation. Normally divergent theories, these two states, balanced together, result in productivity and creativity. Being comfortable enables the employee to go into work every day with an open mind, and stimulation pushes them to work in new ways. Hartman is thrilled with the results. "In the end, it is diverse environments that encourage diverse thoughts. For this team, the output has been prolific." ■

WUNDER WERKZ'S TIPS FOR CREATIVE PRODUCTIVITY

ONE: HUMOR

Incorporate elements of fun in the workspace, from ironic design to kung-fu films, especially at the end of the day. "You want employees to leave energized, not drained from their work."

TWO: PHYSICALITY

Bring a company-wide stretch into the day. Five minutes of standing movement causes your blood to flow better and moves you out of a state of complacency.

THREE: TUESDAY START

Wunder Werkz begins its work week on Tuesdays, with Mondays serving as wrap-up days. "This allows us to begin our week with a sense of completion."

RUB A DUB DUB

THE BATHROOM ROOM >



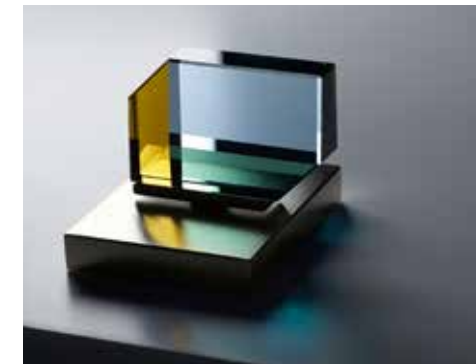
RELAX // REJUVENATE // CLEAN

It's a new decade, and the bathroom has officially moved from space to place. Originally utilitarian in purpose and in style, the bathroom has become a design destination all its own. From intelligent toilets to crystal-studded faucets, here are some of the products that are taking the humble bathroom to the next level—functionally and aesthetically.



> MORNING MIXER

Vola continues to bring minimalist perfection to the bathroom without ignoring the importance of its primary tasks. The Vola 070 series handshower, shown here with thermostatic mixer, gives you flawless control over your bathing experience and is available in 27 stylish finishes. +studioiap.com



> RETHINK THE SINK

Clockwise from above:

Dornbracht CL.1 tri-color faucet with Swarovski Crystal
+christophersshowroom.com

Franz Viegener Konic Cross
+ultradesigncenter.com

AXOR Edge +christophersshowroom.com

Brizo Kintsu Single-Handle Faucet
+4bac.com (available fall 2020)



THE
BATH
ROOM



> SHOWERED WITH STYLE

LEFT: **Brizo Kintsu Showerhead**
+christophersshowroom.com (available fall 2020)

BELOW: (clockwise from top left)

Hansgrohe Rainfinity Shower +4bac.com

Kohler Moxie Showerhead +ultradesigncenter.com

Nebia Moen Shower +ferguson.com

Dornbracht Rain Moon Shower +ultradesigncenter.com



> MIRROR, MIRROR

Good news: the magic mirrors we know from fairy tales are getting closer and closer to being a reality. The new Baci Smart Mirror by Remcraft is not only a high-end magnifying mirror, but it also is enabled with Amazon Alexa or Google Home. +studioiap.com



> FREESTANDING BEAUTY

The floor-standing Beauty vanity unit and Bianco Cristalplant Beauty washbasin are a beautiful example of what the Cubik line from Rifugio Custom is all about: customization and modularity. Available via Rifugio Modern, elements from the Cubik line can be finished in a wide range of woods, glass, laminates, and lacquers allowing for an infinite amount of stylish combinations. +rifugiomodern.com



> BEAUTY IN THE BOWL

Clockwise from ABOVE:

Starphire Satin Etched Countersink by Vitraform
+vitraform.com

Stone Forest Lumbre Sink
+studioiap.com

L14 by Boffi
+solesdi.com



THE BATH ROOM



> CLEAN COMPOSITION

The RAS series (freestanding sink and bathtub shown above) has the refined aesthetic to integrate well in any modern bathroom, but the real beauty lies in its composition. Similar in look to natural stone, KRION Solid Surface is made for the bathroom with its non-porous surface, antibacterial properties, and ease of maintenance. +porcelanosa-usa.com



> LAVISH LAVATORIES

Clockwise from ABOVE:

Duravit SensoWash i shower toilet
+ultradesigncenter.com

Kohler Numi 2.0 Intelligent Toilet
+ultradesigncenter.com

Kohler Avoir Tankless Toilet
+kohlersignaturestore.com



> ELEGANT GEOMETRY

Italian design giants Salvatori and Fantini have teamed up for the Fontane Bianche collection designed by Elisa Ossino. With a focus on geometry, the dialogue between the circle and the square runs through the entire collection. For example, the Fontane Bianche washbasin mixer shown above is a square marble block with a hemisphere extracted, which becomes a bowl on a rectangular plane.

+decorativematerials.com, +solesdi.com



> COLORFUL CONCRETE

While concrete may not seem like the most elegant material, KastConcreteBasins proves that it can fit perfectly into the contemporary bathroom with Arla. The delicate yet robust contoured basin is available in 29 different colors, but the pastel finishes are our personal favorite for spring.

+christophersshowroom.com

> RUB A DUB TUB

RIGHT: **Boffi Faroe Tub** +solesdi.com

BELOW: (clockwise from top)

Hastings Chelsea Small Silk Tub
+studioiap.com

Laufen New Classic Bathtub
+christophersshowroom.com

Menhir Stone Bathtub
+porcelanosa-usa.com





Images: Joshua Lawton

Diamonds in the Rough

ARTIST SANDRA FETTINGIS' GEOMETRIC MURALS ARE SHAPING DENVER IN THE 21ST CENTURY

WORDS: Ray Mark Rinaldi

NO ARTIST IS MORE VISIBLE IN DENVER THAN SANDRA FETTINGIS, AND NO ONE HAS DONE MORE TO DEFINE THE CITY'S IMAGE OVER THE PAST DECADE.

Her large-scale murals—some six stories tall—serve as landmarks that help locals navigate highways and hallways alike. And she shapes how the city looks to visitors. Her red, black, and white painting “I Know That You Know That I Know,” inside the Colorado Convention Center, is a considerable 160 feet long and 16 feet tall and may be the most memorable moment of public art in a facility that’s full of them.

Diamonds in the Rough



Top image: Paul Brokering, courtesy of Nine dot Arts

Sandra Fettingis' installation "I Know You Know That I Know" covers a 160-foot-long wall at the Colorado Convention Center. The piece, which premiered in 2014, uses a repeated shape in various configurations, signaling, as Fettingis puts it, "the undeniable truth that things/life/people/environments tend to change and evolve and yet remain the same on some level."



Above images: Sandra Fettingis



Above images: Sandra Fettingis

"You Remind Me of Hong Kong" is Fettingis' contribution to Dairy Block, the mixed-use LoDo project put together by the development team of McWhinney, Sage Hospitality, and Grand American. The piece, created with a mix of latex and acrylic paint, was installed in 2017.

That gives Fettingis nothing short of a historic place in Denver's public art history, up there with Allen Tupper True, who did his own mural-making a century ago, famously adorning the Civic Center and Colorado National Bank, or with the late Lawrence Argent, whose big, blue bear, created in 2005, has emerged as a symbol of the city.

But unlike those notable figures, Fettingis works in abstract patterns, connecting lines into repetitive compositions of squares, triangles and, most famously, diamonds, that clad the walls of structures old and new.

In some ways, her paintings are relentless, row after row of the same idea. But if you look closely, there's almost always a break, a moment where the pattern alters slightly in a way that keeps you looking, counting, guessing.

For Fettingis, it's about developing a "a sense of place in a community," a shared experience that interrupts

urban life. She has created more than two dozen stop-and-stare experiences in the city, most of them permanent and some of them icons, including on the north wall of the Denizen apartments, set on a rise of land in south Denver and visible from a mile away; on the interior walls at Galvanize, the trendy co-working space in the Golden Triangle; and within the glass screens that protect waiting passengers from wind and rain at light rail stations along RTD's A Line, stretching from downtown to DIA.

A Chicago native who moved to Denver in 2006, Fettingis says her patterning comes naturally.

"When I was a child, I had a huge box of markers and I would organize them by color all across the kitchen table," she said. "I've always sort of latched onto that. It's meditative to me; it's very soothing."

As public art goes, her work tends to fall on the decorative side. Generally speaking, it's image-free and politics-free, and her colors are often restrained.



Diamonds in the Rough



Image: Caleb Tkach



Above image: Peter Kowalchuk



Top and above images: Sandra Fettingis

"Here for You" is one of Fettingis' largest and most visible works. The piece was created as part of the Crush Walls mural fest, which brings together street artists from across the globe. The acrylic work measures 70 feet by 12 feet, and was installed on a busy underpass in 2019.



Images: Sandra Fettingis

"Here We Are" is a latex paint mural decorating the main public space at The HUB in Denver, which describes itself as a "mixed-use, transit-oriented, creative office building in the heart of Denver's Rino Art District." Fettingis painted it in 2019.

That's made her a popular choice for commercial projects, and Fettingis is one of only a few dozen artists in Denver who actually make their living from art, without the assistance of a second job teaching, gallery managing, or installing other artists' work.

But that's not to say it's safe or in any way compromised. It would be hard to find another creative voice in Denver that speaks with such clarity or expresses a more personal and consistent statement in painting. Fettingis, a certified scissor and boom lift operator, is one of a kind and it works for her. And she's not afraid of the next

big challenge. Down the road, that will involve taking her signature style beyond Denver for the new commissions she's been receiving in cities across the country.

In the short term, it means joining a dozen of her peers for the upcoming Babe Walls, an outdoor fest set for May 28-31, which will showcase female and non-binary artists, a set of muralists who are often overlooked. The fest aims to break some existing patterns over who controls things in the world of street art—and no one knows about patterns more than Sandra Fettingis. ■



ONE LAST THING

People, Place or Object we **LOVE**

THE NEW FACE OF ARCHITECTURE

Art, architecture, and advocacy intersect on the 16th Street Mall this spring, inspiring the next generation of women in architecture.

WORDS: Amy Dvorak



For many women in the built environment, it's not uncommon to be the only female at the table. By the time CDs roll around, you're lucky if you haven't been relegated to getting the coffee. Again.

Sadly, this isn't a stereotype. A whopping 70 percent of AIA Colorado members are white men, leaving a tremendous void in diverse representation among the clients we serve. But instead of minding the gap, we're changing the equity gap. Through design.

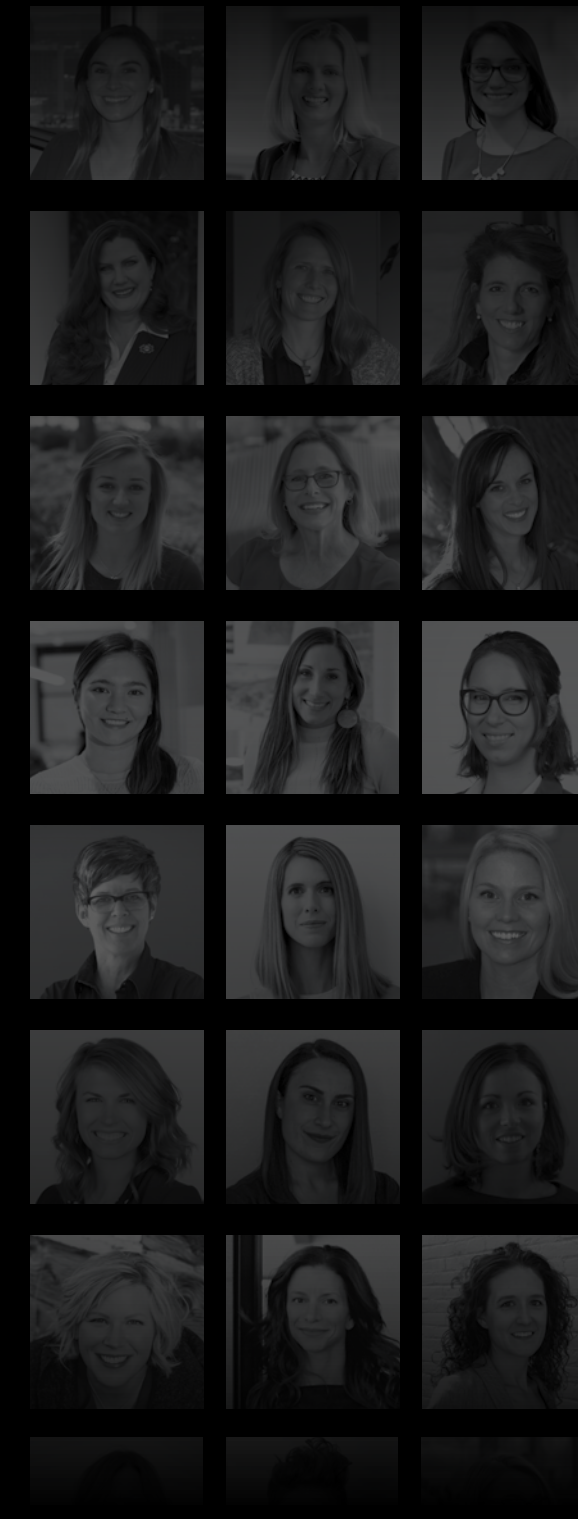
Starting March 29, the faces of hundreds of female and female-identifying AIA members will be recognized through a digital projection-mapping project produced by AIA Colorado's Equity, Diversity, and Inclusiveness Committee in collaboration with Night Lights Denver. Dubbed "the people's projector," the initiative through the Denver Theatre District provides a platform to showcase digital art onto the Daniels & Fisher Clocktower at dusk, shedding light not just onto the 16th Street Mall and thousands of passersby but onto the fact that the future of architecture looks a whole lot different.

With support from the Denver Architecture Foundation, *Modern In Denver* magazine, and TreanorHL, the "Women in Architecture" exhibit aims to empower and celebrate females behind the facades. But above all, it will inspire.

This one's for the girls. It's for the girls who dream of design. The girls who were never told they could be architects. It's for the women returning to the profession. Those whose principal track got delayed for childrearing. For all the women who fight day in and day out for a seat at the table.

The future is female.

"Women in Architecture" will be displayed from March 29 to 31 on the Daniels & Fisher Clocktower. For more information, visit aiacolorado.org/women-in-architecture-exhibit.



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