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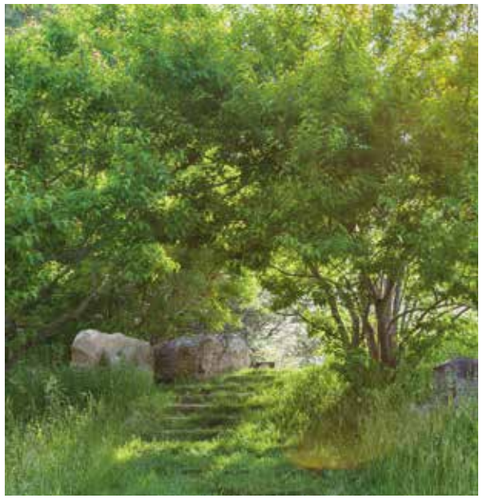

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ENJOY SAVOR CELEBRATE BASK REFLECT REVIEW INTEGRATE CREATE SMILE

Image: James Florio

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Top Image: JC Buck, "Clouds of Change"

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–Bob Marley

READY FOR SPRING.

hello.

Throughout my journey with Modern In Denver, a handful of people and firms have shared my belief in the power of design and its ability to change the world for good. These people were supportive of our mission right from the beginning—and Mike Moore and Tres Birds were among them.

Mike's dedication to creatively solve design problems in a way that delights people and respects our planet made an early impression on me. His vision about architecture, the building process, and materials is unique. Whether it's an old building, discarded plastic detergent bottles, or even the earth itself, Mike sees everything as a potentially valuable solution to design challenges. Mike characterizes himself as an artist, with architecture and design as his medium–I love that. It really explains who he is and why he has become one of the most important architects in Colorado.

Tres Birds first appeared in our second issue, in 2008. We featured their innovative design for Burton's Boulder showroom and office, and we've been covering their work ever since. We are proud to help them celebrate their 20th anniversary this year by showcasing many of their innovative and inspiring projects, including their recent design for the Art Preserve Museum in Sheboygan, Wis. Writer David Hill spoke with Mike about the new museum and the inception of Tres Birds in 2000. That story starts on page 90.

In this issue we also visit Julie Doman at her historic Denver Square house, which she transformed into a bright, homey, contemporary space. Julie's keen eye, experience, and passion for modern European design are sure to help her new firm, Julie Doman Interiors, thrive. Her story is on page 68.

Photographer JC Buck retreated to the mountains during COVID and began an intimate, creative journey in the surrounding nature. The result is a new book titled *Ice*, which features his beautiful, contemplative black-and-white images of the ice on Lake Dillon. Writer Elizabeth Ellis spoke with JC about the trajectory of his career and the making of his new book. That story opens on page 80.

Architect and professor Clark Thenhaus also recently published a book offering his forward-looking vision of the American home. *Unresolved Legibility in Residential Types* creatively explores 10 different American home typologies, looking at them in ways both new and familiar. His story is on page 128.

Award-winning international design firm Sasaki recently opened an office in Denver, and it's already making an impact on our city. The firm's forward-looking designs for a new RiNo streetscape, the Highline Canal, and DIA will shape our community for decades to come. Alison Gwinn spoke with the codirectors of the new Denver studio to learn more about Sasaki and the firm's vision for new projects throughout the American West. That story is on page 134.

There's no question about it: 2020 was a difficult, tragic, and transformative year. But we've made it to 2021: people are getting vaccinated, our country is on the road to healing, and we can finally see past this pandemic. There is reason for positivity and hope, so here's to a happy spring!

Enjoy the issue and stay healthy.

William Logan
william@modernindenver.com

THE SPRING COVERS

Photographer David Lauer beautifully captures the indoor/outdoor connection that Julie Doman Interiors created in her own Denver Square home. The firm's clean, sophisticated style transformed a traditional house into a bright, modern space. This story starts on page 68. Our second cover features a night shot by photographer James Florio of a project called P.E.A.R.L. (Prism Emitting Abstract Refracted Light). The glowing prism is an interactive sculpture constructed of colored glass and wood for an artist-in-residency grant that Tres Birds founder and principal Mike Moore won at the John Michael Kohler Art Center in Sheboygen, Wis. Tres Birds is celebrating its 20-year anniversary; our story on page 90 surveys the firm's work, including the new Art Preserve Museum in Wisconsin.

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Marguerite (*Chrysanthemum frutescens*) from *FlorDalí*, 1968, photolithograph with original engraved remarque and color. Collection of The Dalí Museum, St. Petersburg, FL (USA) 2021. © 2020 Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society. Organized by Marie Selby Botanical Gardens and The Dalí Museum.

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Katie Grogan

PHOTO EDITOR
James Florio

SOCIAL MEDIA EDITOR
David Lucas

CONTRIBUTING WRITERS & PHOTOGRAPHERS
Jess Blackwell, Tamara Chuang, Elizabeth Ellis, Katie Grogan, Alison Gwinn, Beth Mosenthal, Vanessa Kauffman Zimmerly

FROM THE NOUN PROJECT
Fujiwara Kanae, Iconic, Mochamad Yusuf, Chris Terrill, Deivid Saenz, Danil Polshin, Made

Modern In Denver is created by our dexterous hands and sometimes agile minds using an iMac 27", Adobe InDesign CC, Illustrator CC, Photoshop CC, Trello, a Brother color laser printer, Apple Music, an iPhone 12 Pro, a Paper Mate flexgrip pen, and a much-needed sense of humor.

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FIELD STUDY

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WORDS: Tamara Chuang

TWEET TWEET

The Birdie series of lamps from Foscarini creators Ludovica and Roberto Palomba are a bit curious. A twig-like arm sticks out of its long elegant neck. Could it be a sculptural ode to flamingo legs? A wilting limb? A handle? None of the above. The offshoot is actually practical. Touch it to dim or brighten the lamp so that in the shadows Birdie becomes more like a tree with a branch ready for a bird to roost. Not really into the touchy side of Birdie? Then go with Birdie Easy (pictured) and its twigless sculptural appeal.

+foscarini.com

DESIGN PLOTTING

Finally, a large-format plotter printer that looks as modern as the future facilities that the great architects of tomorrow are designing today. The HP DesignJet Studio looks more like a piece of furniture than a printer. It's propped up by white steel legs and covered by a steel or wood top. But on HP's site, the company shares few details about the design and focuses more on the specs of the printer itself: It prints at 26 seconds per A1/D page, is Wi-Fi friendly, and swaps between different sized papers automatically. ***+HP.com***

SPEAK TO ME

The all-purpose Pocketalk squeezes up to 82 foreign-language translators in one's pocket. That's pretty handy when traveling. Just hold down a button while someone is offering directions in a language you don't speak, and when you release the button, Pocketalk provides the translation. It also has a camera for quick interpretations of signs and other written words. While the pandemic put the brakes on global travel, the Japanese company didn't skip a step and now targets the education market and teachers in need of a pocket-sized translator to communicate with students who speak a different language. ***+pocketalk.com***

FEATHERWEIGHT

Who knew light-weight seating was a thing? According to Oskar Zieta, it dates back to 1957, when Italian designer Gio Ponti created the Superleggera chair, which weighed 1,700 grams. Then Zieta did it better with his Ultraleggera, at 1,660 grams –that's less than a pound heavier than a Macbook Air. The magic is in the process of making aluminum lighter. Zieta cuts the flat metal pieces, welds two sides together and then inflates them like a balloon. Strong as metal and deceptively light, the Ultraleggera looks good, too.

+zieta.pl/ultraleggera

COLD CUPS

The ColdSnap frozen treat machine could be mistaken for a Keurig coffee machine–and not just because it looks like one. It produces soft-serve ice cream, smoothies or frozen cocktails by turning the contents of a room-temperature aluminum pod into an icy treat in 90 seconds. As to how it does that, well, do you ask the same question about Keurig machines? The company behind it, Sigma Phase, says it's patented tech and for now, it's just in the prototype phase. So chill for a bit longer and expect it in 2022.

+coldsnap.com

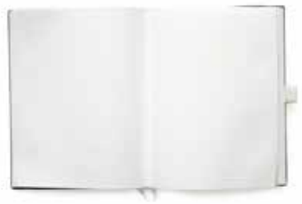
SOLID SPACE

The force is strong with the Smalto, as in the graphic force of this contemporary design from Edward Barber and Jay Osgerby for Knoll. The simple four-legged Smalto Table has the enameled steel curves to keep it contemporaneous but also a boldness to make a statement as needed. The maker's method also deserves attention. To complete the metal sheen, designers used a high-temperature process much like vitrification to form that smooth, glass-like finish.

+knoll-int.com

SOUNDS ALIVE

The incredibly skinny set of Oda System speakers are getting rave reviews for sound quality. But it's what is coming out of the wooden squares that has tech sites curious about considering yet another speaker system. Oda commissioned musicians to perform live from their own studios or living rooms–to stream into yours. The company touts an interesting membership offer, at $79 a season (three months per season), aimed at creating a sustainable music platform. The catch? The service only works if you also purchase the speakers, for $399. ***+oda.co***



LIBERATING LINES

If hand-scrawled journaling gets your creative juices flowing, the tactile experience of Ghost Paper products will keep that scribble a bit more legible. The ghost part of the paper is the nearly invisible raised lines, an embossing that is ever so slight that it disappears in direct light. The notebooks come in spiral or bound and there's even a dot-grid version to encourage connect-the-dots for those with writer's block.

+ghostpaper.com

NOT YOUR OLD YARN

From afar, these Trish Andersen pieces look like contemporary art suited for a modern museum. But step closer and the art may actually be on the floor. Yes, Anderson is a rug artist specializing in hand-tufted yarn. She does have pieces on display–on walls–of various commercial buildings and galleries. But she now offers digital iterations for customers' floors. Her series of floor mats are digital prints of her hand-tufted artwork and have a skid-resistant rubber backing and polyester top. Good for indoors, outdoors, walls, and floors.

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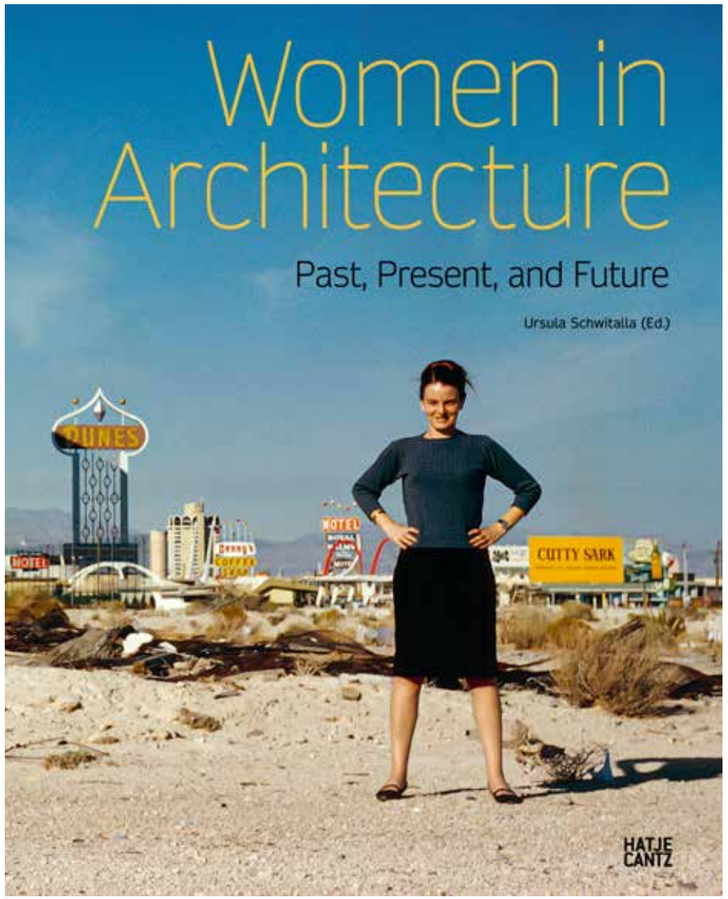
WORDS: Alison Gwinn



WOMEN IN ARCHITECTURE
PAST, PRESENT AND FUTURE
250 pages; Hatje Cantz Verlag

DESPITE the stellar work done by women architects over the decades, they seldom seem to get the recognition they deserve. This new German-published book attempts to rectify that. Described as "a manifesto," it shines a light on 36 of the world's greatest contemporary women architects, giving their creative philosophies a voice through examples of their projects.

"This book is a window for hope in our field, where we are still underrepresented today, even in 2020," writes French architect and urban planner Odile Decq in the foreword. "It creates confidence that women can be successful in this field and will encourage young women to take up this wonderful profession."

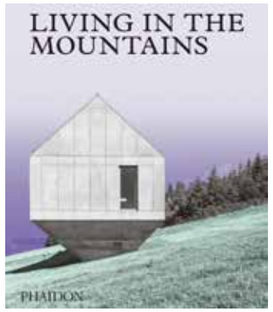
The book starts by taking a long journey back in time to look at some of the early unsung women who designed buildings, from a 17th-century Roman named Plautilla Bricci to Julia Morgan, a 20th-century architect who studied at the Ecole des beaux-Arts in Paris and later gained fame by designing California's Hearst Castle, to Hilde Reiss, a Bauhaus graduate who fled Nazi Germany in 1933, taught at New York's Design Laboratory and later worked as a curator at Minneapolis's Walker Art Center. These are just a few of the women on whose shoulders today's women architects stand.

The book goes on to offer essays by the likes of London architect Patrik Schumacher, principal at Zaha Hadid Architects; Christie's president Dirk Boll; Sol Camacho, founding partner of Sao Paulo's RADDAR architecture office; architecture historian Beatriz Colomina, founding director of the Program in Media and Modernity at Princeton; and art consultant and exhibition coordinator Ursulla Schwitalla. *Women in Architecture* not only examines the current state of the field, but also seeks to refute the systemic discrimination against women architects both from within the field and from outsiders, using charts and graphs that put numbers and statistics to the state of women in the field.

The last part of the book features these 36 architects and their works, including photos and schematics from projects all over the world: Mona Bayr, Odile Decq, Elke Delugan-Meissl, Julie

Eizenberg, Manuelle Gautrand, Annette Gigon, Silvia Gmür, Cristina Guedes, Melkan Gürsel, Itsuko Hasegawa, Anna Heringer, Fabienne Hoelzel, Helle Juul, Karla Kowalski, Anupama Kundoo, Anne Lacaton, Regine Leibinger, Lu Wenyu, Dorte Mandrup, Rozana Montiel, Kathrin Moore, Farshid Moussavi, Carme Pinós, Nili Portugali, Paula Santos, Kazuyo Sejima, Annabelle Selldorf, Pavitra Sriprakash, Siv Helene Stangeland, Brigitte Sunder-Plassmann, Lene Tranberg, Billie Tsien, Elisa Valero, Natalie de Vries, Andrea Wandel, and Helena Weber.

"Architecture is no longer a man's world," the late, great Zaha Hadid is quoted as saying in Schwitalla's essay. "This idea that women cannot think three-dimensionally is ridiculous." This book proves how right she was.

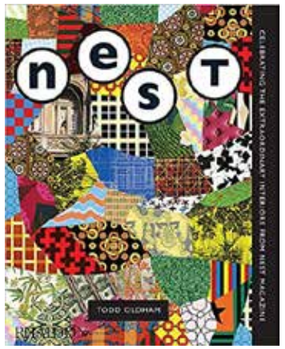


LIVING IN THE MOUNTAINS
256 pages; Phaidon

WHY build a home on a mountain? Because it's there, silly. Paraphrasing alpinist George Mallory's famous quote seems appropriate for anyone who might be reading this article: It's more than likely that you either live in the mountains or have views of them, so you already appreciate how powerfully connected alpine landscapes can be to the homes they cradle.

This breathtaking (and, yes, escapist) photographic book, part of Phaidon's "Inspired Living" series, features 50 contemporary mountain homes covering a range of climates on six continents, from North America and Europe to Australia and Asia. They're grouped into three thematic chapters: houses that look at mountains; those that become one with mountains; and those built to conquer mountains.

The featured architecture—by such luminaries as Olson Kundig, Peter Zumthor, Bohlin Cywinski Jackson, and Tatiana Bilbao—pays homage to the staggering vistas to be found in the mountains. But the book, featuring 250 color photographs, also recognizes the unusual challenges of designing and building livable spaces in what is often rugged, even dangerous terrain. That can result in uniquely innovative residences that coexist with, and even embrace, the great outdoors while not scrimping on creature comforts.



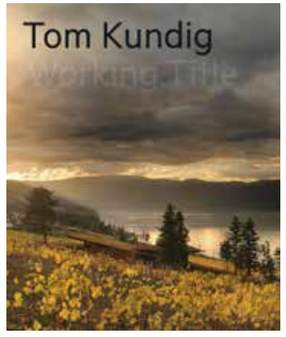
THE BEST OF NEST: CELEBRATING THE EXTRAORDINARY INTERIORS FROM NEST MAGAZINE
Todd Oldham, editor; 542 pages; Phaidon

When the debut issue of *Nest* landed on newsstands in 1997, it seemed like the proverbial skunk at the garden party. Eschewing the quiet, tasteful interiors of fellow design magazines, that first issue of *Nest* had a cover featuring a child's attic bedroom wallpapered floor to ceiling—top to bottom, left to right—with Farrah Fawcett magazine covers. Buckle up—the staid design world was about to go on one wild ride.

For the next seven years, artist Joseph Holtzman's brainchild thumbed its nose at the traditional (read: conventional and boring) luxury interiors we'd all gotten so used to ogling. There was a mad, mad, mad world of design out there, and Holtzman wanted to cover it. *Nest* lasted for only 26 issues, but in that time, it featured everything from an igloo to a prison cell to a Navy seaman's quarters to the room of a 40-year-old diaper lover, attracting a rabid fan base around the world that included fashion designer (and frequent contributor) Todd Oldham. (One late-breaking highlight: the spring 2004 issue, which featured an image of Jesus on the cover with the line "Decorating for the Christian Home" and an inside story titled "The Ten Commandments of Decorating." Holtzman and his crew were having *a lot* of fun.)

Now, 17 years after its demise, No. 1 fan (and master bookmaker) Oldham has created *The Best of Nest*, which includes chronological selections from all 26 issues, each presented in a 16-page portfolio and all adorned with the unusual design elements (like gatefolds, foldouts and diecuts) that made Nest so beloved. With an introduction by Oldham, a long essay by Holtzman, and work by such writers and photographers as Michael Cunningham, Patti Smith, Nan Goldin, Matt Groening, Rem Koolhaus, Stephen Sondheim, Amy Sedaris, Horst P. Horst and Derry Moore, this massive tome (over 500 pages!) is filled with fresh observations and a behind-the-scenes look at how each issue came together.

Get this book and your boring "how-can-I-entertain-myself?"pandemic days are over, folks.



TOM KUNDIG: WORKING TITLE
368 pages; Princeton Architectural Press

Context is everything in architecture, as this book's 29 dramatically sited and innovatively designed projects by famed Seattle architect Tom Kundig gloriously illustrate.

This is the fourth book from Kundig, a principal and owner of Seattle's prestigious architecture firm Olson Kundig and a 2018 recipient of the AIA Seattle Gold Medal who was elected to the National Academy of Design as an academician in architecture in 2016.

As his long, three-decade résumé attests, Kundig is a master of the game, known for his sensitivity to both materials and locale—and also for his love of kinetic "gizmos," machines whose practical designs are in themselves beautiful. (Kundig even created a steel accessory line where "each piece celebrates the moments when people become kinetically involved with the buildings and the spaces they inhabit.")

Kundig's work is diverse in both location and type of project, from imaginative homes (like Hale Lana House in Kona, Hawaii, built on ever-changing lava rock, or the lakeside Dragonfly home, in Whitefish, Mont.) to restaurants (Seattle's Comedor) to wineries (Martin's Lane in Kelowna, British Columbia) to mixed-use skyscrapers (like one he designed for South Korean retailer Shinsegae International) to museums (the Burke Museum of Natural History and Culture in Seattle) to single-use buildings (the Wagner Education Center at the Center for Wooden Boats in Seattle).

But this book also attempts to grasp what makes a creative mind think. In the foreword, a friend recalls driving across the Utah desert with Kundig, who expresses his admiration not only for lofty subjects like environmentalism but also hot rods and souped-up cars. And in a speech Kundig gave upon being named a distinguished alumnus of the University of Washington, he explains that great architects like Le Corbusier and Louis Kahn discovered what he calls the "nano-moment," something greater than the sum of its parts. This book, in its own way, attempts to summarize a brilliant architect's transcendent career.

THE NEW FARM: CONTEMPORARY RURAL ARCHITECTURE
Daniel P. Gregory, Abby Rockefeller; 192 pages; Princeton Architectural Press

The rural farm is fixed firmly in our psyche, from Auntie Em and Uncle Henry's simple Kansas home, complete with tornado cellar and pig sty, to Grant Wood's "American Gothic" farmhouse in Eldon, Iowa, its stoic farmer and his prim, white-collared daughter posing out front, pitchfork and all.

But more recent generations of farmers have new ideas about what the family farm should look like, from how they should grow their crops (organically and sustainably) to what their farmhouse and property should look like (modern).

The New Farm profiles 16 such contemporary properties around the world, including an olive grove and olive oil mill in California, a vineyard in Oregon's Willamette Valley, a Kentucky barn wrapped in bamboo, a whitewashed dairy farm in Hudson, N.Y., a poultry ranch in Kansas, and a sheep shearer's outpost in Tasmania. These farms, the book posits, fill an important place in the lineage of design by using celebrated architects like William Wurster, William Turnbull, Edward Larrabee Barnes, Marc Appleton, and Tom Kundig.

Learn about these fascinating farms and the forward-thinking folk who inhabit them, including the owners of a Martha's Vineyard dairy farm who give their cheeses highbrow literary names like "Prufrock," after T.S. Eliot's classic poem, and the Walt Whitman–inspired "Eidolon." Or the reimagined barn designed in Somis, Calif., by architect Zoltan Pali, who said he combined "modernist rigor" with a healthy dose of wabi-sabi, the Japanese term for imperfection.

Dorothy was right: In terms of design, at least, we're not in Kansas any more.

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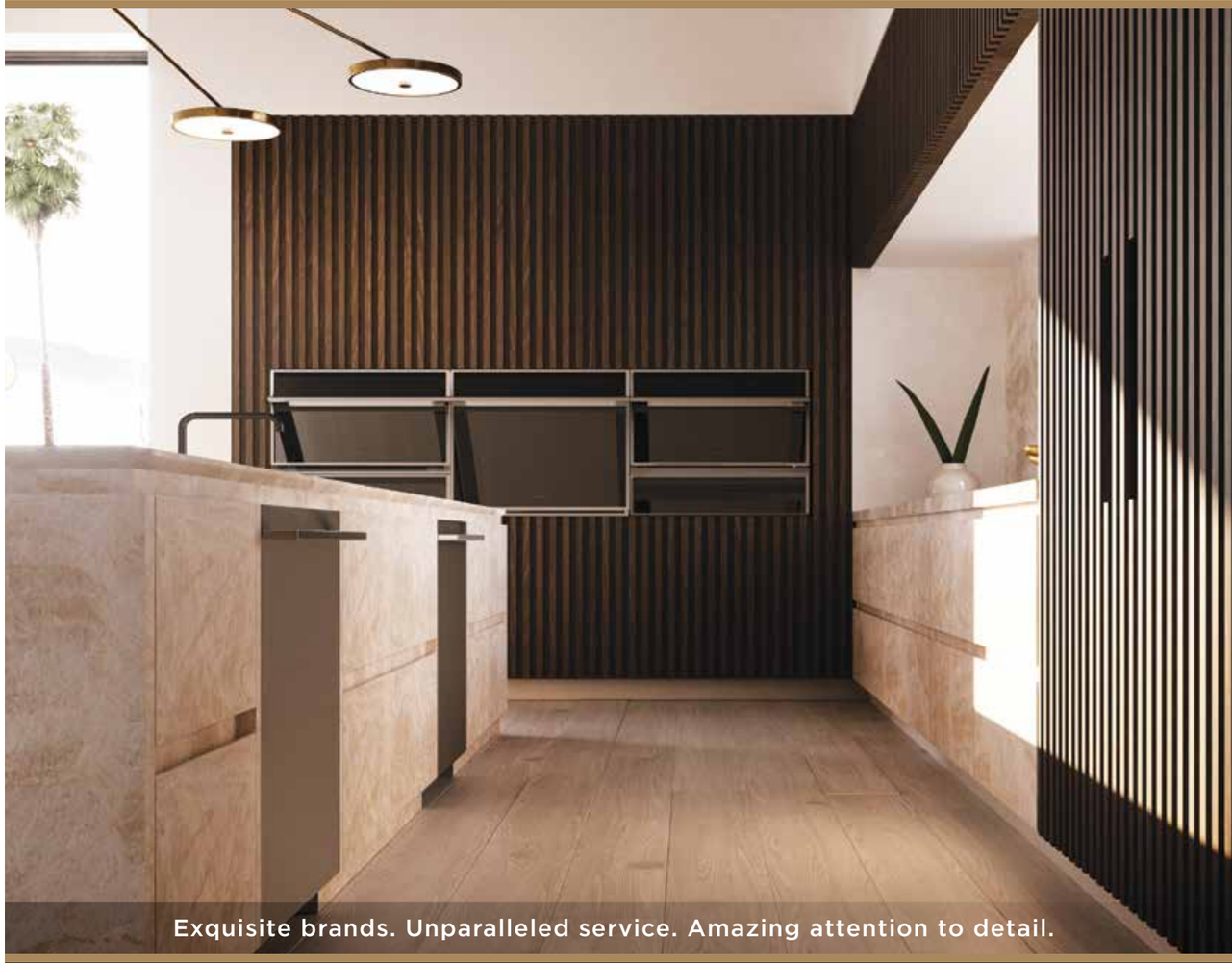

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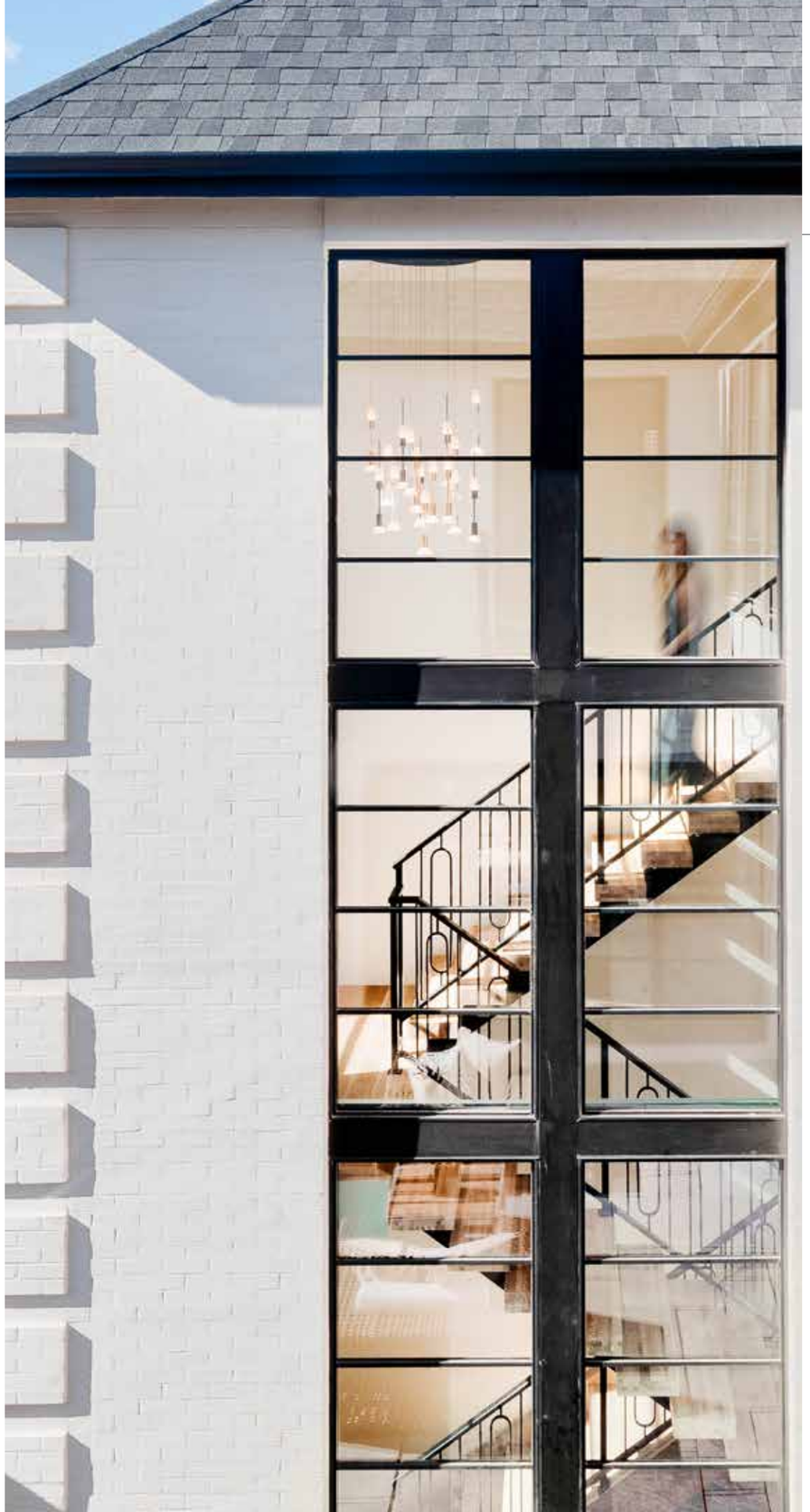
SOAK IT IN

THE NEWEST SMART TUB FROM KOHLER ENGAGES ALL FIVE SENSES TO BRING THE SPA EXPERIENCE TO YOUR OWN BATHROOM.

WORDS: Katie Grogan

Preparing the perfect bath is a balancing act. There's the temperature to get right, bubble bath to calibrate, ambiance to create, and of course, when you're inevitably pulled from the bathroom by some other distraction, the necessary reminder to turn off the faucet before the tub spills over. The new bathtub from Kohler is here to make all that easy—and with the overflow built right in.

Inspired by the Japanese practice of *shinrin-yoku* or "forest bathing," Stillness Bath creates a multisensory experience by combining the relaxing effects of water, light, fog, and aroma—all at the touch of a button. Just say the word and Stillness starts your bath for you, using the power of Amazon Alexa or Google Assistant to gently fill the basin from the bottom. Creating the right ambiance is a snap with full-spectrum lighting, steam generation, and an aromatic diffuser. But the most suprising part about Stillness? It's designed to be overfilled. A Hinoki wood moat catches falling cascades of water so instead of instilling fear, the sound of running water becomes the soothing soundtrack to the perfect bath. Introduced in January at the 2021 Consumer Electronics Show, Stillness will be available later this year at Ultra Design Center and Kohler Signature Store in Denver.



maximizing light

Create an interplay of light and shadow. Floor-to-ceiling expanses of glass form a canvas for living works of art while even the smallest windows capture universes of natural light. Bright color choices and organic textures respond to sunshine, expanding the visual space of rooms beyond the square footage.

color palette

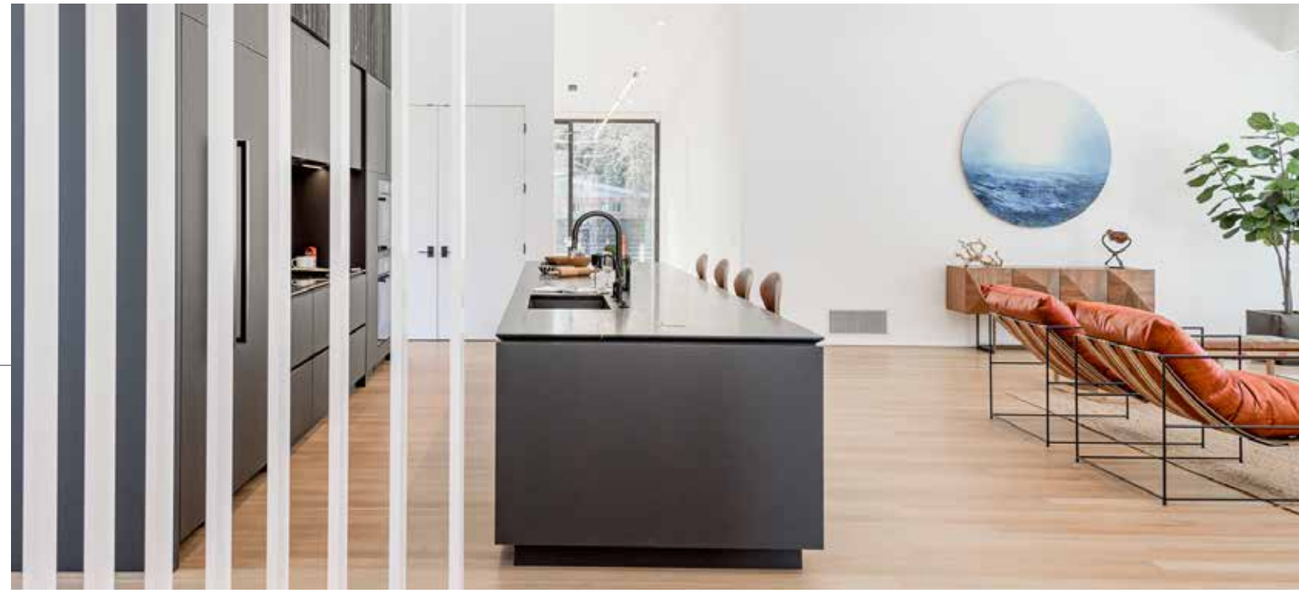
Captivate the senses with an immersive color experience. Dark and sultry shades emit sophistication and mystery — bright neutrals evoke cathartic joy. Striking instances of bold hues create a euphoric phenomenon.

inviting details

Make an impression by offering small suggestions of personality. A thoughtfully placed light fixture invites the unique experience of comfort. Masterfully edited décor and furnishings revitalize a space and force new perspectives within day-to-day living. Artwork alleviates, inspires and evokes emotion all at once.

spacial placement

Embrace the freedom of negative space. Treat the distance between objects, furnishing and décor as a sacred area created with intention. Allow linear structures and organic compositions define their own natural boundaries.



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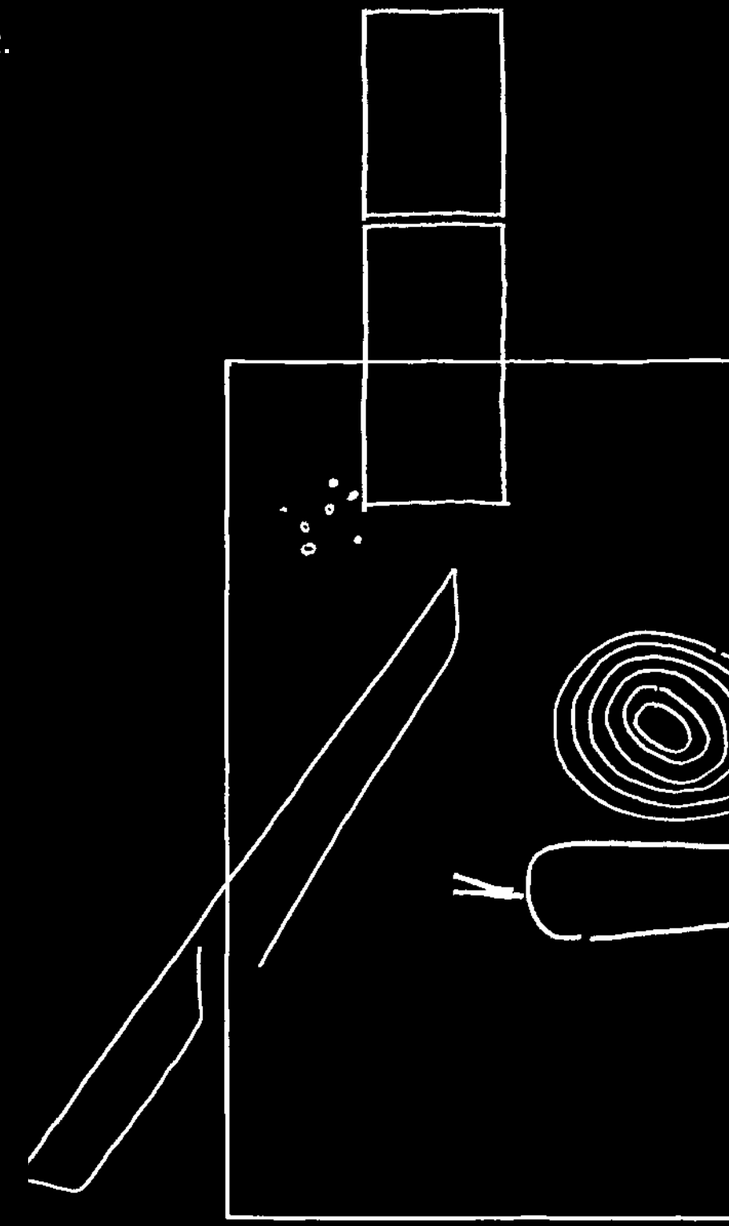

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THE DAWN OF A BETTER DAY

A group of Colorado creatives are showing how, in the world of waking up, it's time for better.

WORDS: Vanessa Kauffman Zimmerly • **IMAGES:** Jamie Kripke

FOR A TEAM OF COLORADO DESIGNERS AND INNOVATORS, CURIOSITY KILLED THE ALARM CLOCK.

A fine artist and commercial photographer by trade, Boulder-based Jamie Kripke didn't set out to be a clock designer. Years ago, in an effort to make his sleep space more restful by keeping the phone and its distractions out, Kripke went down a rabbit hole in search of a new way to wake up. Rather than being met with an array of suitable bedside clock options, where he landed was a void. The market was flooded with clocks that were either too loud in their ticking, too bright in the night, too soon for a landfill, or some combination of all. More than dissatisfied, he was curious. Ever the artist, Kripke fed this curiosity, compiling findings and drawing up studies for a clock he envisioned would dawn a better day.

The small seed of the idea soon blossomed into a serious endeavor with the enthusiasm of early and critical collaborators Lon McGowan and Howie Rubin (the OneClock team is now tenfold and includes designers, branding specialists, engineers, and sonic and sleep scientists). Two years, several design iterations, and innumerable coffee-laden conversations after setting out to make the clock the market could not offer, the Colorado-made OneClock is here.

"WAKE UP BETTER." – ONECLOCK

In an age of multifunctional, cacophonous devices, OneClock is a bold return to a singularly useful object. It keeps time and it wakes you up. "How much can you strip away and simplify while still meeting the need?" Kripke asks, explaining the project's ethos. For OneClock, the needs were clear. The clock had to be a well- and thoughtfully-made, built-to-last, distraction-free timepiece and, importantly, one that wakes you up without also unleashing a host of harmful physiological and emotional responses.

Call it the anti-alarm alarm clock. OneClock's early research into sleep science revealed something that was, well, alarming: We've become all too comfortable waking up in ways that are harmful to our health. Abruptly jarred out of sleep by an atonal beep, the body is flushed with a significant amount of purposeless adrenaline. Blood pressure soaring and nerves addled, we rise. "The first few moments after waking up are actually pretty indicative of how you'll feel for the rest of the day," OneClock sonic strategist Eli Mishkin remarks. "We set out to understand why there have been so many replications of mistakes that don't serve us well. There has been a huge failure of imagination in how you can use sound to wake people up."

Imagination and a bed of science pointed OneClock toward melody. The team brought on Grammy award-winning musician Jon Natchez (well known as a band member of The War on Drugs). "We wanted to work with a musician who scored films," as Natchez has, Kripke shares. "They know how to create atmosphere." Briefed with sonic science and OneClock's design objectives, Natchez and a handful of musicians he brought onboard went about composing a number of tracks that rouse the brain gently, melodically, and are also easily modulated to play differently on each use. This too is rooted in research. "Alarm fatigue," when we stop hearing a sound due to overuse, was to be avoided. As Mishkin explains, "One of the ways we know our brains don't adapt to ignoring things is when there is change. So, we came up with the idea

OneClock is available in three finishes: black, red (shown), and white powder coat. The clock's clean design is RoHS compliant and low EMF, meaning users can rest easy knowing their sleep space is soundly equipped for healthful rest, free of hazardous materials and environmental interferences.

ABOVE: OneClock's mechanical and electrical engineers are located in Denver and Longmont, and its factory is also local. "I love that the project represents this Colorado ecosystem of manufacturing," Jamie Kripke says. "All of us who are working on this project are proud of Colorado and want to show that you can make awesome stuff here."
BELOW: OneClock designers and founders Jamie Kripke (left) and Howie Rubin (right) explain OneClock's design and use in a series of short videos available on their blog. The team plans to continue developing and publishing sleep and waking research—helmed by local sleep and circadian scientist Josiane Broussard, PhD—on this platform. Tune in at www.oneclock.co/blogs/waking.

of a generative filter that would produce a new song each time. It's not so different that it feels like a new wake tone every time you hear it, but its contours change to keep your brain engaged."

What's more, OneClock's melodic, gradually inflected, and constantly regenerating tones are emblematic of a day well lived. Unpredictable, unique, fleeting, and then gone.

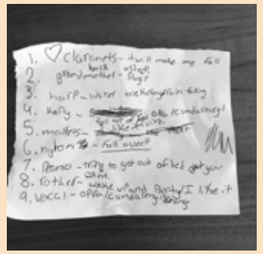
"LESS, BUT BETTER." – DIETER RAMS

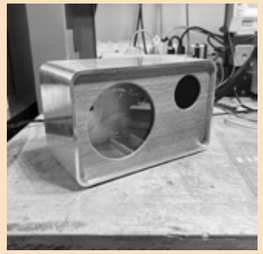
While OneClock's sounds occupy an ephemeral space, the object itself is designed to last. Clarity of values, especially pertinent to the use of high-quality parts and rigid longevity standards, determined the clock's aesthetics and mechanics at every step. It also urged the team to keep fabrication and manufacturing local, rather than overseas or even out-of-state. "When it came down to it, we realized we wanted to be in the same room with our fabricators—something that wasn't possible with COVID—feeling materials and collaborating in real-time," Kripke explains.

Encased in curved aluminum and solid wood, OneClock is operated by three distinct knobs and powered by a cloth-covered cord. Its simple, formal legibility articulates many design ideals without sparing human-centered tactility or warmth. An analog face tells the time and, uniquely, a Swiss-designed stepper motor—the same component used in car gauges, suggested for use by OneClock friend Matt Turley—keeps it and makes the clock's hands spin. Everything a OneClock user would need to handle is easily at-hand. Creative director Larry Olson shares that they held fast to the principle of Dieter Rams, the iconic designer of the Braun clock, who insisted: Less, but better. "When you remove what's meaningless," says Olson, "the things that are there are all the more meaningful."

Kripke's first sketches of what would eventually become OneClock include drawings of the golden ratio, a mathematical formulation that occurs in nature and is often used in visual compositions. After completing the highly iterative process of collaborative design and product prototyping, he's pleased to see the ratio is still present, outwardly in the clock face, knob, and speaker, and mirrored internally in its mechanics. For Kripke, that the ratio remains is particularly meaningful. He sees that through OneClock's willingness to wend through the curves of curiosity, they have indeed arrived at something timeless.

OneClock is available at www.oneclock.co





OneClock's intentions are to bring ancient truths of rest and health back into the bedroom. A commitment to slow, artful living is in OneClock's DNA, evidenced from paper to product line, and in the melody in the middle. "There are millions of micro-universes that exist in our day," says OneClock sonic strategist Eli Mishkin. "Too often we look to technology to solve the nuance. It's amazing to me that something as universal and old as music—one of the original languages—can help us be better and help us move forward."

DESIGN ALCHEMY

Through her new eponymous firm, Julie Doman offers a distinctive mix of interior design and architecture in residential projects like her own Cheesman Park home.

WORDS: Alison Gwinn • **IMAGES:** David Lauer

Walk through interior designer Julie Doman's remodeled early-1900s "Denver square" near Cheesman Park, and you'll notice several things: First, it's stunning, second, it manages to bridge a century's worth of design: It's bright and contemporary but also respectful of its lineage. And third, it feels cohesive, from front door to new back deck.

That combination is due in no small part to Doman's unique blend of interior design and architectural skills. Yes, she is an interior designer—in fact, last fall she launched her own firm, Julie Doman Interior Design. But, because she has spent her entire adult life studying or working with architects, she has picked up a whole range of architectural skills and describes herself as an "interior architect."

"I think one thing I bring that other interior designers don't is that I do everything in 3D, so every client gets a realistic preview of what their home will look like," says Doman. "It's rare for most interior designers to give a whole fly-through of every room in a house. There is a big range in the interior design field, and my hope is to design a home from start to finish, from the construction all the way to the art on the walls. I think about the whole picture from the beginning."

Doman, who was raised in a suburb of Detroit, always knew that design was her calling. "I have known since I can remember that this was what I wanted to do," she says. "In fourth grade, I won a speech contest about what I wanted to be when I grew up. I said I wanted to be an architect."

She received her BFA in 2004 from Miami University of Ohio, majoring in interior design. "Miami set up its program so that you go in as a freshman in the architecture program and after that year decide whether you want to go the interiors route or the architecture route. But all of the students worked together for all four years, so it really was like an interior architecture degree."

Doman and her husband grew up together and married right after college. His career in the U.S. Navy took them to Pensacola, Fla. (for flight school), then San Diego, and finally Ann Arbor, Mich., where he went to law school before being deployed to Afghanistan. Throughout all the moves, Doman worked in commercial and residential design, including at Blu Homes, a large pre-fab modern home company in Michigan, while also raising two young kids.

The 700-square-foot addition on the back of the house includes an office/guest room, at the far end of this hall. A runner from the Denver store Meek sits atop new white-oak floors, which match the floors in the original part of the house. The custom millwork on the mudroom was provided by Vonmod; the light fixture is from Cedar & Moss. The artwork in the dining room, shown on pages 70–71, was framed by Simply Framed.

After the family moved here five and a half years ago, Doman was hired at the prestigious firm Semple Brown, known for its integration of architecture and interior design. It was a great experience for Doman—"I loved the people, loved the design, and I am super grateful for my time there." But most of her work was commercial, "and I realized over the years that residential is my passion. It is so much fun, and it's what I have always done in my spare time, usually for free because I enjoyed it so much."

So she decided to launch her own firm in October, focusing on residential design, both remodels and new builds, and working with a structural engineer to stamp her architectural drawings. "Residential design comes very naturally to me. I've been doing it my entire life. I like doing total remodels or new builds because the process is fluid throughout. It all ties together and everything functions well. It all makes sense."

In the living room, Doman replaced the original fireplace with a contemporary version, featuring a hot-rolled steel surround, and added custom solid-walnut built-in shelves. The vintage mid-century chairs were reupholstered in Maharam leather.

Her own house is a perfect example of her aesthetic, which she describes as "modern and clean but comfortable, livable, and functional. Even if a house is modern, I want it to feel warm. A lot of my inspiration comes from European modern design, and I find it very inspiring looking at old architecture that has a modern interior."

Doman and her husband bought their home five years ago, when they moved here with their kids, now 9 and 11. The couple knew immediately that the house, originally 1,800 square feet above ground, was ripe for a remodel. "It was a pretty traditional home," she says. "It sat on the market a long time because it needed work and wasn't functional. The kitchen, living room, and dining room were separate rooms, and much of the character had been stripped away during multiple remodels."

DESIGN ALCHEMY

Doman decided to do the remodel in two phases: The first involved opening up the first floor; the second involved designing a modern, 700-square-foot addition that sits on the back of the home and includes a kitchen pantry, mudroom, full bath, and office on the first floor (along with a large indoor-outdoor deck) and a primary suite with a large walk-in closet and bath on the second floor.

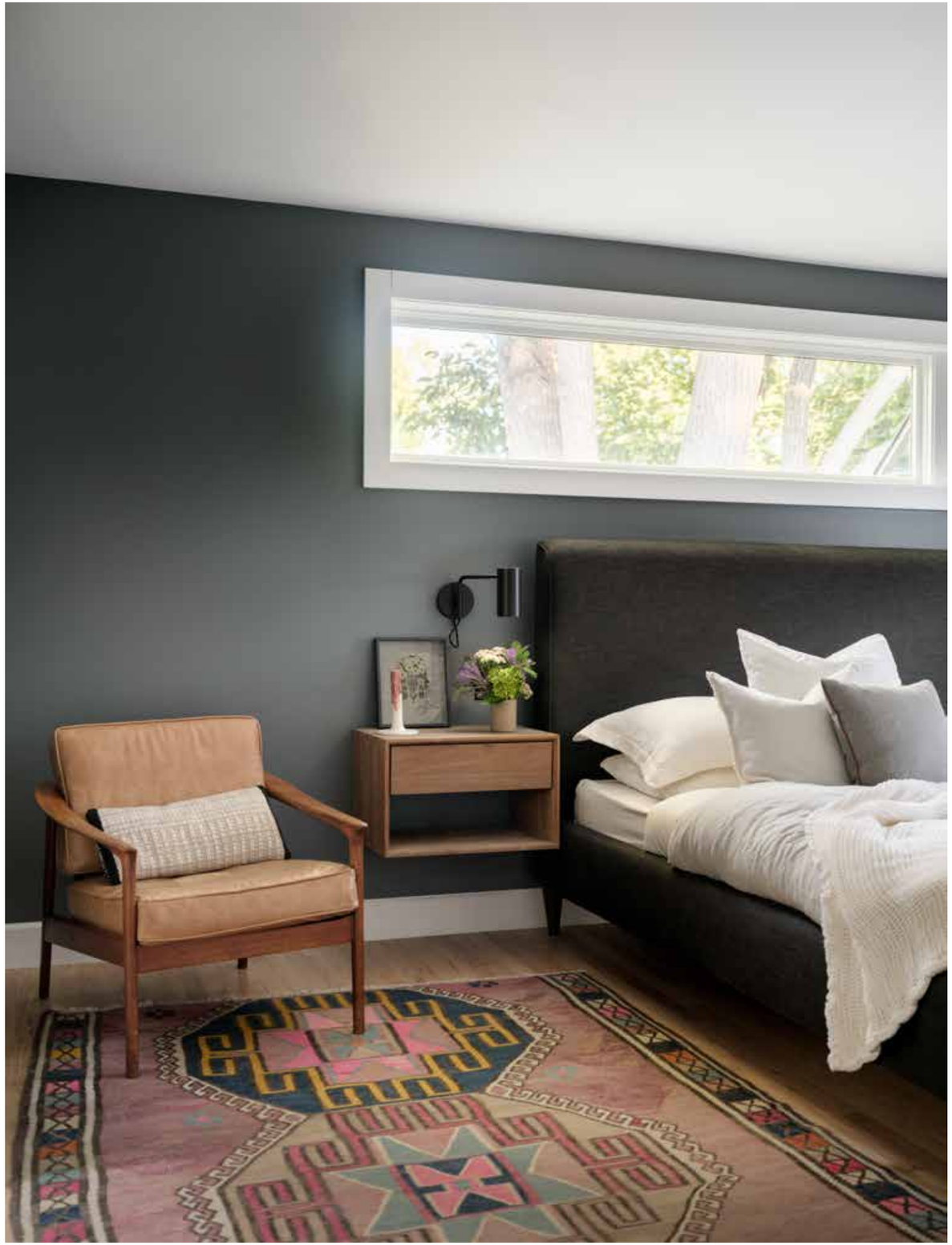
Because the house sits amid well-preserved historic homes in the Seventh Avenue Landmark District, Doman had to go through the landmark approval process. “To be honest, we were a little nervous,” she says, “but the landmark people actually want to see you pushing the envelope a little: The addition didn’t have to be traditional as long as it basically respected the surroundings. So the front of the house looks the same, and on the addition, we incorporated the same brick used on the original house and kept the lines super clean, so the addition didn’t compete too much.”

Doman kept much of the old (like the windows in the front part of the house) and, where she could, created moments that blended in with the home’s original character, like refinishing the original white oak floors and adding matching flooring in the addition, as well as keeping the trim in the dining room (the only original trim left) and mimicking it throughout the house. She also updated and added functionality, for example by creating built-ins and adding a new fireplace in the living room. “It’s not a big house, but now it’s super functional,” she says. “We use every square inch of it.” And the outside blends seamlessly with the inside.

“Over my entire career, I’ve always worked on buildings from the inside out, not ignoring the exterior,” says Doman. “I definitely always start by thinking about the interior, but it’s never one or the other. I want the materials and window placement—those kinds of things—to work together. A good example of that is our outdoor patio. During COVID, it was the best thing ever. We would just leave the doors open all day long and work out there. It’s amazing, and we don’t take it for granted. That was a big driving part of the design, making sure we maximized that outdoor patio area.”

Doman did a similar remodel of a friend’s 110-year-old, three-story home in the Morgan Historic District. After buying the house, the homeowner, Nina

The office, part of the addition, doubles as a guest room, with a queen-size Murphy bed by Vonmod. In the kitchen, top, Doman used Vogo cabinets in painted solid maple, with marble countertops on the perimeter and quartz on the island, framed out in a walnut trim. The stools are from a local company, Double Butter. The master, opposite page, is part of the addition, sitting over a section of the new outside deck; the rug is from Loom & Kiln, and the piece of art on the bedside table from Strange Dirt.



Doman, with her daughter, Mae, says the family has gotten a lot of use out of the new 400-square-foot composite back deck, particularly during COVID. Sitting off the dining room, and easily accessible through a Nanawall, it has room for a seating area, complete with sofa and coffee table, and a dining space. The addition was built by Compass Construction.

Casanova, initially had buyer's regret—"The toilets didn't work and the refrigerator sounded like a plane taking off—it was bad." But Doman offered to take a crack at making it work, both functionally and aesthetically. "She reworked the spaces and put these renderings into 3D so we could feel it and visualize living in it," says Casanova.

"When you have an old house, you want to respect the architecture but it also has to work for today's family. She was able to take the home and show us what it could be. She was able to think through what the flow would look like, what the form and function would look like, and then figures out how to make that beautiful."

Doman already has a number of other new projects on the docket, including a mid-century revival in Hilltop that she and her husband are gutting and renovating, with the goal of moving into it. "Half was a doctor's office, and half was Tuscan décor, so it is a perfect fixer-upper project," she says.

"The good thing about designing in Denver is that you have people from all over and the clientele here really wants to push the envelope a little and come up with new ideas with a modern sensibility," Doman says. "And since I've been here, that has grown a lot. The design community here has evolved exponentially in the last five years." MID

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"Fracture" 40" x 30"

BEYOND THE SURFACE

Photographer JC Buck is ready to follow creative impulse wherever it leads — even onto the ice of Lake Dillon.

WORDS: Elizabeth Ellis

"A WORLD THAT IS STILL ALIVE, JUST MORE CONTEMPLATIVE AND STILL." So writes photographer JC Buck in the preface to his recent book, *ICE*, a compilation of abstract close-ups of the frozen surface of Lake Dillon. While Buck's words describe the wintry depths of the lake, they could just as easily refer to the stasis and isolation of COVID times, a suspended, eerie season of survival that will forever divide our "before" and "after"memories.

"It didn't start out as a COVID project at all," says Buck when we meet to discuss the book, which was shot and conceived in 2018 and '19. And yet, as we converse from opposite sides of our own brittle, glassy barrier — the zoom screen — the metaphor's timeliness is palpable.

Buck's creative career began when he ditched corporate life to turn a casual hobby into a full-time real estate photography business. While the move was prompted by a passion for photography, it wasn't quite as romantic as it sounds. It was 2013, the height of Denver's real estate explosion, and Buck saw an opportunity. "I was focused on growing a business. I imagined it as something scalable that could start in Denver and expand to other markets," he explains.

Business boomed, but it didn't take long for Buck's more artistic nature to assert itself. Six months into the venture, Buck asked another successful entrepreneur in the space if he'd shot anything interesting lately. "He said to me, 'JC, I haven't been behind the camera in five years,' and a lightbulb went off. I knew right then that I didn't want to build a company. I wanted to be a practitioner, a craftsperson, an artist." Seeking a more creative path, Buck retreated from the high-volume real estate market to work exclusively on custom projects in architecture and interior design.

ABOVE: “Clamshell”
OPPOSITE TOP: “ Sculptured”
OPPOSITE BELOW: “Deaton”

It was during this period that Buck’s signature black-and-white style began to emerge in earnest. Although Buck’s clients typically expected color, he experimented with grayscale on the side as a means of differentiating his work. The pared-down, minimalist look drew attention—and inquiries. “Eventually, I had a new client come to me specifically for black and white, and that was a very rewarding day,” Buck recalls.

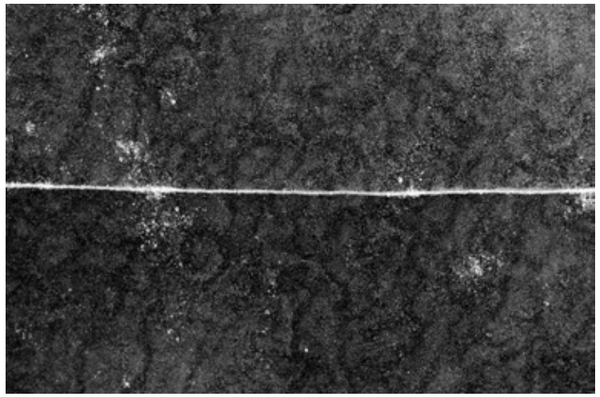
Several years into his photo career and approaching his fortieth birthday, the creative who’d sworn off business once again found himself enjoying business success...and itching for something else. “I loved what I was doing, but I didn’t want to spend the rest of my career documenting other people’s work. I felt like I was telling their story, and I wanted to tell my own.” From this impulse, the JC Buck fine art gallery (jcbuck.com) was born.

Much of Buck’s art focuses on natural subjects, including clouds, landscapes, and, of course, ice. But it shares the same abstract minimalism that typifies his work in architecture and design. “I’m most interested in the forms and lines of a subject. That’s even more important to me than the light,” →86

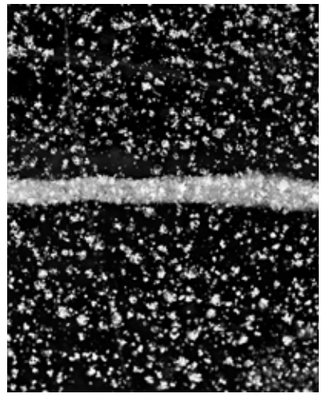
ABOVE: “Wander” 45” x 30”

ABOVE: “Clouds of Change” 40” x 40”

“I’M MOST INTERESTED IN THE FORMS AND LINES OF A SUBJECT. THAT’S EVEN MORE IMPORTANT TO ME THAN THE LIGHT. I THINK THAT’S WHY COLOR NEVER REALLY CAME INTO PLAY FOR ME. BY REMOVING COLOR, YOU SIMPLIFY THE IMAGE. IT’S ONE MORE LEVEL OF ABSTRACTION, TAKING THE SUBJECT ONE STEP FURTHER AWAY FROM REALITY.” –JC BUCK



"One Crack" 60" x 40"



"Ice Break" 60" x 40"

ICE documents the frozen surface of Lake Dillon at macro scale. The mesmerizing images are punctuated by a series of quotes exploring the ideas of seasons, identity, and the nature of change. Available at jcbuck.com.

ABOVE: JC Buck
OPPOSITE: "Peak 1" 32" x 48"

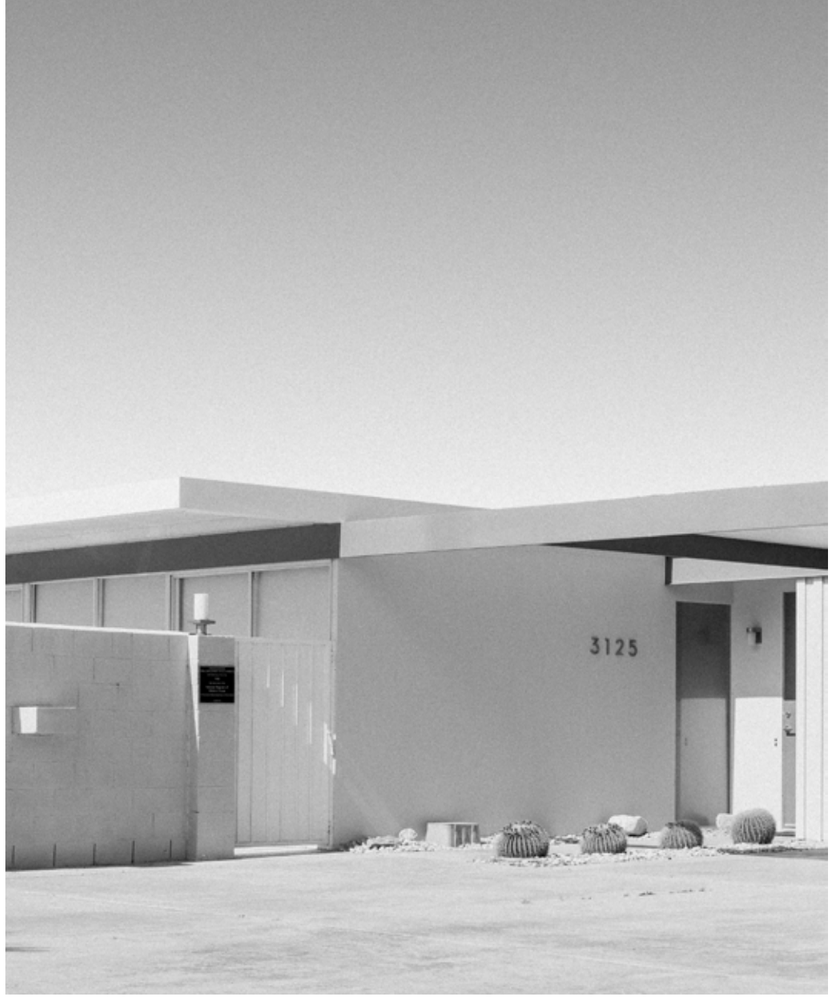
the artist explains. "I think that's why color never really came into play for me. By removing color, you simplify the image. It's one more level of abstraction, taking the subject one step further away from reality."

Buck favors a long telephoto lens that allows him to narrow in on discrete portions of a subject. "I find interest in subtraction," he explains. "By showing less, I can tell more." Indeed, Buck's minimalist essentialism extends beyond aesthetics to what he describes as a way of life. "I own less now than I did when I was 25. I make less now than I did when I was 25. I've really pared my life down, and that translates into my work."

A self-described "capture photographer," Buck has always found great pleasure in real time image-making, as opposed to post-production manipulation. "It's not about the camera, it's about the observation. About being one with your surroundings," he explains. For Buck, who has lived with the mental illness of severe anxiety for most of his life, this process is both meditative and therapeutic. "I'm very rectilinear in my perceptions. The orderliness of lines and the organization of space is soothing and relaxing to me."

Gazing into the large, thick pages of *ICE*, it's easy to understand what he means. The full-spread, full-bleed photos reflect tiny segments of the lake's frozen surface, dramatically enlarged to reveal stark graphic patterns, intricate filigrees and impossibly fine nuances of light and shadow. Buck shot the scenes with a Foveon® sensor digital camera in a process he describes as similar to working with film. Achieving the desired results with this unique technology demands a slow, deliberate creative approach, and that suits Buck just fine.

Viewing the images takes time too. When given a moment to rest and react, the eye finds rhythm, movement, and even whole stories on the infinitely variable surface of the ice.



ABOVE: “Clean”
OPPOSITE: “Beinecke”

“I’M VERY RECTILINEAR IN MY PERCEPTIONS. THE ORDERLINESS OF LINES AND THE ORGANIZATION OF SPACE IS SOOTHING AND RELAXING TO ME.” –JC BUCK

Layered panes become the giant scales of a prehistoric lizard. Cracks and chips become the night sky. It’s almost as if, out there alone on the ice, Buck captured the cold, strange essence of the year that lay ahead, before it even began. It’s almost as if the camera saw 2020 coming.

“When I started thinking about the book in 2019, I was concerned,” Buck confesses. “A whole book that’s just ice… are people going to get it?” But as he compiled the work for print in the fall of last year, with the dark, COVID winter approaching, the images took on new meaning. While everyone’s experience of the pandemic has been different, it’s safe to say that after 15 months of isolation and restriction, we’ve all come to a new understanding of what it means to slow down, to freeze in time, and to contemplate the essential. Yes, JC Buck, we get it.

Atypical

Over the course of 20 years, Tres Birds has grown from designing garage studios to completing a major art museum. What's never changed: the firm's drive to merge innovation, imagination, and sustainability into spaces that inspire a double-take.

WORDS: David Hill • IMAGES: James Florio

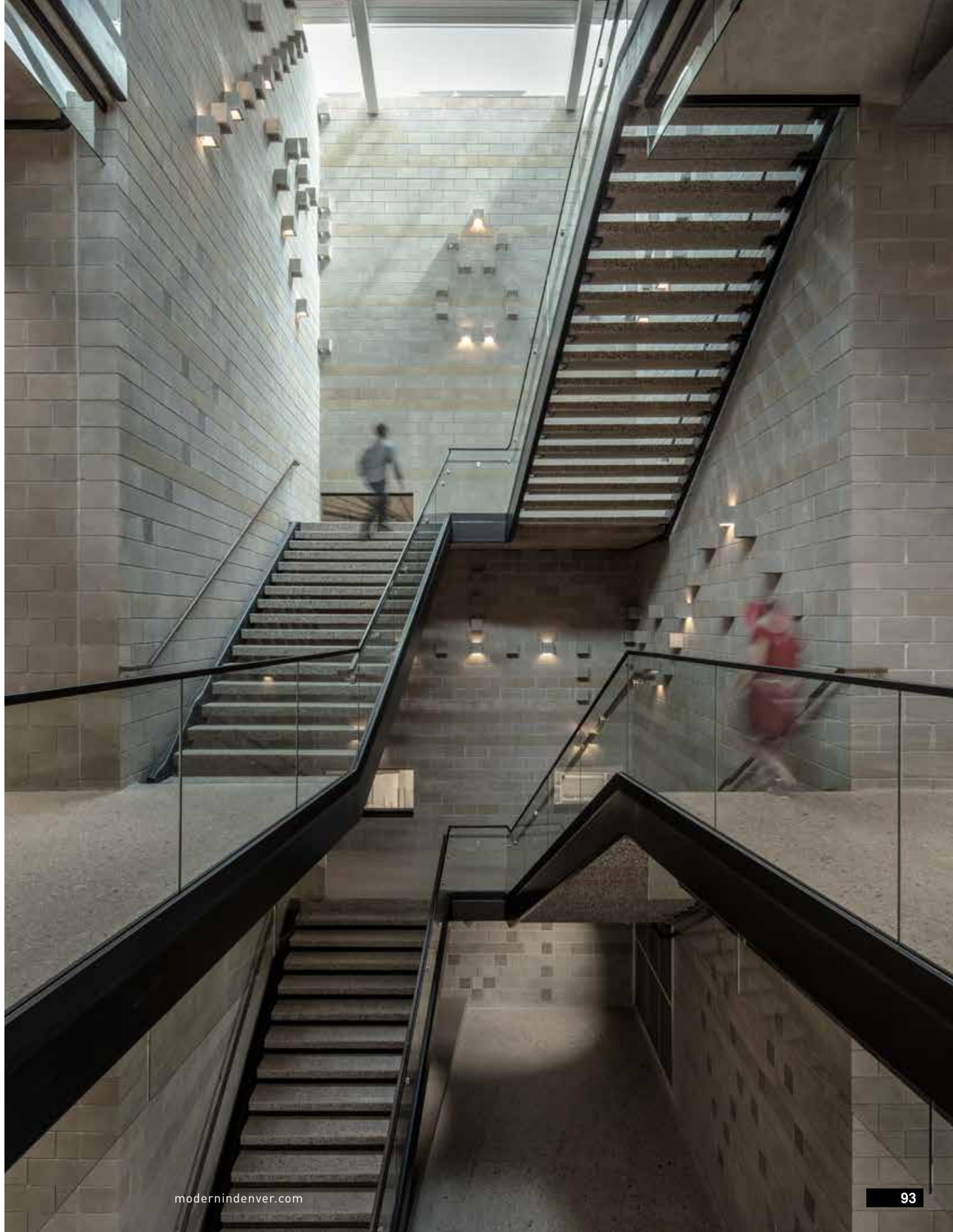
THE MOST IMAGINATIVE SUSTAINABLE DESIGN SOLUTIONS DO MORE THAN CONSERVE RESOURCES; THEY TAKE US — DELIGHTFULLY — BY SURPRISE.

You could say that's a specialty of Tres Birds, the Denver-based design-build firm founded two decades ago by artist and architect Mike Moore. Consider Lumina, a triangular apartment building in Denver's LoHi neighborhood that's clad in beautifully detailed movable aluminum sunscreens. A few miles away, in Curtis Park, S*Park (short for Sustainability Park) is a mixed-use development with a private park, rooftop solar array, sushi restaurant, and elevated greenhouse. Just down the street is Enterprise, a former Salvation Army distribution center thoughtfully repurposed into a co-working space. In Boulder, a 7,000-square-foot carbon-neutral residence and studio for artist Rebecca DiDomenico, called Swoon Art House, is built with 30-inch-thick rammed-earth walls and uses geothermal heating and cooling.

But perhaps the most significant project in Tres Birds' 20-year history is located more than a thousand miles from the Front Range. The Art Preserve, which opens in June, is a 56,000-square-foot museum and art-storage facility in Sheboygan, Wis., just north of Milwaukee (where, incidentally, Moore grew up). It's an offshoot of the nearby John Michael Kohler Arts Center, which specializes in outsider art.

Many architects spend their entire careers hoping for the opportunity to design an art museum. So how did Tres Birds land the Art Preserve job? Call it a combination of assertiveness, opportunity, and a passion for art.

Visitors to the Art Preserve, located in Sheboygan, Wis., enter by passing through a "forest" of tiled wooden slats, meant to evoke the woods adjacent to the property. The slats also provide solar shading for the entrance's glass doors and windows. The 56,000-square-foot museum and art-storage facility is part of the John Michael Kohler Arts Center, which specializes in outsider art. Tres Birds' use of humble materials—such as raw concrete and cinder blocks—typifies the firm's environmentally-conscious approach to design and construction.



Portrait: Parrish Ruiz de Velasco

"MIKE IS THE DESIGN PRINCIPAL. HE SETS THE VISION AND THE INITIAL CONCEPT FOR PROJECTS, BUT THE REST OF US SHARE IN CRAFTING THAT VISION. YOU KIND OF HAVE TO WEAR A LOT OF HATS."
–Shawn Mather

The story begins in Vail, where, in 2013, Moore designed a children's playground with three large "nest" structures made of bent wood and stainless-steel mesh fabric. Someone from the John Michael Kohler Arts Center (the parent organization behind the Art Preserve) happened to see photos online and thought Moore—who calls himself "an artist who has chosen architecture as his primary medium"—would be perfect for a similar project in Sheboygan.

While in Wisconsin to discuss the project, Moore heard about stalled plans for the Art Preserve. He seized the moment and soon scored a meeting with museum director Ruth Kohler. "I'm someone who makes the most of every opportunity," Moore says. "So that's what I did." (The Art Center was named for her grandfather, who founded Kohler, the plumbing fixture company, in Sheboygan in 1873.)

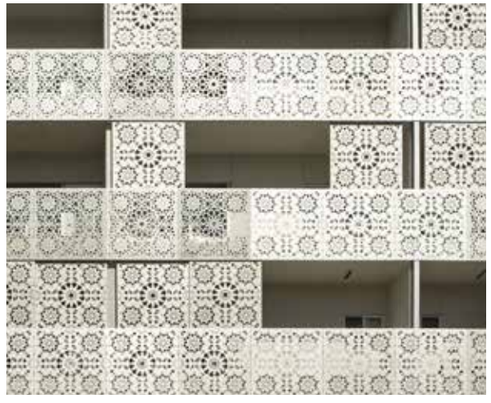
"Five minutes later," Moore recalls, "I'm alone with Ruth Kohler. And we just hit it off." He decided not to mention that he had a plane to catch in Milwaukee. "We had a very candid conversation about art and art museums. I told her about Tres Birds and our work. By the end of the conversation, she looked at me and said, 'I've been waiting for you.' " Two months later, Tres Birds was hired to design Kohler's dream project.

Kohler, who died in November at the age of 79, lived long enough to see the $40 million Art Preserve completed, though its official opening has been delayed because of the coronavirus pandemic. "Ruth loved it," museum associate director, Amy Horst says. "Up until a week before her passing, she spent at least a day a week in the building. She was very happy about it."

It's easy to understand Kohler's enthusiasm. Moore and his team designed a three-level, asymmetric concrete building that's partially embedded into a hillside. Visitors enter the museum by passing through a "forest" of tilted wooden slats, which appear to be randomly placed but in fact are designed to provide solar shading for the entrance's glass doors and windows. Inside are spacious galleries and visible storage for the museum's collection of artist-built environments.

Tres Birds' use of humble, locally sourced materials—the concrete, for example, is made from regional river rock—typifies the firm's approach to design and construction. "We like to use reclaimed materials whenever possible," Moore says. "It reduces costs and also lowers the overall embodied energy of the project."

For Moore, the Art Preserve project was something of a homecoming. He grew up in Milwaukee, then went on to study environmental biology and visual arts at the University of California, Berkeley. "I wanted to be an environmentalist, but I didn't really know what that meant, being a city kid." →99



LUMINA

Located in Denver's LoHi neighborhood, Lumina, a 61-unit apartment building, fills a triangular lot gracefully, with a rounded corner and a façade made up of beautifully detailed (and locally manufactured) moveable aluminum sunscreens. There's also a stair tower clad in solar panels, which provide 40 percent of the building's energy needs. Skylights illuminate Lumina's atrium, designed to encourage a sense of community among residents.

S*PARK

Tres Birds' focus on sustainability permeates S*Park (short for Sustainability Park), a mixed-use development in Denver's Curtis Park neighborhood. Encompassing an entire city block, the project includes 91 condos in two buildings, separated by a private park with an outdoor kitchen and dining area, porch swings, and tall poles supporting homes for birds and bats. A 7,000-square-foot-greenhouse sits on the roof above Uchi, a sushi restaurant. Energy use is offset by a rooftop solar array.

Images this page: Jess Blackwell

SWOON

Designed for Boulder artist Rebecca DiDomenico, Swoon is a 7,000-square-foot carbon-neutral home and studio built with 30-inch-thick rammed-earth walls, formed by layers of colorful dirt and pigments. The walls add significant thermal mass to the building, which helps regulate the structure's heating and cooling system, powered by four geothermal wells and a solar array. The complex is made up of two buildings connected by a glass-walled passageway. One serves as DiDomenico's studio; the other, her residence. Both have semi-circular corrugated metal roofs and large circular windows to allow for heavy natural light penetration.

INSIDE OUT HOUSE

Tres Birds founder Mike Moore and his family lived in this 1980s house in Boulder for about 10 years before deciding to remodel. The garage was disassembled and expanded upward to create additional living space. Moore repurposed as much of the original materials as possible, including the galvanized steel roof, which was reused as siding. The colorful bathroom tiles came from a "professional scavenger" Moore has worked with. "It took weeks for my staff to sort through them all, organizing by color and size," says Moore, who recently finished construction of an accessory dwelling unit on the property.

VAIL NESTS

The town of Vail commissioned Tres Birds to design a playground in Lionshead. Moore consulted his two young daughters and their friends to find out what kids like—and don't like—about playgrounds. The result: three large nest structures made of bent wood and stainless-steel mesh fabric, supported by metal poles and connected by rope bridges.

After graduation, Moore moved to Crested Butte, where he taught at a small private high school and built houses to supplement his income. He discovered he loved construction, but he was unimpressed with the bland and environmentally unfriendly architecture of the houses he was working on. Suspecting he could do better, he decided to enroll in a master's program at CU Denver's College of Architecture and Planning.

In 2000, the day after he graduated, Moore started Tres Birds with the goal of creating sustainable—and affordable—buildings that bring joy to their inhabitants. For his first project—a studio and garage for a Boulder photographer—Moore was the primary laborer, hammering nails and pouring concrete. And with that, Tres Birds became a full-service design-build firm.

A few years later, Moore's love of skateboarding led to a commission that helped put Tres Birds on the map. At a Boulder skate park, Moore met graphic artist Todd Berger ("We were kind of the older guys skating there," Moore says), who introduced the architect to John Damiano, then regional manager for Burton Snowboards. Damiano had purchased a 1950s warehouse building in Denver's Overland Park neighborhood, and he wanted Tres Birds to transform the space into a showroom for Burton's products.

"It had been an asphalt company," Moore says. "It was a horrible mess, full of toxins." But Moore saw tremendous potential in the barrel-vaulted building. He salvaged much of the structure's wood and used it to build the

FAMILY JONES

In Denver's LoHi neighborhood, Tres Birds transformed a former tattoo parlor into a cozy space for the Family Jones Distillery. Moore and his team used reclaimed wood from the existing building while lifting the roof and adding a sunken bar and built-in furnishings. Whenever possible, Tres Birds tries to repurpose materials that would otherwise end up in a landfill. The goal is to minimize waste, preserve history, and reduce construction costs.

P.E.A.R.L.

Tres Birds founder Mike Moore calls himself "an artist who has chosen architecture as his primary medium." Moore's background in art is evident in P.E.A.R.L., which stands for Prism Emitting Abstract Refracted Light. Moore created the installation after winning an artist-in-residency grant at the John Michael Kohler Art Center in Sheboygan, Wisconsin. The interactive sculpture is constructed from laminated wood—ash, pine, Douglas fir, mahogany, and poplar—and colorful glass panels.

central display areas. He transformed reclaimed bowling alley lanes into conference tables. He took out walls, added windows, and inserted a mezzanine level for office space. The result, completed in 2006, is a light-filled space that takes inspiration from the building's industrial past.

Company founder Jake Burton took one look at the building and ended up hiring Tres Birds to design stores for Burton around the world, including ones in Vail, Chicago, Los Angeles, New York, and Tokyo. Since then, much of Tres Birds' work has been in Denver's fast-changing RiNo Art District, with a smattering of projects in Boulder, where Moore lives with his wife and two teenage daughters. He moved the firm to Denver as he added more staff members and realized most were commuting to Boulder. "I was like, all right, I'll take one for the team and be the commuter." Moore and his staff of 20 work out of a large industrial space in the former Denver Medical Depot, built in 1942 and located in the Clayton neighborhood.

"Mike is the design principal," says longtime Tres Birds partner Shawn Mather, who met Moore at CU. "He sets the vision and the initial concept for projects, but the rest of us share in crafting that vision." Because of the

PRISM PLANE

Tres Birds took a bland 1980s office building in Boulder and turned it into a light-filled, energy-efficient space for occupants. The focal point is the 52-foot "prism plane" wall, with multi-colored glass panes that refract and reflect color through and around the building. Each panel is placed at a unique angle to increase the kaleidoscopic effects of the glass. On the ground level, a hydraulic door pivots upward to create an indoor-outdoor space for employees.

firm's small size and design-build structure, he adds, "you kind of have to wear a lot of hats."

Jonathan Alpert, a partner with Denver-based Westfield Co., has worked with Tres Birds on several projects, including S*Park and Westfield's office, a reconfigured warehouse on Brighton Boulevard. "Mike's an artist," he says, "and you don't want to get in the way of that. He knows how to put things together in a really cool way." What else makes Moore stand out from the pack? "His beard," Alpert offers. "Definitely. He has the best beard in the business."

With the Art Preserve now completed, Tres Birds is focused on several Denver projects, including RiNo ArtPark—which includes green space and several industrial buildings that will house a Denver Public Library branch and an artist-in-residence program—and a medium-stay hotel, also in the RiNo Art District. Moore recently finished construction of a mother-in-law apartment (literally, for his mother-in-law) on his Boulder property.

Looking to the future of Tres Birds, Moore reflects, "You know, I'll only be able to do this for so long, right? I'm 20 years into Tres Birds, and I feel like I've got another solid 30 years. I want us to have the largest impact that we can. Our goal is to do really good projects that will last for hundreds of years and hopefully make the world a better place."

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ABUNDANTLY SMALL

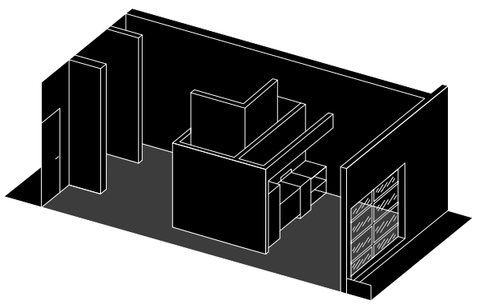
Zeppelin Development and Dynia Architects' newest project, Kabin, takes an expansive view of small–space living that reaches far beyond four walls.

WORDS: Vanessa Kauffman Zimmerly

IMAGES: Stephan Werk

What's needed to live big in a small space? This was the question driving the design of Kabin, the newest residential addition to Denver's mixed-use Taxi campus and a fourteen-year collaboration between Dynia Architects and Zeppelin Development. Recalling his years living in a diminutive apartment in the heart of Manhattan's West Village, principal architect Stephen Dynia had a strong sense of what would make Kabin's 425-square-foot dwellings not only livable, but desirable. "Micro-housing tests our ability to live in a space that is nothing more than what we need," he says, and Kabin is proof-of-concept that the need is for a certain quality of space—not just simply more of it.

"I LOOK AT HOUSING AS A SOCIETAL PROBLEM. WHILE IT'S NOT LEFT TOTALLY UP TO ARCHITECTS TO SOLVE IT, ARCHITECTS CAN, THROUGH CREATIVE DESIGN, REALLY HAVE AN EFFECT ON WHAT A CITY IS LIKE. I BELIEVE IT'S IN OUR NATURE TO WANT TO LIVE TOGETHER AND TO ENGAGE IN CULTURAL AND CIVIC ACTIVITIES." –Stephen Dynia



A central structure divides Kabin's one-bedroom units, with bed and bath on one side and kitchen and living on the other. The wall is finished with warm cedar slats that offset the cool concrete floors and steel garage door. Dynia designed a way to bring natural light into the unit's inner reaches, including a daylit shower.

Knowing that small-space living has as much to do with what's beyond the walls as within them, the architects gave considerable attention to physical and experiential thresholds in Kabin's 194-unit Nordic-inspired design. First, they looked up. "You have to think in cubic feet, not square," Dynia says of his approach to limited footprints. Kabin's units have high ceilings that add volume, visual expansiveness, and ever-useful overhead storage. The architects also knew that by designing a box-like structure to sit at the center of each unit they would be providing a partition so that areas felt distinct and purposeful, and that tenants would benefit from the resulting sense of privacy that is often woefully absent in traditional one-room studios. Finally, they looked out. "Because Denver is such an active, outdoors-oriented city, we wanted to create a generous opening to the landscape,"

Image: Graham Jewell

"BEING ABLE TO LOOK OUT EVERY MINUTE OF EVERY DAY KEEPS YOU ACCOUNTABLE TO TIME. I CAN SEE THE SUN RISE AND SET—THESE GENTLE REMINDERS HELP ME START AND END MY DAY. IT'S SO NICE TO BE IN A SPACE THAT DOESN'T CLUTTER MY CREATIVE PROCESS AND INSTEAD REALLY INSPIRES IT." –Graham Jewell

Artist Graham Jewell enjoys the synchronicity of work and play in her home at Kabin.

Dynia says of the placement of a fully-operable glass garage door on each unit's exterior wall. The vista of the vibrant city just beyond completes the design vision.

Artist and creative consultant Graham Jewell chose Kabin for its ability to balance what at times feel like the odds of urban life. Jewell moved out of a house with roommates in RiNo and into a one-bedroom at Kabin last October. "I was ready to look for my own place, and wanted to have access to RiNo without being right in the middle of it," she shares. Jewell's unit is west-facing and she notes how Kabin's indoor/outdoor integration instills her days with natural rhythm and energy. "Being able to look out every minute of every day keeps you accountable to time. I can see the sun rise and set—these gentle reminders help me start and end my day. It's so nice to be in a space that doesn't clutter my creative process and instead really inspires it."

Like Jewell, the majority of Kabin dwellers are young, creative professionals who value the Taxi campus' social, amenity-rich environs alongside the South Platte River and are looking for financially feasible ways to stay near the pulse of city life. Kabin's one-bedroom units rent for $1300 a month, presenting such an option for those who may otherwise be pushed or priced out. "I look at housing as a societal problem. While it's not left totally up to architects to solve it, architects can, through creative design, really have an effect on what a city is like," Dynia says. "I believe it's in our nature to want to live together and to engage in cultural and civic activities." Of this, he's emphatic. True to its vision and its name, Kabin is an emulation of these very impulses: to set out, do, see, and then come back home.

image: David Lauer

THE POST-PANDEMIC WORKPLACE

Colorado A&D professionals provide a local perspective on the temporary and long-lasting impacts of the pandemic on workplace environments, products, and protocols.

WORDS: Beth Mosenthal, AIA, LEED AP BD+C

IN June 2020, *Modern In Denver* featured Colorado designers' speculations on the future of design amidst a raging pandemic. Responses predicted a return to nature, a reset for society, and an increased emphasis on design for health and well-being. Fast forward to spring 2021. New behaviors have formed, vaccinations are in circulation, and a percentage of the workforce has been working remotely for a year or more. Looking toward the future, designers and furniture dealers have been working closely with Colorado business leaders to imagine each company's unique post-pandemic reality.

What will define Colorado's post-pandemic workplace? While no one can be certain, we talked with some of Colorado's workplace-focused design professionals who shed light on five important insights.

image: Eric Laignel

1. COLORADO'S DIVERSIFYING WORKFORCE CONTINUES TO BROADEN THE DEFINITION OF "WORKPLACE."

"When planning their Colorado offices, our clients often ask for that 'Colorado feel.' To us, that is accomplished by connecting to the outdoors in every way possible. Outdoor spaces are a priority, as is natural light."

–Audrey Koehn, DLR Group

Companies continue to be attracted to the Colorado lifestyle, often requesting their workplaces reflect what Audrey Koehn, Principal at DLR Group, calls "that Colorado feel." Companies and remote workers seeking that feeling have contributed to a notable diversification of the state's workforce, with growth in industries like life science and technology, complementing oil and gas, professional services, and tourism.

The result is a blended real estate market that will support diverse work environments. Co-working spaces are needed to accommodate satellite offices and nomadic workers. Current projects and Request for Proposals being solicited reflect that office environments will continue to support a spectrum of remote and in-person workplaces and protocols.

OPPOSITE: The BPX Energy Office in Denver embodies "the Colorado feel," characterized by principles like ample connection to the outdoors and biophilic design, that has attracted many companies to the state, even during a pandemic.

ABOVE: The Gensler-designed Western Union headquarters in Centennial contains the same elements, plus a more overt Colorado connection with a mural of the state's fourteeners.

2.

THE PANDEMIC ACCELERATED THE ADOPTION OF HYBRID WORK MODELS.

The pandemic has ushered in a new era of "distributed work," a concept Katie Cavallo of Herman Miller describes as the concept of people working from anywhere (home, coffee shop, the road, a main HQ office, or other satellite space in regional locations).

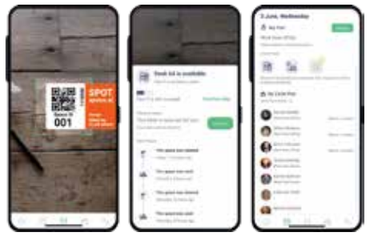
Many companies were already exploring hybrid (part in-person and part-remote work) models prior to the pandemic, but COVID accelerated this shift. "The pandemic forced us to start working from home with little to no prep," says Rikki Crowe, Colorado Springs-based Workplace Advisory Manager with Allsteel. "The silver lining is that it has allowed us to answer the question, 'Can remote work actually work?' The simple answer is yes, although made more sustainable with a formal company program, quality internet access, and childcare."

"Because of the pandemic, there has been a fundamental shift in how and where work happens – and expectations for the office have changed." –Michelle Liebling, Gensler

Despite measured success, forced remote work has posed challenges related to physical and mental health, workplace culture, and camaraderie. Despite early claims that the pandemic marked the "death of the office," research strongly suggests otherwise; "A January report by the Harvard Business Review which includes research by Steelcase stated that 54 percent of 32,000 employees surveyed say they plan to work from home only one day, or less, each week. Although the drivers to be in the office vary, collaboration and a place to focus are reasons listed by both leaders and employees alike," says Drew Marlow, Acquilano Principal and Vice President.

To accommodate the anticipated return to workplaces in varying capacities, workplace experts are helping clients understand what that looks like; "Now that we know [remote work] can be done successfully in almost every industry, the next debate is how do we fold remote workers back into a broader work ecosystem in a balanced way," says Audrey Koehn.

Images this page: Unsplash



Images: Courtesy of Freespace and Haworth

3.

THE POST-PANDEMIC WORKPLACE WILL NOT BE ONE SIZE FITS ALL.

Christy Headlee, founder of Be.Studio, shared a sentiment shared by many: "There isn't a one-size-fits-all answer to the new office, but one thing is certain: For it to succeed, the employee must be central to the conversation and final solution." The pandemic shed light on inequities related to technology and disparate live/work arrangements while reinforcing the critical role of the office in providing employees with equal access to spaces, technology, and resources. Emily M. Dunn, a research-based workplace strategist for Herman Miller, notes that critical to the success of hybrid work is having employers ensure an "equity of the experience" for their employees. "Employers will need to understand and address the unique needs of their employee population and address supportive vs. nonsupportive work from home environments.", says Drew Marlow, Acquilano Principal and Vice president. A big part of creating equitable experiences will be supplying appropriate technological solutions to accommodate hybrid work and shared working spaces. Sarah McGarry from Stantec notes, "Gone are the days of people being concerned with where they are going to store their stuff at the office. Instead, it is how they are going to connect and interface with others. We will see budgets shifting from furniture to AV and technology. With the assumption that some staff may be remote and some in the office, technology, AV, and video conferencing will be that much more important. Desk or offices may be shared so having technology to support that with ease of plug-and-play will be more important than ever."

Many companies are looking at sensor-based technology that can provide a reservation system and real-time people count, like UK-based company Freespace. John Robbins of Pear Workplace Solutions notes that services like Freespace will help facilitate a safe transition back to the office while providing employers with helpful space utilization statistics. Above: Other cloud-based technology like Haworth's collaborative workspace Bluescape, will help connect employees at home and in the office.

"We must think of the workplace not only as a space, but as an experience that holistically takes into account the health and well-being of its employees."

–Katie Cavallo, Herman Miller

4.

Image: Cooperthwaite Productions

THE POST-PANDEMIC OFFICE WILL PRIORITIZE EXPERIENCES AND RESOURCES UNAVAILABLE AT HOME.

"In general, the 100% remote office work strategy will not stick. The office provides value in enhancing culture and creating efficiencies in collaborative work."

–Eric Wiebers, Interior Environments

The lobby of the Davita Tower II designed by Acquilano showcases a light-filled cafe and amenity space for employees. With many people working from home out of necessity during the pandemic, Christy Headlee of Be.Studio imagines the office as a destination that becomes "a place to retreat and recharge."

"We are seeing the workplace conversation shift from function to purpose," says Michelle Liebling, Principal and Managing Director of Gensler's Denver office. "Our clients are looking to us for design thinking and strategic guidance to help redefine the purpose of their spaces. Some of these strategies blend flexibility and adaptability with a variety of space types to create a collaborative and connected workplace. Employers are looking to prioritize spaces that support collaboration and mentorship amongst teams. We're also seeing that organizations have a more hospitality mindset when it comes to the office, such as providing a variety of office amenities and space types and integrating a mix of assigned and unassigned seating."

In addition to rethinking purpose, companies are reassessing real estate. Drew Marlow of Acquilano says, "The majority of clients today are seeking space reductions. Most are looking to 'right size' due to attrition, adjustment to work from home, or both." Jan Johnson from Allsteel notes, "We are beginning to see the effects of companies rethinking how they allocate space. As far as solo space goes, there has been little change. We are continuing to see the same footprint allocated for workstations and private offices. However, companies are beginning to shift away from a 1-1 ratio which would indicate the use of a hybrid work strategy. This space is being reallocated to support the increased focus on using the office as a collaborative hub."

5.

Images courtesy of Allsteel

SOCIAL DISTANCING IS TEMPORARY.

Most design professionals seem to agree that overt social distancing cues, including temporary screens, dividers, and "stand here" dots, will likely not be fixtures in the post-pandemic workplace. They may, however, have a role in easing the transition back to the workplace. Tess Wilson of Officescapes explains that survey data from national and Colorado participants indicates that in order to return to the office, "People need and expect to 1) be safe and feel safe in their environment, 2) have a deeper sense of belonging, 3) be productive, 4) experience holistic comfort (physical, cognitive, and emotional), and 5) have greater control over where and how they work."

"In the future, temporary boundary screens will go away or be repurposed, giving designers the ability to strategically place furniture to manage flow and density."

–Tess Wilson, Officescapes

Thank you to the following individuals for their contributions to this article:

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Herman Miller

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Allsteel

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Interior Environments (Denver)

Tess Wilson, A&D Strategic Solutions Consultant
Officescapes

John Robbins, President & CEO
Pear Workplace Solutions

Sarah McGarry, Principal
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A METAMORPHOSIS

Thanks to a home's 'great bones' and bldg.collective's extensive redesign, a dated South Boulder residence has been transformed into a remarkable contemporary house.

WORDS: Alison Gwinn • IMAGES: Jess Blackwell

LIKE A BUTTERFLY THAT'S EMERGED FROM A COCOON.

The exterior of the house was re-clad across the bottom in 3-by-30-inch Flint Hills Gray limestone blocks. "The client really loved the idea of doing some kind of stone for the bottom portion," says bldg.collective's Jennifer Lombard. "This was a modern take on a stacked stone." The garage (to the left) is in the same location as the original, but the team cut back the eaves, re-clad it in a stained oak to match the house, and regraded the front driveway to help with drainage issues. On what was already a beautiful property with a number of cottonwood trees, the team from Marpa Landscape Architecture & Construction cut back a lot of overgrowth, created the graveled circular drive and fortified the center berm, adding blue grama grass and prairie dropseed, as well as a rosebud and an ornamental pine.

That's what it's like to see this bright, warm, contemporary house which metamorphosed out of a very dated eighties home in South Boulder.

"The changes we made to this house were so transformative," says Steve Perce, co-founder and principal at bldg.collective, the Boulder architecture firm that spearheaded the remodel, "that today, it's hard to recognize the old house in the new."

The original home was a cedar-sided two-story ranch from the Reagan era, with a finished basement and a shallow, wraparound porch meant more for looks than function.

"The style of the existing house was what I'd call 1980s gentleman rancher—it had a very tired, outdated design," says Perce. "The homeowners knew the large property was really special, and they wanted to make the house just as special. But it needed a sophisticated update."

The good news for the bldg.collective team was that, despite its age and style, the 4,500-square-foot home had terrific bones. "The layout was actually quite nice," Perce says. "You came in through a lowered-ceiling entry, which opened up into a double-height main

A METAMORPHOSIS

"The style of the existing house was what I'd call 1980s gentleman rancher—it had a very tired, outdated design. The homeowners knew the large property was really special, and they wanted to make the house just as special. But it needed a sophisticated update." – Steve Perce

space, with a large, moss-rock fireplace separating the living room from the kitchen and dining room. There were three bedrooms upstairs—a primary and two others—and a guestroom downstairs. So from an organizational standpoint, the house was laid out well."

That meant that structurally, the bldg.collective team didn't need to do a lot. They had to add only about 60 square feet to the house itself, taking an existing porch off the back and encapsulating it into the house for use as part of the new kitchen. They kept the bedrooms where they were, but upstairs built a new primary suite and a new bathroom for the kids' bedrooms. They also added a porch on either end to elongate the base of the house.

In terms of style, Perce says, "The homeowners didn't want to use the term 'modern farmhouse,' because they felt that was too much of a trap stylistically, so we really worked with them to create a style that was contemporary but warm." Perce refers to the resulting style as "rural Nordic modern—because of the contemporary, clean lines on the interior, the neutral palette, and the warm materials we used."

The result is a sleek, modern home that still feels welcoming and warm. "Even though we changed very little of the house structurally," Perce says, "it's 100 percent different and new."

They started by stripping away all of the non-structural flourishes and upgrading the mechanical systems (like heating and cooling). "The bottom floor of the house was larger than the top in terms of footprint," Perce says, "and there was a simple hip roof that wrapped around the first floor, with little eyebrow dormers across the top level. We just stripped all of that off, down to the core of the structure."

They then reclad the home's exterior, using elongated pieces of limestone on the bottom level and a stained vertical cedar planking up high to complement the

OPPOSITE: The new custom door has a warm wood stain to match the home's interior, and the home has all new windows from Sierra Pacific, clad in black aluminum on the outside for a unified look. **THIS PAGE:** Although the original living room was two stories high, the bldg.collective team opened it up even more by adding all new windows and doors that open out to a new back patio. In the center are striking Tech Bodiam suspension light fixtures. "We chose those lights to bring the space down a bit because it is so tall visually," says Lombard. "The lights help to ground the room and give your eye a place to stop so the space doesn't feel too cavernous. The far wall is filled with a huge bookcase. "The homeowner talked about how she had always wanted floor-to-ceiling bookshelves and loved the way it looked with their massive book collection," Lombard says.

stately nature of the house's position on the property. On the entryway, the old oak French front doors and narrow sidelights were replaced with a modern-feel custom cedar plank door, to mimic the wood flooring inside, with large new floor-to-ceiling windows on either side and a sleek new metal-wrapped portico that juts out over the grand new entry steps, very wide at 10½ to 17½ feet and made of subtle, sand-finish concrete.

There is also an entirely new material palette inside. "We wanted to keep everything warm and bright," says Jennifer Lombard, bldg.collective's interior designer. "We added natural, light, warm wood throughout the house as well as light countertops. We also focused on materials that felt a little bit irregular or handmade, to add a tactile warmth to the space—like the terracotta tile used in the entryway floor."

"One of the driving focuses for the interior was limiting the number of materials to quiet everything down," Perce says. "But the materials we did choose are really evocative and have a lot of depth and texture, from the

A METAMORPHOSIS

Custom black-stained oak and custom-stained riff-cut white oak cabinets (which match the fireplace surround and bar area) are accompanied by Caesarstone statuario maximus and pental coastal gray countertops. The island's black quartz edging was meant "to define that breakfast seating area a little bit differently and tie in the black to the kitchen windows," says Lombard. Overhead are pretty but subtle Circa Agnes pendant lights. "We wanted something that would visually pop but not stop your eye going out to the view beyond," Lombard says.

The dining room, originally enclosed at the front of the house, was moved to be adjacent to the expanded kitchen. A Kelly Wearstler Utopia pendant lamp in aged iron sits over the dining room table. On this side of the fireplace are built-in cabinets by BKI Woodworks for storage, including a striking bar with a custom black-stained interior and pental nuage quartz countertop. "The fireplace and fire element became sort of a divider between the kitchen and dining space and the main living room," says Lombard.

steel on the fireplace hearth to the wire-brushed oak on the primary vanity upstairs."

Once past the newly redone entryway, the house opens up to a double-height living room. Though the original was also two stories, Perce says, "We added all of the windows and doors on the main level that open to the patio and completely transform the space. Before, there was just a small horizontal line of small windows."

The team used rustic white oak flooring throughout. "The homeowner and I both loved the look of unfinished white oak so it would look as natural as possible," says Lombard, "and it came out really beautiful."

Dominating the living room is a grand bookcase along one wall. "The owners requested that tall bookshelf, and we kept asking them, 'Are you sure you have enough books to fill the space?'" Perce says. "And they said, 'Oh, my God, yes. We've been hauling around books for years just waiting for a place to put them.' So they had the library already—they just needed a place to put it."

Opposite the bookcase is a fireplace that serves as a divider between the living room and the new kitchen/dining area. "The fireplace was in a similar location, but we completely rebuilt it from the ground up," Perce says. "Before, it was a really old mossy rock-clad fireplace with brass screens and a wall on the right side as you face it from the living room. We opened it up and centered it in the living space, so the kitchen and living room could come together."

Previously, a formal dining room, enclosed by French doors, had been on the far side of the stairwell at the

"This is a warm, modern farmhouse, but more sophisticated—a next level up from that. It feels very homey and cozy while still being contemporary and clean." – Jennifer Lombard

Though the three upstairs bedrooms were left in place, the bldg.collective team added huge windows to overlook the special property. "They're looking out into the branches of a tree, into the canopy of the trees that are right outside the dining room," Perce says. The primary bath takes advantage of the sylvan setting, with a huge window behind the vanity. The vanity is made of a wire-brushed European white oak from Querkus, in a slightly warmer shade than the cabinetry downstairs, and is topped with a quartz material.

A METAMORPHOSIS

front of the house. “We eliminated the wall and doors and turned that area into a sitting room with a TV,” Perce says, “and the dining room now shares space with the kitchen.” The kitchen, now connected spacially to the living room, carries through the modern, warm feel of the rest of the main floor, with sleek custom-stained white oak cabinetry, and contemporary fixtures.

“This is a warm, modern farmhouse, but more sophisticated—a next level up from that,” says Lombard. “It feels very homey and cozy while still being contemporary and clean. Now, with the large windows, the views from every single room are just ridiculous. It’s such a beautiful house and so informed by the natural site it sits on. Everything was set up to capture the outside and bring it in.”

To extend the home’s living space outside, the team added a large back patio, paved with sand-finish concrete and surrounded by a concrete wall that helps define the space but includes openings that serve as apertures onto the surrounding homestead-like grounds. On the edges of the patio, Marpa designed in transitional beds around existing ash trees, to be bridges to the gardens beyond and to give a sense of lushness.

PROJECT CREDITS

ARCHITECTURE: **bldg.collective**

INTERIOR DESIGN: **bldg.collective**

LANDSCAPE ARCHITECTURE: **Marpa Landscape Architecture**

GENERAL CONTRACTING: **Cottonwood Custom Builders**

WINDOWS AND DOORS: **Sierra Pacific**

MILLWORK/BUILT-INS: **BKI Woodworks**

WOODWORKING: **Egils Artmanis**

ROOF: **Boulder Roofing**

STEELWORK/RAILINGS: **GWB Productions**

TILE/CARPET: **Star Flooring**

PLUMBING FIXTURES: **Flatirons Kitchen + Bath**

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"If you want to view paradise
Simply look around and view it
Anything you want to, do it
Want to change the world?"

ALMOST FAMILIAR

Architect Clark Thenhaus reimagines the familiar to create powerful and expressive designs for "the house." With a new book that explores 10 different styles of the American home and new projects breaking ground, our future home might be closer than we think.

WORDS: David Hill

HOW DOES A 4TH GRADER START DOWN THE PATH OF BECOMING AN ARCHITECT?

For Clark Thenhaus, it all began when his teacher's husband brought flowers to school for the couple's anniversary. "As curious kids," Thenhaus recalls, "we were filled with questions," including, what does your husband do? "He's an architect," the teacher replied. After school, Thenhaus asked his teacher, "What does an architect do?" Her answer: "He draws houses."

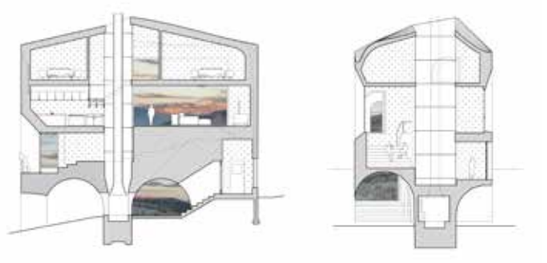
Thenhaus was astonished. "What? I live in one of those!"

That evening, in his family's home near Sedalia, just south of Denver, Thenhaus found some graph paper and began drawing houses. "The seed was planted," he says. "I wanted to become an architect from that moment on."

Today, Thenhaus, 40, is founder and director of Endemic Architecture and an assistant professor of architecture at California College of the Arts. In 2015, he won the prestigious Architectural League Prize for Young Architects & Designers. Architecture critic Aaron Betsky has characterized Thenhaus's work, which is mostly theoretical, as "a call for otherness, difference, and the celebration of the possibilities of architecture within—but at the edges of—convention."

"The house," Thenhaus says, "still captures my imagination." Indeed, his new book, *Unresolved Legibility in Residential Types*, is a study (or an "idiosyncratic rumination," according to a reviewer for *The Architect's Newspaper*) of 10 different styles of American residential architecture, from the classic farmhouse—think of a white clapboard structure with a gabled roof, a wide front porch, and a brick fireplace and chimney—to the ubiquitous postwar ranch house—with a low-pitched roof, horizontal massing, and recessed front door.

For his mountain house concept, Thenhaus tweaked familiar architectural elements—the barrel vault, the roof scupper, and the bay window—to create a vertical structure with a small footprint. The intersecting barrel vaults form a covered outdoor "porch" with a central fireplace for year-round use. "I can imagine little critters moving through the space," Thenhaus says.



ALMOST FAMILIAR

For his own work, much of which remains unbuilt, Thenhaus subverts the familiar to create radical new forms. "Architecture," he writes, "can abstract conventions and pervert elements," allowing us "to see known things differently." His goal is "to elicit delight and curiosity through architectural form, space, and order with a commitment to the social, cultural, and experiential aspects of architecture."

Take the architect's proposal for a mountain house in Utah. It looks nothing like a typical slope-side residence, usually characterized by heavy-timber construction, steeply sloping roofs, and deep eaves. For one thing, Thenhaus's version has a much smaller footprint. It's a three-story cube with an open ground floor formed by intersecting barrel vaults, which creates a covered outdoor "porch" with a central fireplace. Above, a copper roof gently folds into scuppers that direct rainwater and snow into cisterns for reuse. A large bay window feels more familiar—most mountain houses have picture windows for scenic views—but Thenhaus inverts the feature to create a recess in the façade and adds copper trim "to help reflect the changing colors into the house."

Thenhaus's mountain house doesn't try to "blend in" with its surroundings, and yet, it seems to be an extension of nature itself.

The architect's design for a modern farmhouse near Sedalia began with a commission from his brother and sister-in-law, who wanted a horse barn, a main residence, and a small guest house. Thenhaus had noticed that many farms and ranches, when seen from above, appear to consist of a random, confetti-like assortment of buildings and open spaces, often developed over time. And yet, on the ground, there was a kind of "field logic" to such properties.

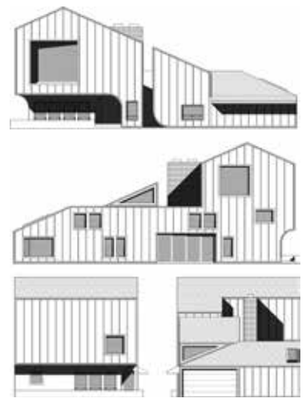
The architect's design for an unbuilt farmhouse challenges expectations by rearranging traditional features into something new and different. For example, instead of a classic front porch, a scooped-out section of the main house serves the same function. Below, Thenhaus's concept for the farmhouse living room, with whimsical tables and a nook lined with crushed-velvet walls.

Thenhaus began with a site plan. Why not separate the main house from the guest house, and put the horse barn in-between, connected to the main house for easy access? For the structures themselves, Thenhaus took familiar farmhouse elements—the gambrel roof, the chimney, the porch—and manipulated them into new, evocative features. So, the main house has a barn roof and a chimney-like corner tower that contains a bedroom. On the ground level, the "porch" is actually a scooped-out section of the house with exterior curtains that flap in the wind, like sheets hanging from a clothesline. Don't look for white clapboard; both houses are clad in black charred siding.

In the end, Thenhaus's clients chose to purchase property in rural Elbert County with an existing house and barn, but they hired the architect to design a modest guest house. Thenhaus calls it the Hay & Hedge House, and it's decidedly more conventional than the architect's farmhouse concept. Construction is due to start this spring.

Thenhaus's radical designs are rooted in historical residential architecture, a topic he explores in his book, *Unresolved Legibility in Residential Types*. It's a study of 10 different styles of American houses, including cabins, ranch houses, and row houses. "The house," he says, "still captures my imagination." But Thenhaus is no traditionalist. "The house is not only susceptible to, but in fact requires, renewal and reimagination."

The owners of a one-story, red-brick ranch house in Denver's Regis neighborhood asked Thenhaus to design a pop-top expansion. The architect's solution (for now, unbuilt) was to create a kind of oversized split-level, with board-and-batten siding, an exaggerated second-floor picture window, and a dramatic roofline. Like much of the architect's work, it's both strange and familiar.



ALMOST FAMILIAR

In Denver's Regis neighborhood, not far from where Thenhaus and his wife live, the architect designed a pop-top renovation of a client's one-story red-brick ranch house. But "pop top" hardly captures Thenhaus's solution (which, for now at least, remains unbuilt). He picked up on a small section of board-and-batten siding and used the material to effectively wrap the existing house while expanding upward. The result is an imaginative update of the classic split-level ranch house (think of the Brady Bunch house), but with an oversized picture window and a prominent roofline that slopes toward the garage. It's both strange and familiar—hallmarks of Thenhaus's aesthetic. "I wouldn't call it an alienating form," he says, "but it definitely stands out."

Certainly, Thenhaus's concepts for interior spaces are idiosyncratic. In the ranch house, a curved wall next to the picture window forms a small nook lined with green faux fur. A similar space pops up in the farmhouse living room, but this time with a small table, benches, and crushed-velvet walls. Thenhaus: "These little rooms (I like to think of them as walls that hug you) offer small augmentations to the otherwise contemporary open plan, creating moments for self-reflection and calm."

It's clear that Thenhaus enjoys the conceptual nature of his work, even if it exists mostly on paper. "I get extreme joy at the start of any project," he says, "no matter what the terms of it are. But the point is to actually build projects. That's 100 percent the goal. I want to see some of these plans go to full fruition. Getting something across the finish line is really hard work."

THE WORLD'S BIGGEST BOUTIQUE FIRM

Sasaki, the Boston-based firm behind iconic projects worldwide, has opened a new office in Denver, establishing an important design toehold in the West.

WORDS: Alison Gwinn

Sasaki, the multidisciplinary design firm known for a host of award-winning architecture, planning, and landscape architecture projects around the world, has opened a dedicated Denver office, setting the stage for the company to expand its reach throughout the West.

The office is being led by award-winning designers Anna Cawrse, a landscape architect who spent five years working in Denver before going to Sasaki, and Joshua Brooks, an urban designer and landscape architect who has also previously worked in Denver. Both Cawrse and Brooks moved to Boston, Sasaki's headquarters, and returned here last fall for the launch of this office.

Cawrse, who graduated from Colorado State University and Harvard's Graduate School of Design, has worked on local projects including the River North Art District (RiNo) Streetscape and the Denver Parks and Recreation Game Plan. Brooks, who has a master's in city design and development from the Massachusetts Institute of Technology, has worked on Festival Park in Castle Rock, the Central 70 Urban Design Framework, Denargo Market District in Denver, the DEN Real Estate Strategic Development Plan, CU Boulder's Campus Master Plan, and McWhinney's Baseline Community in Broomfield. In addition to Cawrse and Brook's local work, the two are involved in a number of national and international projects as well.

The firm has also transferred several other individuals to Denver and will continue to focus on internal transfer over the coming months. "It's extremely important for us to keep the culture of Sasaki," says Cawrse. "We want to make sure we start with a core of people who are very familiar with Sasaki, so the first round of transfers this year, will come from the Boston office."

Adds Brooks: "I like to call Sasaki a giant, well-resourced boutique firm. As a firm of 300 people, we have a level of resources that smaller boutique firms don't, but at the same time, we are a very design-centric firm. There's a really strong emphasis on the 'maker culture' and creative problem solving through digital innovation, hands-on design, and deep community engagement. Our firm works on a wide array of projects, from the master planning of five capital cities of Afghanistan, all the way down to a quarter-acre plaza. We really see the new Denver office as a platform for continuing to do the great national and international work that Sasaki is known for." →140

XUHUI RUNWAY PARK, SHANGHAI

Mainland China's first SITES Gold project, completed last year, this park was created on a 36-acre site that was once a runway for Longhua Airport, which used to be Shanghai's only civilian airport. As part of the recently developed, mixed-use Xuhui Riverfront Area, the new project was planned as a side-by-side public street and linear park that provides recreation for the crowded surrounding community. Mimicking the motion of a runway, the park offers linear spaces for vehicles, bicycles and pedestrians, with wing-shaped lighting and native plants and trees.

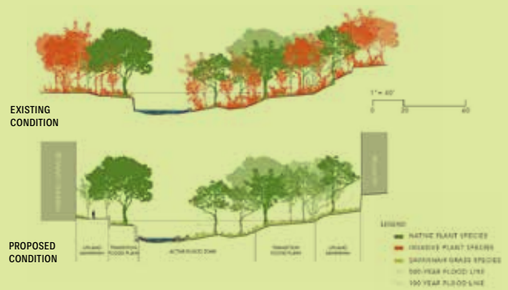
Anna Cawrse, left, and Joshua Brooks, right, are the co-directors of Sasaki's Denver office.

MOORE SQUARE, RALEIGH, N.C.

This 4.5-acre plot is one of only three historic squares remaining from the originals designed by William Christmas in 1792. Over the years, it has evolved, as the surrounding capital city evolved, and in recent years public events had taken their toll on the park's vegetation, paving, and soils. Sasaki worked with the city and its citizens to come up with a consensus-based rethinking of the space. The team retained the grand old oak trees that framed the park on its edges but widened sidewalks (which run along the perimeter and in an X pattern inside the park), and added granite seat walls and spacious entry plazas. The flexible new square has plenty of grass to walk and picnic on, slightly sloped to create an amphitheater effect. An additional set of "Grove Rooms" are tucked into the trees for more intimate gatherings.

DELL SETON MEDICAL DISTRICT LANDSCAPE, AUSTIN, TX.

This new SITES Gold landscape design on 16.2 acres at the University of Texas at Austin is part of one of Austin's largest development projects, serving faculty, students and visitors at the Dell Medical School. Sasaki had previously developed the 2012 Campus Master Plan, the 2013 Medical District Master Plan, and the 2014 UT Austin Campus Landscape Master Plan and Design Guidelines. This project reclaimed the neglected Waller Creek, using streetscapes, plazas, and native plants to create a landscape that winds through the health campus.

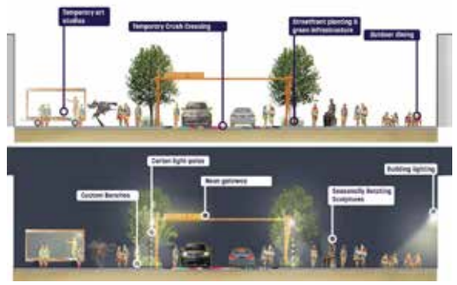


WALLER CREEK IN MEDICAL DISTRICT SECTION

sasaki | **Colorado**

RINO STREETSCAPE PLAN, DENVER

The RiNo Art District, already one of the hippest neighborhoods in Denver, hired Sasaki to help conceptualize a plan for four streets in RiNo on the less-developed western side of the railroad tracks. Sasaki has worked with local organizations and property owners to create an identity for each street—Wynkoop, 36th, Delgany, and Chestnut Place—but also develop an overarching vision for the district, with unifying elements like streetscape furniture, wide sidewalks, art, and a "Keep RiNo Wild" planting strategy. "What's been a lot of fun about this is that we can really let the artists have their expression and help design and inform the streetscape," says Brooks. "Ultimately we're tying this area into some of the district's larger goals: helping with urban tree canopy, planning safe and walkable streets, and creating opportunities for arts."

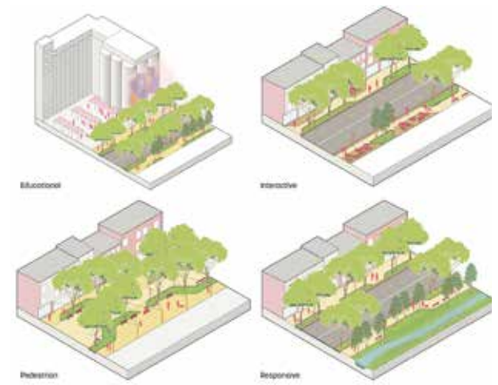


DENARGO MARKET

The future 13-acre Denargo Market District will include a new riverfront park along the South Platte comprising a children's garden and playground, dog park, climbing wall, lawn and central plaza, with a large interactive water feature and a "climbing Rhino." A collaboration with Golub, FORMATIV Development and Tryba Architects, the project will also include arts and retail space and connect downtown and Commons Park to the new RiNo Promenade.

WYNKOOP

For one of RiNo's main streets, Wynkoop, Sasaki created a Streetscape Toolkit, which breaks the street into four main zones: Interactive, Educational, Responsive, and Pedestrian. Each zone caters to a different art experience through varying combinations of tree canopy, paving, art, lighting, seating, and planting. To unify the four zones, Sasaki will implement a continuous planting strategy that uses consistent planters, a floral color gradient, and sandblasted concrete patterning that will run the full length of the street.



HIGH LINE CANAL VISION PLAN

This plan looks at ways to preserve and enhance the greenway along the 71-mile High Line Canal, built originally in the late 1800s as an irrigation ditch that brought South Platte River water to nearby farms, but today used by more than 500,000 people a year for walking, running, bicycling and horseback riding. The work on this plan brought together more than 3,500 community members, as well as elected officials and city planners from the 11 separate jurisdictions the canal passes through, for forums branded as "Adventure on the High Line Canal." The plan explores a new kind of stewardship for the five "character zones" along the canal: wild canyon, rolling foothills, wooded village, urban refuge, and prairie retreat.

DENVER INTERNATIONAL AIRPORT NON-AVIATION MASTER PLAN

This bold, innovative plan is the first for a large U.S. city with a major U.S. airport (DEN is the fifth largest in the country). It focuses initially on more than 1,000 acres along Peña Boulevard and the RTD-A rail line, with a special focus on the expansive views. "This development plan looks at the 27,000 acres of land that DEN has, of which 60 percent is used for non-aviation services," Brooks says. "It proposes new innovation districts, manufacturing districts, office districts, and retail and hospitality districts that DEN can use to diversify revenue streams and support its larger mission as an economic development engine for the region."

Sasaki, which launched in 1953, reflects the vision of founder Hideo Sasaki, who believed that every project should be put in its cultural, historical, geographical, environmental, social and economic context. Educated at the University of California at Berkeley, the University of Illinois, and Harvard University, Sasaki also has a connection to Boulder, having designed both the original campus master plan for CU Boulder (which the firm is now improving on with the 30-Year Visionary Master Plan for CU Boulder) and the Pearl Street Mall, and also having once served as chair of CU's design review committee. The firm he founded, which has received more than 800 design awards, does work in landscape architecture, urban design, architecture, interior design, planning, and civil engineering. It is famed for its landscape work at such iconic locations as the Eero Saarinen-designed IBM Watson Research Center in Yorktown, N.Y.; Boston's modernist Christian Science Center; New York's "vest-pocket" Greenacre Park; the John Deere headquarters in Moline, Ill.; and the recent phases of the Chicago Riverwalk.

"We're an unbelievably creative firm," says Cawrse. "We love to dive into design problems, knowing that every one is different. We reinvent the wheel every time we look at a project, which means bringing in all of our disciplines because we are a multidisciplinary firm." Sasaki's decision to open a Denver office, Brooks says, was "part of a strategic business plan to expand our regular footprint west of the Mississippi River. Sasaki looked at office opportunities from California to Texas and decided that Colorado presented the best opportunity based on a whole host of factors: It has direct flights to every metropolitan area west of the Mississippi, Colorado does not have as many of Sasaki's regular competitors as California and Texas, and the state is growing rapidly."

Adds Cawrse: "The growth opportunity and the changes happening in Denver are remarkable, and so are the things that the city, other designers, and the private development community are doing to address that growth pressure. We're excited to be a part of projects that create better places for people, whether that's planning large-scale developments or designing tiny public-realm projects."

ONE LAST THING
Person, place or object we **LOVE**

AN ELEPHANT'S BIRTHDAY!

One of the most whimsical designs by Charles and Ray Eames, the Eames Elephant is celebrating its 75th anniversary. In tribute, Vitra welcomes a new herd of Eames Elephants in a subtly beautiful grey wood.

WORDS: Katie Grogan

While the legacy of Charles and Ray Eames is vast, the dynamic design duo is perhaps best remembered for two things: a pioneering technique of molded plywood and a penchant for play. In 1945, the two combined to create the Eames Elephant, a toy the size of a small rocking horse inspired by the couples fascination with the large mammals. Made using the same revolutionary method as their now-iconic Plywood Chairs, the elephant unfortunately proved to be too intricate for mass production and the prototype was given to Charles Eame's daughter, Lucia.

Since then, advances in technology have thankfully made production of the plywood pachyderms a reality. First, in 2007, Vitra ran a limited edition of 2,000 elephants to celebrate what would have been Charles Eames's 100th birthday. Then in 2018, the elephants were finally produced serially in wood and the more child-friendly and weatherproof polypropylene. Now, in honor of the design's 75th year, Vitra is releasing another limited edition herd. The series consists of only 999 elephants, all in a grey-stained wood that pays homage to its living counterparts.

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