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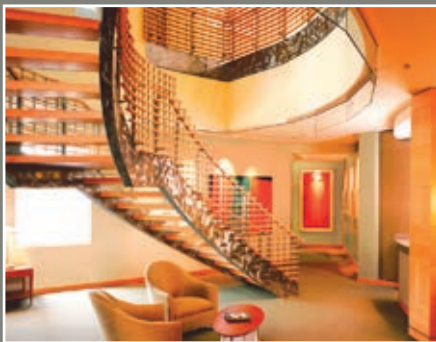
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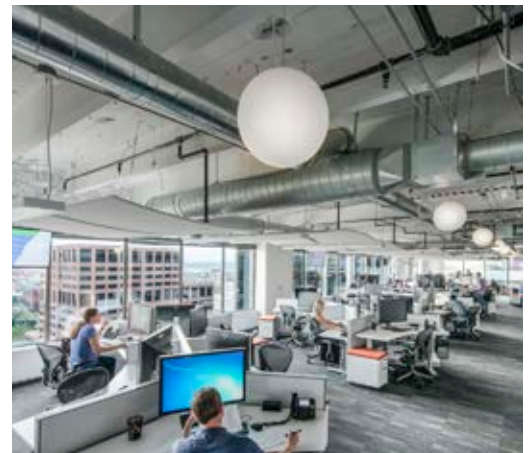
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Endure. Elevate.

en-dure

en'd(y)oor/verb, remain in existence; last
synonyms: last, live, live on, go on, survive,
persist, remain

el-e-vate

ele,vāt/ verb, to improve morally,
intellectually or culturally
synonyms: raise, lift (up), raise up/aloft
a building, garment, or other object before it
is built or made

Spring is in the air. At least for the moment. In Colorado, we know winter is likely just lurking around the corner. But even so, it's hard not to prepare for what lies ahead: warm sunny days perfect for trail running, kayaking, daydreaming, taking a stroll.

And strolling is where we likely will encounter what is and what can be. Several of this month's contributors bring the picture into clear focus. Columnist Andre Barros discovers the architectural beauty that already surrounds us. Studio NYL Engineers' Christopher O'Hara and Julian Lineham share that even the most humble project can be **elevated** to elegance. And Denver City Councilman Raphael Espinoza challenges us to continue creating a city that **endures**.

Feature stories this month include a look inside The Confluence, the luxury multifamily project rising at the confluence of Cherry Creek and the South Platte River, and Granite Place at Village Center, a southeast suburban office project that will welcome tenants with its "corporate living room." 4240 Architecture and CTL|Thompson each share the history of their firm's contributions to the community's fabric. AE Design illuminates its restoration work at the State Capitol Building while Historic Denver Inc. shares a success story for the building at 17th and Pearl streets. Nine dot Arts showcases a local artist transforming the parking garage elevator lobbies at The Curtis Hotel. And OZ is converting Stapleton's air traffic control tower into the city's newest Punch Bowl Social.

Vail Resorts shares the end user experience for new space in its Broomfield headquarters building; the WorthGroup marries past and present with its responsive hospitality design project in the South Broadway neighborhood; and MOA explains how pull-planning helps schools maintain fast-track schedules.

As always, your input is what keeps the dialogue engaging and relevant. Please continue sharing your projects and ideas.

Kris Oppermann Stern

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Rafael Espinoza
Denver Councilman

Developing a World-class City that Endures

Denver sits at a crossroads of opportunity, and its future depends on the decisions that are made by its people, its elected officials, and its real estate and development communities. Much has been promised about making our city a world-class city, but it should also be our hope that we can make it an enduring city.

Development is important to the growth of our city and its residents, but it does not have to come at the expense of poor design, improper zoning, loss of urban design or the loss of important historic structures that bring increased value to our city and society alike.

To the contrary, our city should be creating intermediary zones that allow for sensible transitions of building forms, bolstering our core residential communities, and we should create mixed-use higher-density development in areas where it makes the most sense to support the expansion of stable communities. And when it comes to the preservation of truly historic structures, they should be used to maintain the city's identity and our history by incorporating them into modern Denver developments.

Not every development company or individual sees things in a holistic or altruistic way, and at

times it is necessary to protect our collective investment by challenging operators with regard only for themselves.

To this point, recently, a few self-interested developers capitalizing on our white-hot market have raised concerns around our landmark ordinance that thoughtfully and with strong deference to property owners allows individuals to act when demolition requests are made for merited structures in Denver.

What the cynical messaging of the media campaigns fails to disclose is that the developers financing the public relations effort are compelling empathic property owners to act as puppets through conditional contracts. The result is genius in its malevolence. City Council is positioned to decide whether to protect a property with compelling history or a property owner with sympathetic story, without knowing that that the real beneficiary of the demolition rights is a development firm too cowardly to make the case as a property owner itself, and too manipulative to pay the owner for the value added once the demo rights are secured.

When these tactics are used, the issue it is further exacerbated by questionable conduct between developer and broker/listing agent, who have been placing priority on the developer's offer by requiring



unrealistic terms for counter offers to be considered and denying access to generate offers.

Furthermore, the campaign has also claimed that unless the landmark ordinance is changed, nonowner designation will become a frequent occurrence, which isn't true and not borne out by reality. But for this small group with "alternative facts," even once is too much.

Applications for nonowner-designated landmark status are a rare statistical anomaly. To illustrate, since the law was changed in 2012 to increase the application fee, only one nonowner application has resulted in designation, the Beth Eden Church, which was successfully rehabilitated and now is a brewery in northwest Denver.

Since I was sworn into office 18 months ago, there have been 197 requests for the right to demolish a potential landmark structure citywide. Of the 197, almost half, 86, have been in my northwest Denver district, which is just one of 11 districts. In that time, for the entire city, only two applications have been filed and come before City Council for a vote - neither of which was designated as a landmark structure.

The current ordinance, like zoning and pedestrian right-of-way, is not an affront to property rights, but is instead an integral part of the rights each of us are afforded when we purchase property in the city and county of Denver, intended to protect the common good. Our ordinances and policies, when combined, give us the tools to shape an ever-changing city that is strengthened by its past, with



Beth Eden Church was successfully redeveloped.

intact communities, and development that is durable, has character and promotes prosperity for all who inhabit Denver.

I would ask that the real estate community serve Denver property owners by helping them understand laws that apply to the properties they are purchasing and, when working with someone trying to effect change, help them seek win-win solutions that make our future better, just as our past made this wonderful present. \\\



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Take a Moment to Let Denver's Beauty Stir Your Soul

“I have also thought of a model city from which I deduce all others,” Marco answered. “It is a city made only of exceptions, exclusions, incongruities, contradictions. If such a city is the most improbable, by reducing the number of abnormal elements, we increase the probability that the city really exists. So I have only to subtract exception from my model, and in whatever direction I proceed, I will arrive at one of the cities which, always as an exception, exist. But I cannot force my operation beyond a certain limit: I would achieve cities too probable to be real” Italo Calvino, *Invisible Cities*

One evening, while waiting on my bike for the light to change at the corner of 18th and Arapahoe, I watched a pair of tourists pause to take a photo. I turned to look at what they were trying to capture and I was surprised to see a stone staircase with a ramp woven into it, a sloped zigzag that blurred the separateness of each incline. Ironically, I was already aware of stairs like this in Barcelona, Berlin and Buenos Aires, but did not realize there was a set I passed on my daily commute. Directly in front of me was something I regarded as exotic; something that I believed would require a trip around the world to see, when, in reality, I only needed to stop and look.

Every day, the brain, which is the real mechanism of vision, tackles the daunting task of distilling what is important in the world around us, a task for which it is particularly well designed. It culls what it deems distracting or unimportant, so that it can focus on the tasks ahead; the stoplight changing, the right turn in 1,000 feet, the truck in your rear-view mirror. To overcome this ever-efficient filter requires pausing and making a deliberate choice of observation. This choice can prove to be as valuable and inspiring as meandering down the streets of Kathmandu.

There is beauty all around us. Denver may not be Vienna or Vail, but it can stir your soul, if you pause and look. Beyond the obvious destinations, Denver rewards those who stop and take it in. With tree-lined boulevards, old houses, new houses, the rake of sunlight across City Park, the spectacular backdrop of the Rockies - Denver delivers on beauty and, particularly, in unexpected places.

Though wandering the streets of our modern city, taking in the sights and sounds and mosaic of everyday life is rewarding and beautiful, people continue to travel for experiences beyond this place. How could Denver fill in the gaps, satisfy the thirst for worldly experiences and become a destination apart from its promise of snowy slopes and sunshine? How can we learn to find the beauty in our own pedestrian streets instead of someone else's?

We have a tendency, perhaps some sort of innate predilection, for touching and being touched by old places and materials. We like the look and feel of aged brick and stone. We enjoy, and perhaps ro-



Stairs: Stop and look

manticize, the shaping, shine and irregularity of old wood. The same for cities and streets: People love the patina of Paris's zinc rooftops and Tuscany's narrow hill town streets built for a world before cars. The lure of the old is present even if it is experienced only through photographs and postcards. Though many enjoy the quaint farmhouse, with mossy trestle fences, rusting old plows and trees big enough for a rope swing, it is important to remember that the tree with the swing began as a sapling, the zinc was once shiny, and the wood, bricks, and stones were new.

Comparatively, Denver may be young, but it need not appear shallowly constructed, with importance placed on speed over design. One common complaint leveled by those who stop and look at Denver is the homogeneity and, by design, uniformity of size, scale and character. Of course, a building does not need to be the Tower of London to contribute to the character of a neighborhood or reward the passersby with its presence. One way to add depth to the story of Denver is building with materials that age and patina. We can add *exceptions, exclusions, incongruities* and *contradictions*, and *consider* how our material choices to affect the light and the mood of our city. Our buildings have the capacity not only to draw in the tourist, but also to give pause to generations of Denverites.

Another way to add depth to the city is to celebrate the new; it does not have to look old. Zaha Hadid's architecture of movement and dynamic forms excites us with the possibilities of things so new they may still be from the future. Frank Lloyd Wright's buildings, though distinctly of their time, are still used as the sets for science fiction films. Daniel Libeskind's Hamilton Building at the Denver Art Museum marks a moment in Denver's history; a conversation-starter by its very existence. It is clear that we travel for the new as much as the old. As we stop and observe our city, note the accent and punctuation added by modern influences. Consider how we might add more modern poetry to our practical, background prose.

Much like the difference between taking a jog and lis-

tening to background music, versus actively listening for the individual instruments in a symphony, some days we may float through the cacophony of the city, paying little attention to the details, while other days, in mindful observation, we can focus in on a singular chord that catches our attention. Each building, then, is an instrument, each street a chord. Some days we listen to the modern brass, and some days we enjoy the clear tones of a single, venerable violin. This city, this Denver, can celebrate the dichotomy of old and new in symphony.

Given the opportunity, many of us would take a trip around the world to experience the unknown, to see the new, the old and the unfamiliar. This "seeing," this opening of our eyes, which is the essential component of a rewarding travel experience, could happen anywhere, anytime, even right here. A tropical beach, an ancient city or signs in a foreign language are not essential in leading us to inspiration and introspection.

Inspired by the tourists photographing the staircase, I paid a visit to the writer peddling poems on a classic typewriter outside the Tattered Cover bookstore. This deliberate act of stopping, wandering and observing marked the beginning of a new attitude to Denver's street life for me. I now make a point of regularly stopping to simply observe the city that really exists before me. I listen to the clatter of the trains and the splashing of the fountain. I smell the city first thing in the morning. Pause, look, listen. What will inspire you? \

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Suburban Office Parks Evolve Beyond Rents, Views

Colorado's rapid change in development is evidence of our healthy economy and continuing population growth – it's our very own chicken-and-egg condition. Our vibrant market conditions have changed our development landscape. What's driving the change? We sat down with developer Jim Neenan, president and COO of Prime West, in his office overlooking lovely mountain views to the west to hear his thoughts about what's important to companies in our region. He knows because his newest building, One Bellevue Station, has seen some of the best companies looking for their new home in the south-east suburban market.

JS: What opportunities do you see as important to future Front Range development given our growth and competitive climate companies face regarding workforce attraction and retention?

JN: Demand for office space has changed dramatically and so has the user profile.

It used to be that a typical floor plate of 25,000 square feet, one that was efficient to plan, with good glass lines, was good looking and had views, was enough for companies.

It didn't matter if it was downtown, southeast or In-

terlocken – all of these submarkets competed equally in terms of office product.

Once companies selected which market, their decision criteria focused on rent structure and views.

Employers are now more focused on a broader set of needs beyond rent and views.

JS: Enter rapid millennial population growth and light rail. Have companies changed their selection criteria?

JN: Today, companies still tend to focus on one submarket. Their new challenge is the future. Beyond the most efficient building and cost, now companies really focus on attraction and retention of talent. Talent is key and attracting new talent is big challenge for them.

It comes down to where is the best location for the business and now that decision is highly driven by what is the best location for best for their employees.

It costs a ton to recruit, train and integrate talent, so finding what matters most to employees, both new and existing, is more important than ever. Employees have become more discriminating and will move to businesses that more closely meet their needs. Among the top considerations for employees are easy access to multimode transportation, buildings that offer rich common work areas, such as coffee bars,

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lounges and outdoor patios, plus walkable off-site dining and coffeehouses.

Employees want to work in environments rich in options. Work now happens as easily in a coffee bar or lobby as in their space or the lunch room within their space. Employees want more interaction and they want to be as mobile and untethered as they can be.

As work today is structured differently, so too is work space design evolving. There's a push on the bottom line to densify, but highly dense and smaller work areas place greater demand on common areas.

Employers are finally beginning to wake up – the lease rate is peanuts in the scheme of labor and operating expenses. Talent trumps lease rate in terms of business performance.

JS: What does the future hold for suburban office parks in order to compete in this amenity-rich expectation?

JN: Here's what's coming: As people enter their 30s and start families, there's a migration from high-cost urban living to areas that are education-friendly, kid-friendly and that offer a little more space for growing families. Once you have a couple of kids, a 1,200-square-foot house doesn't fit for families anymore. Families want more for the dollar and are seeking near-urban or suburban neighborhoods, which offer more value in real estate. Commute time and transportation options still remain important to employees.

Development is on fire in the southeast market for several

strong reasons: Light rail is immediately accessible; affordable housing is nearby; and new housing is being developed within the SES market, too. New amenities that are walkable and within a block have offered new energy for the SES market.

More density is the future and there's a very direct correlation between housing, retail and office.

Office development and housing feed retail and restaurants – and after-hours excitement.

The housing helps to populate retail and restaurants after hours, creating the neighborhood vibe.

Even the most suburban office parks will require redevelopment with new amenities and denser housing to feed vibe-centered movement.

JS: While newly developed suburban areas may be the modern nirvana – a mini-urban, walkable neighborhood – is there anything missing in the suburban settings?

JN: The piece that's missing – even Denver doesn't have as much of it left anymore – is the unique edge of culture, the artists, the arts and on-the-fringe culture integrated into the communities.

The suburban developments are really missing that. \



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Co-working Strategy Can Help Retain Talent

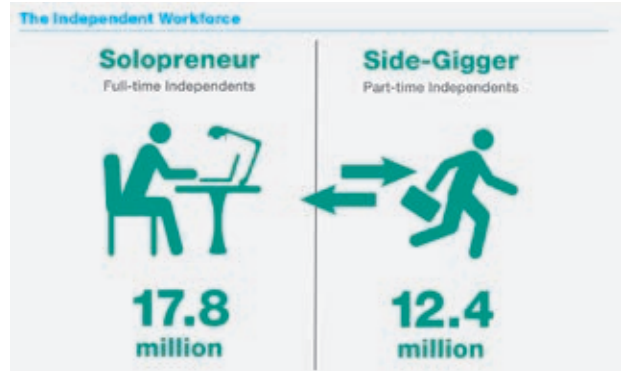
The picture has been clearly painted: We are at the threshold of an intense talent war. Not only is good talent going to be increasingly hard to find considering the global workforce crisis, but also of the existing talent pool, 87 percent self-reports that they are passively or actively open to a new employer. No wonder Forbes says leadership's top leadership concern in 2017 should be laser-focused on talent retention.

Both shrinking and diversifying, without a doubt – the talent pool is rapidly shifting to an unprecedented state. As the talent pool plummets to the staggering global deficit in 2020, another facet has reached a record pique. Over half of our work force in 2020 will identify as freelance, independent or contract, all part of what is called the contingent workforce. Helping to drive this expansion is the growing class of entrepreneurs who work as sole practitioners in their own business ventures – known as “solopreneurs” – as well as those who take on part-time independent assignments – sometimes referred to as “side-giggers.” The 1099 worker is outpacing the W-2 employee, per the U.S. Bureau of Labor Statistics. Why the shift? The contingent worker cites many positive benefits of their independence, from a heightened sense of control in their life balance, increase in revenue and swell of network, and feeling healthier and happier on their own.

As for the physical workplace that serves these entrepreneurs, a multitude of alternative, on-demand spaces, called co-working environments (or incubators, ecosystems, etc.) seem suitable for serving a broad range of both start-up and tenured businesses. Users can capitalize on the opportunities of flexibility, enhanced community and shared resources. Businesses of all sizes and types – ranging from small start-ups to global enterprises – choose to locate employees or teams in shared work environments, either temporarily or on an ongoing basis.

The Evolution of Co-working

The global co-working movement can trace its origins to the emergence of “hackerspaces” in the mid-1990s. These open workplaces provided physical spaces where people with common digital technology interests could gather to work on projects while sharing ideas, equipment and knowledge. Brian DeKoven, a game designer, coined the term “co-working” in 1999, identifying a working style to facilitate collaboration and meetings. A few years later, a broader concept of co-working emerged with the 2005 launch of the first official collaborative workspace: the San Francisco



According to MBO Partners' annual 'State of Independence in America' report, 178 million people are now full-time independent workers; in addition to the full-time independents, another 124 million 'side-giggers' take on part-time independent work.

Co-working Space, located in the city's Mission District.

Presently, the number of co-working spaces around the world has increased by nearly 700 percent since 2011. Globally, an estimated a half-million people work in more than 7,800 shared workspaces today – a number that is expected to climb to 37,000 over the next two years. Surprisingly, more than half of the users are from mid- and large-sized corporate organizations. Organizations encourage employees to work in co-working spaces for a variety of reasons – primarily to **foster creativity, network, recruit** and learn how to emulate the “start-up vitality” back at their corporate locations. They have chosen co-working strategies as part of their supplementary, and sometimes even primary, office solutions to anticipate positive results toward:

- Attraction and retention
- Innovation
- Enhanced community
- Improved space utilization



Based on research from both McKinsey Global Institute and Boston Consulting Group, there will be a worldwide shortage of talent in the years ahead.

• Optimized productivity

Additionally, as businesses seek to attract junior-level employees to their organizations, they are discovering the importance of replicating the environments offered on today's college campuses, where an estimated one-third of U.S. business incubators are located. Influenced by their campus experiences, millennials are entering the workforce with an expectation that they will have access to similar environments where they can collaborate, explore and create.

What space strategies can we emulate from co-working spaces?

1. Build community through purposeful space planning and events.
2. Develop a strong culture with a clear sense of identity.
3. Foster creativity to support innovation.
4. Provide a place (or places) for focus work.
5. Create opportunities for planned and serendipitous interactions between members of the co-working space and general community.

The Bottom Line

Why should CRE executives pay attention to co-working environments? In short, because people are a company's greatest investment, and their productivity and satisfaction are key to the organization's future performance and overall competitiveness. CRE and facilities departments that embrace co-working as a practical real estate strategy can contribute to improving an organization's overall performance by providing flexible, productive work environments that foster collaboration, innovation, extended networking and passive recruiting. As co-working principles continue to evolve and influence broader "co-learning" and "co-living" concepts, businesses that integrate these progressive strategies into their own enterprises will be well equipped to meet the needs and expectations of the future workforce.

To learn more about the talent, workplace and real estate strategies related to co-working, read the full white paper on Knoll.com/research. \



Based on data from Emergent Research in partnership with Intuit Inc, the long-term trend of hiring contingent workers will continue to accelerate in the near future.

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David L. Reed
Vice
President,
Vail Resorts

Vail Resorts Reimagines Office Experience

The corporate headquarters for Vail Resorts, the leading global mountain resort operator, is located in Broomfield, just off of U.S. 36, near the FlatIron Crossing shopping mall.

In many ways, it looks like any other corporate office with elegant yet traditional design standards consisting of expansive windows, many of which face the mountains to connect the work space to the company's product, including interior offices, conference rooms and workspace cubicles.

After ongoing growth, the company has expanded office space. The company's Talent Acquisition, Talent Development and Employee Culture & Communications teams were given the opportunity to design a new space on the ground floor of the existing building. The parameters included about 3,400 square feet, workspace for approximately 20 employees and a \$500,000 budget. Instead of applying a traditional design this time, the teams decided to take a new direction - to reimagine the space (and experience) as the company so often does for its guests.

To help guide design decisions two key goals were put at the forefront: first, provide a workspace that enables employees to achieve the company's mission - to create the *Experience of a Lifetime*, live its core values and succeed in their work; and, second, to make a first impression that is warm, welcoming and visually identifies who we are and what we do.

Working with design consultant Gillian Hallock Johnson, principal at Burkett Design, the Vail Resorts team developed a design incorporating modern, light-filled and environmentally sensitive components that achieved these goals. Specific design elements include:

- Relatively high-density spaces that encourage collaboration balanced against the need for indi-

vidual work; open space; rolling chair-height whiteboards; rolling poufs for impromptu meetings at desks; no one facing anyone else; head-height dividers to accommodate some privacy while also allowing light to flow through the space; personal lockers; and sound attenuation.

- Natural materials and colors were used. A curved "path" flooring design was incorporated that visually guides a guest from the front door to a signature statement piece - a refurbished red gondola to incorporate the company's mountain presence.

- Company branding, including wall-sized graphics depicting both winter and summer mountain activities, frosted glass on office fronts that looks like mountain ranges, company core value logos and, as mentioned, a refurbished former operating gondola that acts as private space, much like a phone booth.

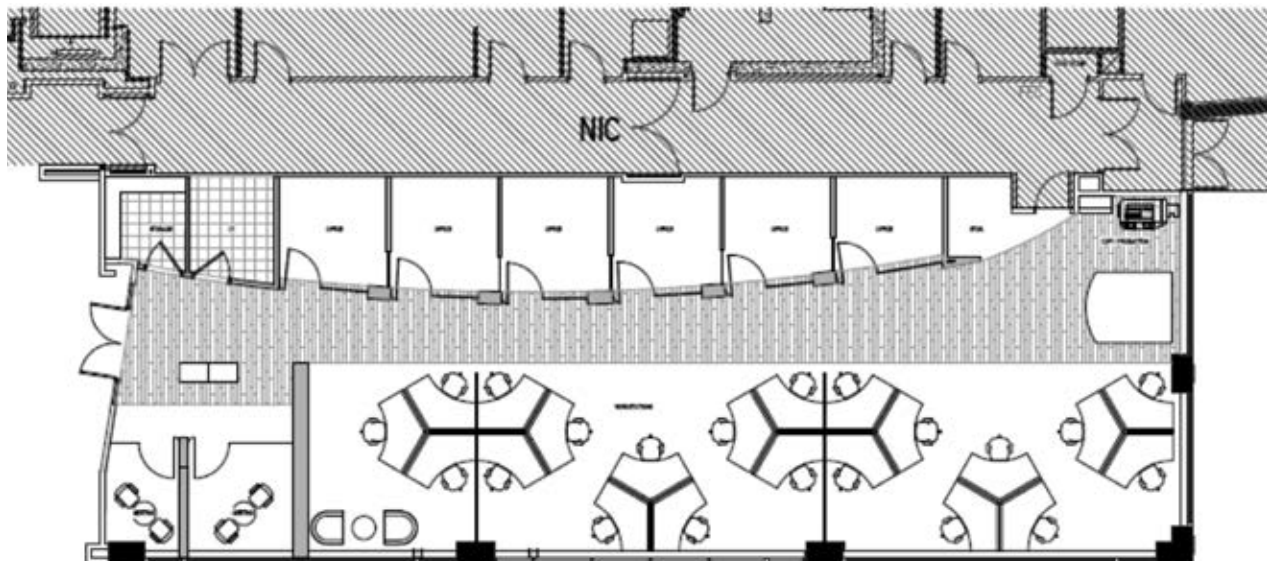
- Small interview rooms in the front of the space allow the company's interviewers to come to the candidate rather than the other way around, resulting in a comfortable "home base" for candidates, much like what an airport lounge accomplishes for travelers.

- Small hospitality area for guest and employee refreshment.

Boots Construction was chosen as the general contractor. Throughout the design and build processes, Boots, Burkett and Vail Resorts worked very collaboratively to sift through options and solve problems, stay on budget and meet the move-in deadline. The space opened in mid-January to rave reviews from employees and visitors alike.

In the same way Vail Resorts guests have an *Experience of a Lifetime*, so, too, do Vail Resorts employees in this new space. \\\

Dreed@vailresorts.com



Rendering depicts Vail Resorts' reimagined space in Broomfield.



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Responsive Design Encourages Iconic Solutions

Hospitality brands are continually seeking innovative methods to differentiate their latest product offering for their newest target markets. This requires a fresh awareness of the project's unique brand, vision, site and prospective guests. A responsive design approach creates iconic solutions, and provides the necessary awareness by fusing the site's historic or contemporary context with the local experience, creating ultra-personalized, engaging environments that yield social, human interaction.

A rediscovery of an existing building's history, and the incorporation of its original character and design details, is often a responsive launch point for the entire hospitality concept. The past becomes juxtaposed with new materials, lighting and technologies. Years of remodeling and reconfiguration can be removed to expose the alluring context of the original spaces, or select components may be retained and incorporated into an unexpected combination of new and old.

It is vital that aesthetic design decisions work synergistically with location and community context. Guests today are seeking ultimate versatility in materials, coloration, tactile elements and spatial configuration options. The communal aspect of de-

sign is essential, and design solutions must offer a range of connectivity points and be responsive and adaptable for all types of social interaction. Architects and designers bear a responsibility to place-making and must design environments that facilitate impromptu gatherings in the public spaces of the hotel.

Showcasing our responsive design philosophy and virtual reality technology, we recently developed a conceptual boutique hotel project for the historic First Avenue Hotel (El Diablo) Building, centrally located in the South Broadway neighborhood, often referred to as SoBro. South Broadway adjoins several neighborhoods (Washington Park, Golden Triangle, Santa Fe Blvd, etc.) and includes a diverse offering of stores, galleries, eateries, and taverns. Broadway Street functions as an active main transportation corridor to Denver, connecting downtown to the south. First Avenue and Broadway is an ideal location to draw visitors into a different part of Denver, outside of downtown, for a uniquely local experience, while also offering a connecting point for the surrounding neighborhoods.

Revitalized, connected and edgy, the design concept honors the original character of the 1907 hotel structure while simultaneously capturing the energetic

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vibe and identity of the South Broadway corridor. All guestrooms are designed to be a work/play/stay concept, with a target demographic of the “mid-millennial,” a 28- to 36-year-old creative/tech professional who values high design and expects a unique, local experience. Guests encounter an unexpected fusion of past and present urban eclecticism within the open air public spaces, as well as individualized, locally sourced, decorative detailing and artifacts within the guestrooms. The design feels warm, and a little bohemian with unexpected design details recalling the many layers of the building’s past lives; for example, Edison bulb string lights are used to illuminate the bathroom in place of traditional sconce lighting.

In addition to how a guest might interact within the room, we also studied how one might connect with the SoBro neighborhood. The hotel occupies a substantial portion of the block, and there is a responsibility to maintain the vitality of the pedestrian experience by designing a first level that is open and activated. The firm envisions dynamic placemaking opportunities for the hotel’s ground level that involve local retail and mixed-use components - reflecting the uniquely creative, edgy identity of the surrounding blocks, and focusing on creating public social spaces.

Perceptive to hospitality brands’ desire for distinctive, personalized and identifiable representations of their



Past and present collide in this guest room’s responsive design.

brand, a responsive design approach maximizes the potential for each project within its distinct locale. Responsive design draws direction from culture, technology, community and character. It leverages inherent possibilities that actively encourage guests and, at times, the public to immerse themselves in a unique, authentic, local character. \\\

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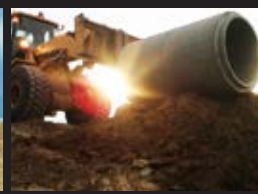
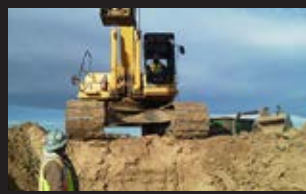
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Jessica Blanford
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Architecture

Racing to the Finish: Fast-tracking School Projects

With over \$3 billion approved for new school construction, and state population growth at an all-time high, the race to build new schools is faster than ever before. School districts, designers and builders are all working together to find solutions to speed up project delivery without sacrificing quality while staying within budget.

To get students into new facilities, out of portables, and to reduce bussing, an integrated delivery process is critical. This approach provides an opportunity for the general contractor to play an active role in the design phase of a new school. By having representatives from the general contractor sitting at the drawing board, they can provide important input in key areas, including:

Real-Time Pricing: As options are explored for things such as materials, equipment and labor, the general contractor can provide the design team with up-to-the-moment information regarding current costs and anticipated pricing trends. This information helps the architects and school districts to plan ahead and make sure that there won't be unforeseen budget overruns.

Availability of Materials: Considering the construction boom taking place across multiple sectors in our state, materials may or may not be readily available. For example, lead times on storefront windows continue to increase and therefore must be purchased and stored ahead of time, if they are going to be incorporated into a project in a timely way.

Construction Trades and Labor: Not only is finding skilled tradespeople a challenge, but so is the ability to recruit and hire a dependable workforce. A general contractor who plays an active role in the design process can predict where manpower will be most needed during the construction process, and also

know where pools of talent exist to provide necessary support at critical junctures.

Constructability Review: As the design of a new school building takes form, the representatives from the general contractor can provide intermittent constructability reviews. These reviews provide everyone on the team with the opportunity to determine the best and fastest approaches to build different building sectors. By anticipating potential challenges ahead of time, the designers can correct potential flaws, and the GC can determine the most efficient scheduling and most effective approach.

A recent school project that is implementing a fast-tracking, integrated delivery process is the Far Northeast Campus No. 28, located in Green Valley Ranch for the Denver Public Schools. As part of the integrated delivery process, two pull-planning sessions were held. IDP utilizes pull-planning sessions as a way to work from a target completion date (milestone) backward to define and sequence tasks so that their completion releases the next phase of work. As a result, workflow becomes more reliable and efficient as the waste of waiting, redundancy and overprocessing are eliminated.

The first pull-planning session with the design team identified critical decision points in the design process where systems would need to be selected in order to meet submittal requirements or to facilitate early packages to authorities having jurisdiction. At the beginning of construction, a second pull-planning session was conducted with the design team and the contractor to coordinate mandatory deadlines for different construction phases. This helped the team to define a critical path to the completion of the building by better anticipating potential challenges and knowing how to overcome those challenges ahead of time.



Far Northeast Campus No. 28



Sierra Elementary is an addition to an existing school for Jeffco Public Schools, which also is a fast-track project.

Based on the work of the team (which included the architect, GC and school district representatives), the Far Northeast Campus No. 28 will be completed within an 18-month schedule, representing a significant reduction in the time it would normally take to design and construct a new school building.

When successfully accomplished, IDP enables students to begin a new school year in a brand new building, as opposed to the possibility of working in overcrowded, existing

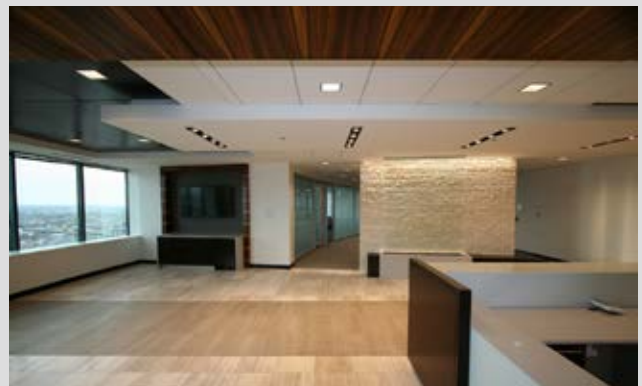
schools, portables, or being bussed out of their neighborhoods to other facilities. (Using Green Valley Ranch as an example, new schools will mean that Denver Public Schools will no longer have to bus more than 900 students out of the neighborhood to attend other city schools, saving the students time spent on a bus ride, while saving DPS additional costs for bus fuel and maintenance.) \\\

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Elevating Humble Projects through Creative Structures

Q: Why is the role of the structural engineer important, even on smaller built projects, when architects are ultimately responsible for a building's design? Isn't your role, in essence, subservient to and in support of their design?

A: It is important to remember that structure is an integral, inseparable part of architecture. Buildings require both form and function, and structure is integral to form. Without structure, there is no building – regardless how large or small the project is, or how stunning the design.

As structural engineers, we serve architects as specialists whose skills engage form, materials, efficiency and beauty. Too often, in cases where this critical relationship is undervalued, structural engineers either end up approaching the architecture in a reactive mode, or are brought into the process too late to contribute in a meaningful way. If structure is not included in the dialogue from the very beginning of design, the architecture suffers. Only when disciplines collaborate early, with the goal of developing a great building holistically, will the architecture achieve its highest potential. This applies to all disciplines that serve the architect, including structural engineers, mechanical systems engineers and building enclosure consultants to name a few.



Christopher O'Hara
Studio NYL



Julian Lineham
Studio NYL



Fort Lupton's K-12 Campus Gymnasium structure was sculpted to match structural needs through the integration of custom trusses with long span acoustic deck. This establishes a holistic design that improves acoustics and day-lighting more economically than traditional bar joist roof systems.

Q: Is your approach or mind-set unique?

A: While we can't speak for other engineers, we believe in imagining new solutions from engineering first principles. In other words, not approaching a design the way many have been completed before, and reintroducing delight into the process and outcome. To that end, we constantly challenge the whole team, including the architect and owner, to explore many solutions during the schematic design phase, to make sure the design is headed down the right path when flexibility is high.

Q: Well, that makes sense for iconic structures and projects with large budgets, but what about the more humble, modest, unpretentious or reserved projects – or instances where a low budget is emphasized more than aesthetics?

A: Surprisingly, we find that buildings with more modest budgets often require, and benefit from, holistic design more than those with generous budgets. When a building is designed holistically, with discussions about structure from the very beginning, we're able to discover additional efficiencies within the form, or site constraints that may not be readily obvious to the architect. Structural elements can be manipulated to accommodate a more cost-effective building skin, for example, or provide benefits such as thermal mass for the mechanical system. Subtle geometric moves, designed to fit within a project's unique parameters, can also save costs through the use of less material,

or by reducing the labor required to build the structure. When approached in a holistic way, multiple challenges can be solved, resulting in more cost-effective designs, particularly relevant on lower budget projects.

Q: Is this a new way of thinking about the role of structural engineering and design?

A: Absolutely not; many of these ideas can be found throughout construction history. In fact, architects used to design everything, including the structure, in the days of the "Master Builder." As new materials were developed, structural systems evolved to suit their unique properties and capabilities. Then as building design became more complicated, more options and ideas became available, thus expanding the world of architecture. This evolution eventually led to the development of specializations, with structure being one of them – in fact, building engineers once practiced a design art similar to architecture. In the 20th century, university-level architecture and engineering programs were gradually separated with minimal if any interaction between the two departmental disciplines. Architects were taught history and precedents, and encouraged to be creative, while engineers were taught science in support of architecture, rather than how to creatively manipulate the rules of science to realize good designs.

Tragically, the role of the engineer evolved into a reactionary, technical one with late-20th century North American practice focused on tapping structural engineers late

in the design process. Most now provide behind-the-scenes, hidden technology to support an architectural concept, but without any significant challenge to achieve anything difficult or novel. As a result, most structural offerings have become a matter of sizing, selecting and specifying, as opposed to “designing” in the broader sense of the word. In contrast, at our firm we believe in true integration of architecture and engineering as engineering can deliver a level of elegance that helps elevate an architect’s building design.

Q: While it’s easy to understand how creative structural input would be critical to iconic buildings with bold architectural features and new approaches to construction, how can a smaller or more humble project benefit?

A: Not every project is a museum. Many of our projects do not aspire to be an icon. Rather, their purpose is to be a solid building that serves their user’s needs and performs well over time. Often these projects are encumbered by less glamorous parameters such as lower budgets or challenging schedules, but that does not diminish the building’s need to service the user well. Interestingly, the tricks we use to create dynamic structures with cantilevers actually find their roots in warehouses and big-box retail. While sometimes considered to be devoid of design, these buildings actually employ the same conceptual moves as iconic structures, but for the purpose of efficiency, and to save cost.

While our industry’s best designers are frequently brought in for the large, glamorous projects rather than the low-budget ones (such as low-income housing or K-12 schools), our firm’s best design is often found on the latter. Indeed, projects where we are asked to do more with less offer the greatest challenges, thus are the most rewarding to us. Despite the broad range of projects across our portfolio, we believe our best design work has occurred on the net-zero low-income housing we developed with Pyatt Studio on the Pine Ridge Reservation in South Dakota. These dignified homes that embrace the culture of their inhabitants were designed to allow the envelope and structure work as one to limit the loads on the mechanical systems, which make them both high performance and cost competitive with doublewides.

Q: But aren’t standard structural approaches good enough? What is the benefit of taking the engineering solutions to another level on projects constrained by budget?

A: If, by good enough, you mean that they meet code and will not fail or fall down, then perhaps they are good enough. But if there are architectural or performance goals that will be eliminated because of budget, then every dollar we save in the structure can help preserve other design elements. Even better, when the structure is



Pine Ridge Reservation’s Net Zero low-income housing integrates simple, elegant detailing to create dignified, higher-performance homes for comparable costs of doublewides and FEMA trailers.

designed efficiently, it achieves an elegant beauty and enhances the aesthetics and the architecture. A holistically designed structure can also help improve the thermal performance of the building envelope, or the mass can help minimize mechanical needs. As well, lighter, more elegant structures can actually become the aesthetic, or offer opportunities for more daylight through their greater transparency. A structure designed integrally with the architecture may not reduce the structural budget, but it may make the cladding or some other element of the architecture cheaper.

Unfortunately, too often our engineers are asked to achieve the bare minimum – take what is drawn and assure that it will not fall down – yet that is just the beginning of what could and should be achieved when designing great architecture.

Q: Is there any risk to applying new these approaches to structure on smaller, more humble projects?

A: None, other than asking more from your structural designers. Making a high-budget project great is not nearly as challenging as elevating a humble, low-budget one. As a result, our most modest projects require more design rigor. Too often, however, the structural design effort becomes proportional to the budget, and the projects and users who have the highest need for a great building miss out in the end. Unfortunately, this is typically true for all disciplines.

Q: Are these innovative approaches you mention more expensive?

A: Not when done right. When the architect and structural engineer work collaboratively to create a holistic design early on in a project, great design will result. \\\

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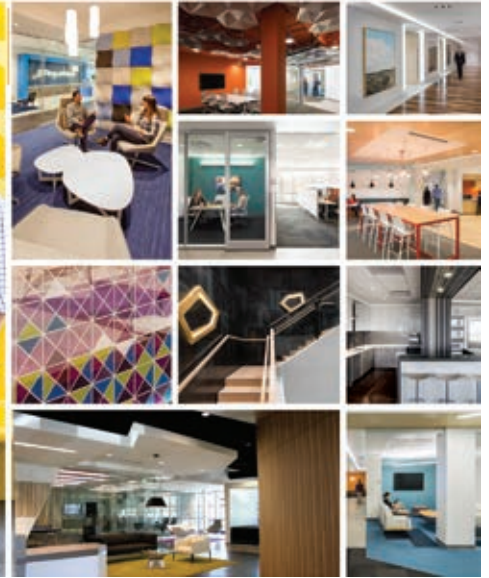
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QSC's New Office Projects Cool Boulder Vibe: Kieding

Costa Mesa, California-based QSC is a designer and manufacturer of professional, state-of-the-art audiovisual systems for clients large and small worldwide. With facilities in the U.S., South America, Europe, Asia and the Middle East, QSC is an industry leader in planning and design, procurement, build-to-order manufacturing, and distribution of its parts and finished goods. With over 400 employees, the company's culture is one of casual and relaxed professionalism in all departments, worldwide. Indeed, QSC's headquarters was named "Best Place to Work" by the Orange County Register six times consecutively. It was this culture that the company wished to bring to its Boulder office.

The design challenge was to adhere to the company's corporate standards without sacrificing the unique vibe of a Boulder address.

The new space is comprised of a compact reception area, full conference room, small perimeter executive offices, full-height workstations, testing labs, multi-purpose breakout rooms and a fully stocked kitchen/break area.

Simple, natural materials like stained and routed plywood panels, raw metal and natural stone lend balance to the brand's use of advanced technology and precision equipment throughout the 10,000-square-foot suite. The palette is decidedly laid back with background grays, golds, blues and browns punctuated with bright colors on furniture and carpet tiles.

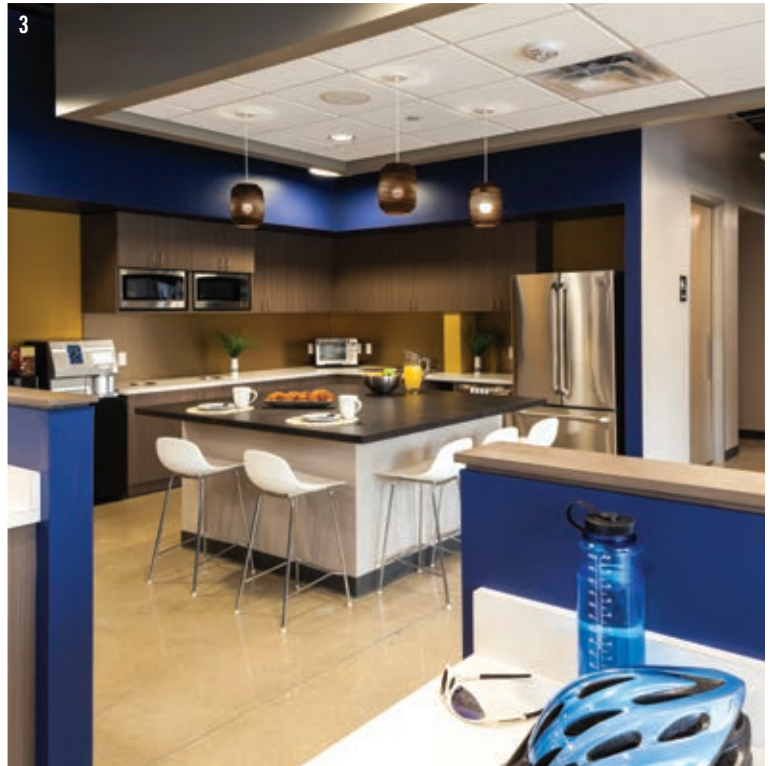
QSC's progressive leadership required a right-sized space that could accommodate heads-down tasks, prototype testing and production in an office that could easily promote recruitment and retention. The overall theme is one of quiet work and low-key relaxation. It's a millennial-occupied office, and the design of the space, colors, materials and furniture promote a Boulder cool, come-as-you-are attitude without extraneous distractions that the company's engineers prefer.

PROJECT TEAM

GENERAL CONTRACTOR: Magnolia Building Co.
ENGINEER: Boulder Engineering
FURNITURE DEALER: Merchant's Office Furniture
CONSULTANT: K2 Audio

PHOTOS: Ron Johnson Photography

1. Full-size conference room with sectional table supports meetings of any size. Warm, neutral grays and greens offer a relaxed atmosphere. Glass wall invites abundant natural light into the space.
2. Compact, quiet reception space showcases contemporary furniture, rugs and accent pendant light. Ceiling elements include drywall "cloud" in rich gold with section of open ceiling beyond.
3. The kitchen/break area is at the heart of the space. The center island offers casual seating and food prep space for working lunches and snacks. Pendant lighting, back-splash tiling, cabinets and paint continue the primarily neutral color scheme. Partial-height walls allow for clean site lines from one side of the suite to the other. Polished cement floors provide versatile, easy-clean surface.
4. Dedicated seating area with movable tables and chairs for casual collaboration, breaks and snacks. Routed plywood panels offer simple but unique wall covering. Natural light floods the break and kitchen areas adding a bright outdoor component to the front section of the suite.
5. Full-height workstations offer a quiet, heads-down environment for working engineers. "Cloud" with suspended grids and slices of open ceiling add architectural appeal and overall openness to the working portion of the suite.



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Hogan Lovells Provides Connectivity: RNL Design

When Hogan Lovells moved into a new 70,000-square-foot office space at 1601 Wewatta St. in Lower Downtown, the company needed to create a space that complemented both its well-known international practice and strong local presence. The growing law firm – which provides business-oriented legal advice and high-quality services across a breadth of practices to clients around the world – was committed to providing a transformational new space for its Denver employees. Hogan Lovells hired RNL to make that vision a reality and reflect both aspects of its identity through interior design and lighting design.

Adjacent to Union Station, the new LEED Gold certified office location provides clients immediate access to Denver's transportation hub. The location heavily influenced the concept behind the design and added a focus on providing connectivity within the workplace.

In that regard, a main focal point of the space is an open staircase that creates connectivity between three floors and is framed by an impressive bronze and glass wall that runs the entire three stories. The stair design and placement are meant to create an engaging experience while promoting a more active lifestyle throughout the workday.

Liberal use of glass throughout the space was strategically employed by RNL's design and lighting team to support a more natural circadian rhythm among employees. Features inspired by the local neighborhood such as reclaimed wood and ornate details reminiscent of Union Station were used alongside clean lines and modern glass fronts to create the right balance in the space.

Hogan Lovells elected an egalitarian layout where everyone is given the exact same size office (165 square feet) – a relative rarity for a Denver law firm. Corner offices are reserved for meeting spaces and visiting attorneys. This move gave RNL the ability to create some fun, collaborative common areas that serve to support a stronger culture within the firm.

A large break area at the base of the stairs, known as "the Junction," includes plasma screen televisions, shuffle board, corn hole, an espresso machine and space for employees to relax and unwind. In conjunction with the conferencing center, located in the center of the three-floor stack, the Junction also doubles as an event space to host receptions and industry events – another uncommon characteristic for a law firm space.



PHOTOS: Sarah Barker, NCIDQ, IIDA

1. Framed by a blackened steel channels, the reclaimed wood feature in the elevator lobby extends from the logo wall to the ceiling and simulates the look of worn railroad ties. Intertwining steel rods take inspiration from the nearby Millennium pedestrian bridge that can be seen from the lobby. Concrete beams are left exposed to showcase the building's structure.

2. The v-shaped stair suspends from exposed structural concrete beams within an opening that intersects the perpendicular lines of the curved building façade. A three-story metal wall feature and custom light fixture create an engaging experience as guests travel through the space.

3. The Junction break area was strategically located at the base of the stair to encourage activity and engage all users of the space. The reception is located on the middle level and allows easy access to this space.

4. The angles of the building are emphasized with a lit brow above the offices along the building's exterior. The marble file bars contrast with the metal light fixtures to bring in elements of the historic Union Station neighborhood that inspired the materiality and finish execution throughout the space.

5. The Conferencing Center features elements of the main lobby within a different format. The space operates as three conference rooms, or it can open up into a large area with the use of operable partitions and vertical lifts.

PROJECT TEAM

INTERIOR DESIGN/LIGHTING DESIGN: RNL

CONTRACTOR: i2 Construction

ENGINEERING: ME Group

STRUCTURAL ENGINEERING: Jirsa

RECLAIMED WOOD: Pioneer Millworkers

MILLWORK: Woodcraft

FLOORING DEALER: AFS

DEMOUNTABLE WALLS: DIRT

ELECTRICAL: Regency

AV & CABLING: Linx

FURNITURE DEALERSHIP: OfficeScapes

STEEL STAIRCASE: Couturier Iron Craft

METALWORK: Classic Metals



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Sarah Crothers' Top 5 Products for Health Care Design



Sarah Crothers,
NCIDQ, EDAC
Associate, Gallun
Snow Associates
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1. Acrylic Resin Panels Chroma by 3Form

In healing environments, we balance patient privacy with a welcoming interior in various ways. One way is to separate semiprivate spaces with translucent acrylic resin panels. These 3Form panels create a sense of division while allowing light and shadows to filter through. The product is versatile, and can be used in numerous applications. 3Form offers a wide variety of colors, patterns and textures that enhance any space.

www.3-form.com

2. Art Nature Photography by Henry Domke

Evidence has linked views of nature and positive distractions, like art, to faster healing times, less pain medication and helping to ease the stress of patients and visitors. Henry Domke provides nature photography that is full of life and color. We have incorporated nature photography, while using wall "murals" by MDC Wallcovering Studio, in our design to emulate a view of nature when a direct view may hinder patient privacy. By bringing vibrant nature photography into our design, we add the welcoming element back in to private spaces.

www.henrydomke.com



3. Sink Mineral Composite Module O1 by HT Group

Cleanliness is essential to providing top care within a health care space. Sinks are positioned at the entrances into units, throughout the unit and in patient rooms for care providers, families, and patients to have every opportunity to wash their hands. The Mineral Composite Module O1 Sink has a raised front edge that protects against water splashes while still bringing a high design element into even the most sterile clinical spaces. Ease of cleaning is an important factor for health care spaces. With the sink being made of stainless steel with a special mineral composite washbasin, it is incredibly easy to clean and maintain. It is the little design elements, such as hand-washing sinks, that bring the design full circle within a health care space.

www.htgroup.de/en



4. Furniture Trace Patient Chair by Wieland

Furniture is one of the most important considerations when planning health care spaces. An uncomfortable or poorly designed piece of furniture will be remembered for a long time. The Trace Patient Chair by Wieland is not only pleasing to the eye, it can accommodate up to 750-pound weight capacity. It is a durable chair that is lightweight in design. The wood profile adds warmth to the metal frame while maintaining a contemporary design aesthetic and a practical solution for a patient space.

<http://wielandhealthcare.com>



5. Flooring Floorazzo by Mats Inc.

Foot traffic in a healthcare environment happens 24/7. Taking that into consideration, the flooring used must be not only cleanable, but durable as well. Since health care spaces are in use with little downtime, renovations must happen quickly and without disturbance. Floorazzo by Mats Inc. has a Terrazzo Tile product that can be installed in a fraction of the time that traditional terrazzo installs. The tile has significantly less odor, which helps with those quick renovations. The product can come in sizes of 2x2 and 2x4 configurations, with the ability to use a water jet cutting process for intricate patterns.

<http://matsinc.com>



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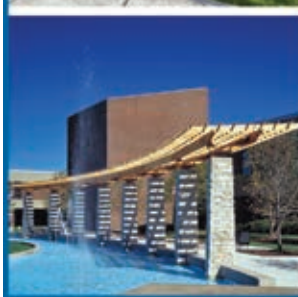
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Elizabeth Johnson's Top 5 for Affordable Housing Design



Elizabeth Johnson, AIA, LEED AP

ej architecture pllc
ejohnson@
ejarchitecture.com



1. QuietRock 530 Drywall

Sound can be one of the biggest issues that we face as housing designers, regardless of budget. In affordable housing especially, the goal is to provide a quiet and comfortable place for all residents. ej architecture started using QuietRock 530 drywall on the majority of our projects because of its high Sound Transmission Class rating and ease of installation. The gypsum panels have a thin layer of steel at the core that increases the sound dampening quality, impact resistance and durability. QuietRock 530 drywall makes multifamily housing sound like you're living in a single-family home.

www.quietrock.com



2. Schiene by Schluter

Durability is key when choosing products for affordable housing projects. We keep cost in mind for the long-term by using Schiene flooring transitions. Schiene by Schluter offers a same-height transition strip for use between materials, specifically between carpet and tile or wood. The seamless transition minimizes tripping hazards for seniors and protects material edges from wear and tear. Schiene can also be used as decorative edge protection for stairs. Available in a variety of metallic finishes, Schiene keeps replacement costs of flooring to a minimum.

www.schluter.com



3. Rev-a-Shelf

When designing housing communities for seniors, reach and height are always major concerns. Rev-a-shelf designs and manufactures residential cabinet storage and organizational items to meet these needs. Their pull down shelving is used in most of our senior housing units to make hard to reach areas more navigable. Rev-a-shelf eliminates the need for step stools, minimizing fall risks, and encourages independent living for aging individuals. It also works well for families, allowing smaller children to be able to reach the upper cabinets without having to ask for assistance.

www.rev-a-shelf.com



4. Spaghetti Wall by Howe

One of my favorite partition products to use in multipurpose spaces is the Spaghetti Wall by Howe. This room divider provides high-design sensibilities at a cost that fits into most affordable housing project budgets. The lightweight decorative screen can easily be moved, allowing for incredible flexibility in shared spaces. Affordable housing communities provide many services to their residents such as educational and training opportunities, child care, and community events.

www.howe.com

5. EchoScreen by Kirei

Community amenity areas are critical in all affordable housing types; these spaces need to be flexible and allow for multiple activities to occur simultaneously. EchoScreen room dividers are part of the EchoPanel line by Kirei. The completely customizable panels are available in several stock patterns and are offered in an array of colors. The modular EchoScreens can be hung using a cable system from the ceiling or directly onto a wall surface for more versatility in space planning. This flexibility in installation allows us to use the panels to not only visually divide space, but also to buffer sound in open, multi-functional spaces.

www.kireiusa.com

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Photo: Forrest Boutin

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- Top 10 Best Downtowns 2016, *Livability.com*



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Ready for Takeoff

Adaptive reuse and design in the former Stapleton Airport air traffic control tower

In 1995, Denver shuttered the Stapleton International Airport. For about two decades, its old air traffic control tower stood vacant while new homes, restaurants and businesses grew up around it into what is now one of the largest urban redevelopment sites in the country. Approximately two years ago, Denver restaurateur Robert Thompson – the creative inspiration behind the hip social nightlife brand, Punch Bowl Social – announced that he would breathe new life to the highly visible historic air control tower as his 10th Punch Bowl Social location in the country (and second location in Colorado). Additionally, the company will relocate its corporate headquarters into the tower.



Rebecca Stone, AIA
Managing principal,
OZ Architecture

A minority of locals was perplexed as to why Stapleton chose to keep an abandoned airport tower rather than demolish it to make additional space for housing or commercial development. However, other neighbors and City Council members had plenty of ideas for ways the tower could be used, and they enthusiastically supported an adaptive reuse project that would keep the airport legacy of Stapleton and preserve the character of the neighborhood. Denver has a strong foundation in adaptive reuse and historic preservation, so it's no surprise the Stapleton community as eager to find a solution for the tower. However, finding the right purpose and a willing project owner is easier said than done.

In fact, the challenge of what to do with abandoned airports is not uncommon. Denver is among many cities that have shuttered airports over the years. According to CBS News, every state in the U.S. has at least one abandoned tower or airport, many of which have been replaced by new, larger airports with advanced amenities and more room for growth.

Cities around the world have found uses for old airport buildings: New York's former Galeville Military Airfield, once buzzing with activity during World War II, is now a wildlife refuge. London's Croydon Airport closed in 1959, but the original terminal building has since been repurposed as a museum and visitor center. Kai Tak International Airport in Hong Kong closed in 1998, and portions of the former runway have since been successfully transformed into a cruise ship terminal – adapting the idea of travel and tourism from air to sea.

These examples showcase the myriad ways airports can be used, but also highlight how different Punch Bowl Social is in adopting a project





OPENING ART:

Inside Punch Bowl Social's newest location at Stapleton, proposed design features will revive the "golden age of flight."

ABOVE:

OZ considered the structure of the air traffic control tower to inform the adaptive reuse design.

of this scale. Unlike many other airport projects, Denver's reuse will not be a city-funded municipal effort, but an investment by a private company with a broad vision. With this project, Thompson is providing Denver with the opportunity to be a national leader in airport reuse.

So how will Punch Bowl Social do it? First, when approaching an adaptive reuse project at a former airport, we had to consider the structure of the air traffic control tower itself. While the majority of the tower will remain empty, maintaining its height and design honors its historic significance as well its potential for generating conversation – a significant advantage for an entertainment space.

Essential to the tower's design are the building's historic industrial and mid-century materials. Thompson is adamant about repurposing these materials, so a good deal of the tower's original exterior material will be repurposed for the interior walls. The restaurant will occupy the first two stories, plus an additional 5,600-square-foot expansion.

Inside, proposed design features revive the "golden age of flight" – a time when air travel was still glamorous and exciting. The restaurant and offices will be inspired by air travel, including custom wall coverings representing the view from 30,000 feet, as well as a hostess stand made from vintage steamer trunks. Vintage airport elements will be mingled with classic elements of the restaurant, such as an antler chandelier and a 360-degree circular bar. The marriage of the two worlds – entertainment and air travel – will enmesh the original feel of the building into the signature character of the restaurant, resulting in a Punch Bowl Social that feels like a Punch Bowl Social, but with the spirit of a midcentury airport.

Designing and reusing a former airport tower is a once-in-a-generation opportunity to enhance an iconic municipal structure while revitalizing what was once abandoned. For architects and developers, the chance to innovate and design a project with such high visibility is a thrilling opportunity, but the greatest satisfaction will come from continuing to position Denver as one of the country's leaders for creative and successful adaptive reuse projects. \\



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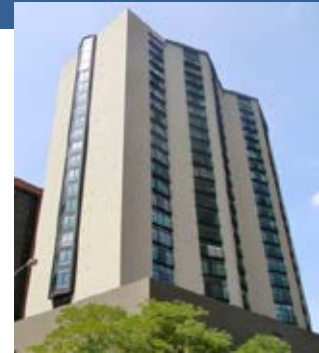
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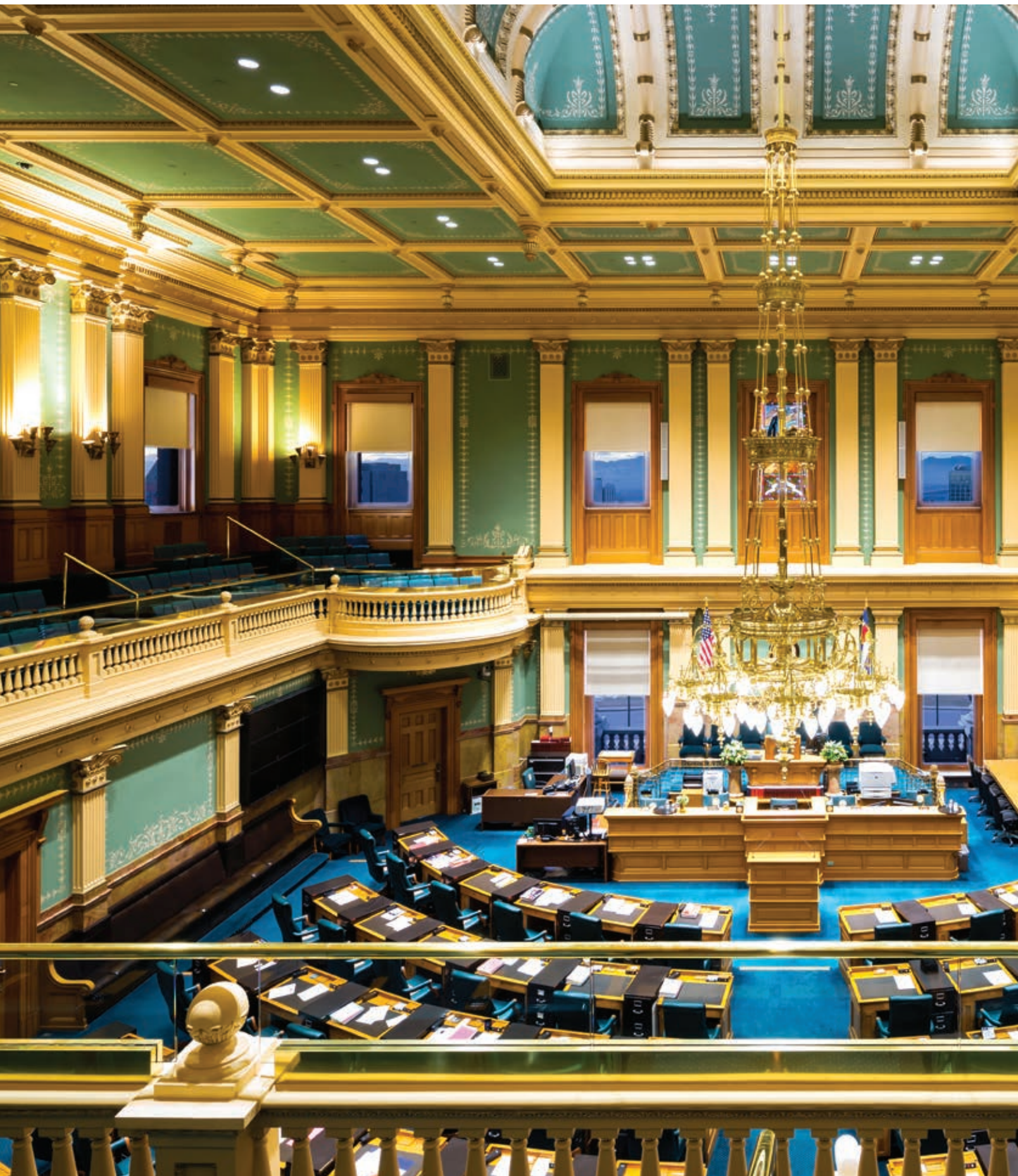


The Windsor



MICHELLE MEUNIER
PHOTOGRAPHY

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Peeling Back the Layers:

Inside the Historic Restoration of the Colorado State Capitol House and Senate Chambers

The need for a simple radiator repair within Colorado's State Capitol House and Senate Chambers ultimately set in motion a complex restoration project that opened up long-obscured skylights, revealed beautiful hand-painted stencils and, in the words of Lance Shepherd, the manager of design and construction programs at the office of the state architect, "returned the stateliness to the chambers."

While the before and after images reveal the dramatic changes achieved by the design-build team led by Spectrum General Contractors, the story of how this incredible historic restoration was actually accomplished is yet to be told.

In 2013, state officials selected Anderson Hallas Architects and an assembled design team to oversee the restoration, which included the updating of acoustics, lighting and audiovisual systems within the two chambers. Our firm was tasked with delivering an integrated lighting solution that melds design expertise with electrical engineering for this 11,500-square-foot interior restoration project - a 2016 AIA Colorado Award of Merit for Commercial/Institutional projects recipient.

With History Colorado overseeing the designers' recommendations every step of the way, the process evolved as site walks, findings reports, treatment recommendations, in situ mock-ups and reviews became the norm.

After the original hidden 30-by-30-foot ornate skylights (recessed within the attic space just above the acoustical panel ceilings) were revealed, the team began to remove the no-frills, 1950s-era acoustical tiles covering the walls and ceilings. Long-rumored magnificent works of decorative art, dating back to the capitol building's original 1905 construction, gradually became visible. With the assistance of Built Environment Evolution, a restoration specialist, the panels' original colors, materials and details were identified, along with the best process for recreating and restoring them in the most historic way possible.



Jon Brooks
Founding
Principal,
AE Design



Jeff Mullikin
Founding
Principal,
AE Design



Our lighting expertise moved front and center when it was discovered that the removal of the panels covering the concealed skylights reduced the number of available light fixture openings by half. To keep the building's historic integrity intact, our lighting designers worked diligently to maintain pre-restoration light levels without adding any new fixture openings.

"Because our objective was to reopen the skylights, hidden behind the false, drop ceiling installed in the '50s, and restore the historic grandeur to this beautiful space," shared Bryan Jass, project manager at AE Design, "we needed to upgrade and add the appropriate level of lighting without taking away from the beauty of the original skylights."

"Because this was an important historic restoration for the state, we were not allowed to touch the original fabric," explained Vanessa Pederson, the project's lighting designer. "That not only applied to the skylight restorations, but the work surfaces below them as well."

The two 50-foot-tall chandeliers, which originally were gas powered, were also found to be in great disrepair and out of compliance with modern day UL-listed electrical code. So we sourced a restoration company in St. Louis, where the huge chandeliers were completely disassembled. The fixtures were retrofitted with modern light bulbs, and most of the original glass globes were custom recreated.

According to the historical architects at Anderson Hallas, one of the original chandelier globes, beautifully etched with the state seal, was rescued from a secondhand shop by a state employee and used as a model. While the

budget did not allow for the added embellishment and expense of etching, the designers were able to create replacement globes that closely matched the shape, translucence and beauty of the original globes.

Our firm also was tasked with replacing all down-lighting. Because the chambers' ceilings are concrete, the team was not allowed to drill cores for new fixtures, so to provide lighting that equaled the previous level of foot candles, we used bright, highly efficient, precisely directed fixtures to update the original 1950s-era lighting.

The fascinating story of the restoration of Colorado's State Capitol House and Senate Chambers would not be complete, however, without emphasizing the role craftsmanship had in bringing this extraordinary rehabilitation to life. Over 50 individuals worked as dedicated craftsmen on site, including nearly half of Spectrum General Contractors' project team as well as other specialized subcontractors that provided unique craft services like custom metalwork, chandelier restoration, stained glass restoration and stencil art.

The project was also supported by 37 subcontractors and 46 companies working as suppliers, or offering services on behalf of the project, with a total of more than 75 personnel on site to make this historic restoration a reality.

"This very challenging undertaking by the design, consulting and construction teams resulted in the success of this very unique project," said Jessica Bohl, assistant project manager of Spectrum General Contractors. "The restored chambers are a beautiful example of technical and craft expertise coming together for a stunning result." \\\



PHOTOS: **Caleb Tkach, AIAP**

OPENING ART:

More than 50 dedicated craftsmen provided unique craft services like custom metalwork, chandelier and stained glass restoration, and stencil art.

FAR LEFT:

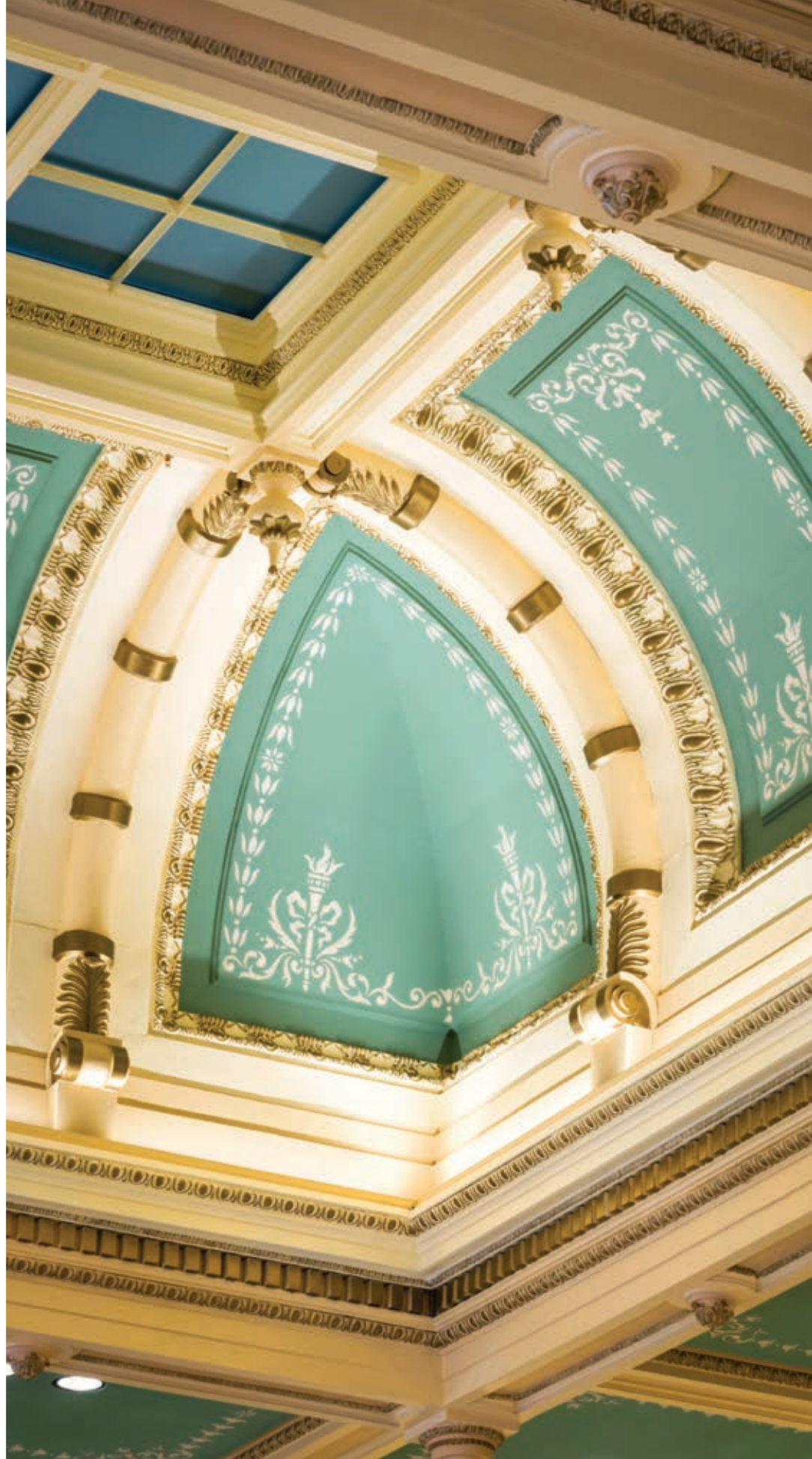
House Chambers: Meticulous restoration of long-observed 30-by-30-foot skylight and massive historic chandelier return historic grandeur to the Colorado State Capitol's House Chambers.

ABOVE CENTER:

Senate Chambers: Stunning 50-foot-tall chandelier, originally gas powered, was completely disassembled and retrofitted with modern light bulbs.

RIGHT:

Senate Chambers: Beautiful hand-painted stencils were painstakingly restored after the panels' original colors, materials and details were identified.







Studio in a Garage at The Curtis Hotel

The parking garage - not the first location that comes to mind for artwork. Why bother making such a matter-of-fact space less utilitarian? But for downtown Denver's The Curtis Hotel, owned and operated by Sage Hospitality, function and form go hand in hand when it comes to their parking garage elevator lobbies melding way finding, branding, guest engagement and PR buzz.

In 2016, The Curtis Hotel engaged design firm DLR Group and our own art advisory firm to help transform the parking garage elevator lobbies into immersive experiences for guests and staff alike. DLR Group developed a thematic concept that corresponds each parking garage level with a different level of the earth's atmosphere: underground, ground and sky. DLR then turned to Nine dot Arts to help curate original murals by local artists for the hotel's five parking garage floors. After approaching over a dozen artists, The Curtis Hotel selected interdisciplinary Forrest J. Morrison, who has painted murals for the Denver Urban Arts Fund as well as Youth on Record with the Denver Housing Authority, to paint all five levels from the sub-basement up through level two. As part of Sage Hospitality's art initiative that creates a mini museum inside each and every Sage hotel, this mural project continues The Curtis Hotel's commitment to local artists while branding the property as a one-of-a-kind, pop-culture experience for guests.

Morrison used The Curtis Hotel's brand and its proximity to cultural landmarks as the inspiration between his clever and approachable pop culture/art history mash ups. The first level melds Edward Hopper's iconic *Nighthawks* with Denver's skyline and the hotel's own restaurant, The Corner Office. Level 1A features François Boucher's *putty* floating among clouds complete with selfie sticks, smart phones, drones, remotes, TVs and headphones. Morrison transformed the second floor into Michelangelo's Sistine Chapel complete with God giving life to 1970s-health personality Slim Goodbody and a narcissistic Adam. Morrison is transforming the basement level into Rembrandt's *The Anatomy Lesson of Dr. Nicolaes Tulp* featuring hipster-fashioned figures, faux wood paneling and a tattoo parlor. The sub-basement will morph into Hieronymus Bosch's depictions of purgatory and hell from *The Garden of Earthly Delights* populated with mid-century pop culture icons that have lost their glamour. The elevator door wall will be painted like an ancient Greek bust: When the elevator doors open, guests enter as if through the bust's eye sockets. Such diversity of styles not only shows off Morrison's incredible versatility in artistic style but also creates a distinct environment for each of the floors, helping guests identify and remember what floor they parked on and encouraging visits to other floors as well.

Morrison has turned the parking garage into a temporary artist



Deanne Gertner
Project
Manager,
Nine dot
Arts



OPENING ART:

Work-in-progress photograph of Floor 1A showing putti inspired by Rococo painter François Boucher with headphones, iPads and selfie sticks.



ABOVE LEFT:

Detail of the Basement level in progress inspired by Rembrandt's *The Anatomy Lesson of Dr. Nicolaes Tulp*

ABOVE CENTER:

Painting assistant Michael Vacchiano working on the second-level interior elevator lobby inspired by Michelangelo's *Sistine Chapel*.

ABOVE RIGHT:

Comic book-style fist bump on the second level interior elevator lobby inspired by Michelangelo's *Sistine Chapel*.

RIGHT:

Exterior lobby on the second level featuring *God* from Michelangelo's *Sistine Chapel* and 1970s TV personality *Slim Goodbody*.



studio, allowing guests and staff unprecedented access into the creative process. Painting since mid-October with the help of a single assistant, Michael Vacchiano (Denver artist and Point Gallery owner), Morrison finished the project in late February. He's customized each mural based on that floor's lighting, studying color values and experimenting with painting techniques, to create hyper realistic figures and scenes that beg for guests to stop for selfies and get people talking and looking while waiting for an elevator. Of The Curtis Hotel project, he said, "I'm a realist painter adept in many styles and I'm looking forward to showing off my chops."

This mural project ranks as one of the largest we have completed to date in a hospitality setting and is Morrison's largest commission to-date.

"We always look to push ourselves and the artists we work with to the next level creatively," said Nine dot Arts CEO Martha Weidmann. "We have the processes, structure and funding in place to help artists scale up their work for these large projects. Clients like Sage really believe in the artists and the value of their work, which makes the end result that much better. The artist's vision is honored, and the hotel benefits through guest engagement and community goodwill."

The Curtis Hotel's mural project proves that art can be anywhere - not just on the white walls of a gallery or museum - and that art can help a business solve problems and positively impact its bottom line. \\\

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Geotechnical Practices Laid Groundwork for Colorado's Growth

When looking back at Denver's real estate history, we often talk about "land," especially "developable land." Developers, contractors and the media use the term broadly, but geotechnical engineers see beyond just a parcel of land to the soil, rock and other unique geological conditions that, in Colorado, can make developing a parcel challenging.

Most land in metro Denver is made up of expansive soils, which, true to the name, expand when water is added, resulting in building and infrastructure movement. The Front Range's coal mining history adds further potential instability, as former underground activity may result in subsidence that impacts construction. And at the deepest levels, expansive bedrock is tipped due to the uplift of the Front Range, resulting in unusual heave in some areas and the potential for significant movement that could damage roads and building foundations if not properly mitigated.

During Denver's initial building boom of the late 1970s and 1980s, these geologic conditions wreaked havoc on developments in the form of subsidence, expansion and heave, landslides and structural damage legislation. Yet Denver's unique geologic landscape also attracted some of the best minds for solving these problems – geotechnical engineers who have devoted their lives to mitigating geotechnical risks. These experts have opened development on previously undevelopable land and ultimately built foundations for where we live, work and play.

The techniques that made today's growth possible started in the residential sector. My mentor, and CTLThompson's founder, Bob Thompson identified new testing and mitigation techniques while conducting geologic and geotechnical investigations, earthwork observation and concrete testing for housing developments that were popping up in Golden, Applewood and Littleton.

Initially, Thompson developed advanced soil testing that included drilling more borings per acre and to a greater depth than previous industry standards dictated. The new tests delivered knowledge that informed innovative building methods such as deep-drilled pier



Marc Cleveland, PE
Vice President, CTLThompson

foundations and structural floor systems. As a result of this information, developers could build homes in formerly high-risk areas near hogbacks and one-time coal mines. Shoring up exterior flatwork and garage slabs followed. In the 1990s, after tireless laboratory and field effort, our team began to excavate expansive soils and replace them with moistened fill, reducing expansion potential and improving the performance and safety of slab-on-grade foundations, basement slabs and garages.

The advancements used in residential building ultimately opened a path for commercial development growth. Extensive soil testing provided a better understanding of soil heave conditions that can affect low- to medium-rise commercial office, warehouse, industrial and retail buildings. At the same time, a better understanding of the support characteristics of the bedrock underlying central Denver has also allowed for economically practical solutions that support buildings with heavy loads, such as office, and paved the way for many of the high-rises currently under construction in all sectors – office, residential, hotel and retail.

Geotechnical engineering solutions have “paved the way” for new building and actually have paved the road to make construction possible in new developments. Most recently, our geotechnical team, supported by our materials testing division, designed an access road for construction on the Gaylord Rockies Resort and Convention Center, one of the area's largest hospitality projects under construction. When Gaylord work began, insufficient construction roads could not support heavy concrete trucks, which sank into the ground, causing major delays. Together with Mortenson Construction, we chemically stabilized the soil under the access roads, repaved them with asphalt and created a thoroughfare to allow construction to continue with minimal delay to complete the hotel, proposed to generate more than \$7 million in economic activity annually once open.

Sites like the Gaylord Resort's 85 undeveloped acres are uncommon, however. Luckily, as the metro area expands, so do engineering methods that can create developable land from brownfield and infill sites, creating economic opportunity on land that was formerly barren and untouchable. For example, through sound testing and creative engineering, Metropolitan University completed its Regency Athletic Complex on a former chemical facility, and the Community College of Denver constructed its Student Learning and Engagement Center on a site that once housed a gas station, a streetcar substation and a biscuit factory. Le Meridien Denver Downtown could quickly work around an unexpected dormant foundation thanks to an environmental assessment, and Taxi is now the workplace of dynamic new energy companies thanks to remediation of the old Yellow Cab facility and solid waste landfill formerly on the site.

In 2016, the Metro Denver Economic Development Council reported that more than 74 million square feet of commercial real estate space was completed, a whopping 454 percent increase over 2015. Jobs continue to be added to the economy at a pace that is keeping up with the net increase in migration. Given these stats, developable land – and the soils and rocks that comprise it – will stay in great demand. Developers and builders can count on the engineering community, which is geared up with tools and techniques to ready raw land for construction and make old land new again. \\\



PHOTOS: CTLThompson

OPENING ART:

CTLThompson turned a brownfield site littered with environmental hazards and detritus into developable land that now holds Metro State College of Denver's Student Success Building.

ABOVE TOP:

CTL was hired to manage much of the ground work for Gaylord's initial construction phase, but after concrete trucks sunk, the team shored up the ground with chemical stabilization, a solution usually used on permanent roads.

ABOVE BOTTOM:

On 16M, CTL's concrete experts found a solution for concrete that wasn't meeting compressive strength, shoring up the 340,000-square-foot building.

RIGHT:

During work on the 31-story One Lincoln Park... condominium tower at 20th and Lincoln streets, fuel tanks were found buried on the site. CTL recommended abatement strategies and now the iconic tower houses some of the hottest condos on the market.







A Preservation Success Story

17th Avenue and Pearl Street

In 2017, the 117-year-old building on the corner of 17th Avenue and Pearl Street, most recently home to the Tavern Uptown, will undergo extensive renovations. It will also welcome a new neighbor of significantly more girth, an eight-story multifamily development that will be home to more than 300 new apartments. When originally conceived, the project would have included the same number of apartments, but the 117-year-old building would have been in the landfill. What changed its course? The advocacy of local nonprofit Historic Denver Inc.



Annie Lewinsky
Executive Director,
Historic Denver Inc.

In December 1970, a small group of Denver residents formed Historic Denver, a nonprofit that began by purchasing and restoring the Molly Brown House Museum, but which has since spent four decades advocating for Denver's historic buildings and public spaces. Historic Denver's advocacy has repeatedly demonstrated that preservation is as much about our city's future as it is about our past.

In fact, preservation advocacy has ushered in some of our city's most important developments. None is more striking than Lower Downtown, where preservationists worked for much of the 1980s to protect and secure the iconic brick warehouses, and to create an environment friendly to reinvestment and development. In Lowry, early decisions about the reuse of historic buildings shaped the character and direction of development, and formed the backbone for one of the city's most popular mixed-use neighborhoods.

In the case of the building at 17th and Pearl, Historic Denver's advocacy took the form of collaboration, and demonstrated that when developers and preservationists work together a win-win outcome is possible. When news of the potential demolition first broke during the summer of 2015, public reaction was strong. Neighbors and fans of the building, including patrons of the Tavern Uptown and the patrons of restaurants previously located in the building, like The Grand, took to social media to express their concern. The phones at Historic Denver started ringing, and we quickly posted a petition to assess the desire of the community to save the building. In one short week, more than 1,600 people signed.

Historic Denver reached out to the owners of the site, Southern Land Co, to share the concerns expressed in the petition. Southern Land acquired the site in the late spring of 2015, and the site included the historic corner building, a large parking lot and a few other existing buildings. Fortunately, not only was Southern Land immediately responsive but also



PHOTOS: **Historic Denver**

OPENING ART:
*Denver City Railway
Company Building*

ABOVE:
*The C.S. Morey Mercantile
Building currently houses
Tattered Cover Bookstore.
Right: Barteldes Seed
Company Building*

willing to meet with Historic Denver and the neighborhood organization for the area, Capitol Hill United Neighborhoods.

The first meeting in August 2015 provided both Historic Denver, the neighbors and Southern Land the opportunity to share hopes and goals for the site, and to brainstorm potential solutions. In advance of the meeting Historic Denver carefully studied the zoning on the site and the zoning of the surrounding land, as well as the height of adjacent buildings. Given the density and urban nature of the area, Historic Denver proposed a possible path forward: shift the intensity of the development back off 17th, but accommodate the same number of units by allowing changes in the permitted building envelope. This would save the beloved corner building, provide Southern Land with the ability to develop a project with the same number of units as originally conceived, and ensure that historic 17th Avenue retained its heritage and identity. Southern Land took this idea one step further, creatively determining that it could maintain the same height as first proposed, but accommodate more units through a zoning change that altered the number of floor plates allowed from eight to 10. With a conceptual solution in-hand, Southern Land Co. and Historic Denver were able to join forces to achieve this outcome, working together and with the Department of Community Planning & Development to draft a zoning amendment. The rezoning was formally approved by a unanimous vote of Denver City Council in October 2016, and construction on the project is set to begin early this year. An agreement between Southern Land and Historic Denver ensures that the 117-year-old building, which was first used as a neighborhood grocery, will continue to serve the community, symbolize the Uptown neighborhood and honor the streetcar identity of 17th Avenue.

This win-win, which benefits the community, the developer and preservationists, developed over the course of a year would not have been possible without the patience and persistence of all the parties, including Southern Land Co, which delayed the project while the rezoning process moved along. It also would not have been possible without an experienced, knowledgeable and progressive preservation organization willing to speak for the importance of the city's heritage, and committed to finding forward-looking solutions that support both the preservation of that heritage and the evolution of the city.

Often, media stories about historic preservation focus on the controversies, on the black and white, "save it or scrape it" paradigm, but the true preservation success stories often happen quietly, creatively and collaboratively. Historic Denver is committed to this vision of preservation and development, and will continue to serve as a resource, collaborator and advocate to ensure that Denver thrives as a vibrant community with a unique identity, an identity rooted in our heritage and our strong sense of place. \\\



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WALK



The Confluence



The Confluence Goes with the Flow

WORDS: **Kevin Criss**

PHOTOS: **Michelle Meunier Photography**

Rising high at 2166 15th Street in Denver is The Confluence, an ultra-luxury, 34-story, 288-unit apartment community, aptly named because of its unique location at the confluence of Cherry Creek and the South Platte River.

"The Confluence is setting the bar for luxury renters," says Bryant Nail, executive vice president of Houston-based PMRG. "There is nothing like it on the market."

The three-building lineup of high-rise, low-rise and midrise is a dazzling mix of curves, glass, metal and masonry. And its location in the Central Platte Valley is as historic as it is ideal.

"Bryant has this amazing ability to, somehow, find the best sites in major cities around the country," says Charles Gromatzky, Confluence's lead architect, and founder and managing principle for GDA Architects in Dallas. "There's no question that the site of The Confluence is the best one he's found to date."

The Confluence will offer studio, one-, two- and three-bedroom apartments, along with two top-floor penthouses. Many apartments and the two penthouses will have direct elevator access and monthly rents will range from \$1,500 to \$12,500.

And it's all quite a remarkable transformation for this legendary piece of land.

Historic Land

The historic significance of the land at 15th and Little Raven cannot be overstated and it's rich with Native American and

Luxury high-rise takes design cues from surrounding Cherry Creek and South Platte River



Denver history.

According to Tom Noel, history professor at the University of Colorado Denver, originally the land belonged to the Southern Arapaho under the terms of the 1851 Treaty of Fort Laramie. For decades earlier it had been their winter home, but when gold was discovered in June 1858, Chief Little Raven and his tribe were pushed out as scores of prospectors and fortune seekers overwhelmed the area with tents, lean-tos and crudely constructed log cabins.

The first “store” in the camp opened there Oct. 29, 1858, and less than a month later Denver City was founded, named af-

ter Kansas Territorial Governor James W. Denver.

For the next 159 years, the location became an underutilized mess of rail yards, warehouses and strewn garbage. Now it’s a gleaming testament to Denver’s rise.

Design and a Blessing

From 2007 to 2009, developer Ray Suppa – of Palace Lofts and Waterside Lofts fame – worked with the city of Denver and the Urban Land Institute to change the zoning from R-MU-30, which required a boxy LoDo-style building envelope no higher than 90 feet tall to PUD (Planned Urban



“Confluence.
Things come
together.
The right
ingredients
and suddenly:
Abracadabra!”

- Neil Gaiman, author



Development) zoning, which would push the density upward and allow for a high-rise up to 350 feet. Suppa sold the land to PMRG in 2013.

With zoning already handled by Suppa, PMRG moved fast on design.

“We quickly had to figure out how to design the building,” says Nail. “It’s a 52,000-square-foot site and the garage takes up a good chunk of that. We’re three and a half levels underground next to a river and a creek and that’s been a challenge all in itself. The zoning requirements were very tight, the floor plate of the tower is only 10,000 square feet, very inefficient size to build, it’s too small. There were a lot of challenges there.”

But that iconic location, while challenging, set the tone for the design.

According to Nail, they told Gromatzky, “Since we’re at the confluence,

OPENING ART:

Residents of The Confluence will have immediate access to Confluence Park along with its trails, benches, pedestrian bridges and water overlooks.

FAR LEFT:

Installation of the hot tub and pool is well underway. The heated pool will feature a glass wall on the west end that will provide above- and below-water views of Confluence Park.

TOP RIGHT:

Steve Kelly, the owner’s representative, watches over the final stages of the project.

BOTTOM RIGHT:

Breathtaking views are just one of the many features of The Confluence.



let's look at water flowing, something like that. It's got to have some curves to it, it can't be square."

"We knew that the building was going to stand out from the rest of the neighborhood by its sheer height," says Gromatzky. "What we wanted to do was generate a shape to the building that began to move and have some motion as you went around it. It's a really flowing shape. The building changes from every angle. It has a fluidity. It will never look the same from any area whatsoever."

According to Gromatzky, some of the inspiration for the design also came from the zoning lines that were established years earlier.

"I think the actual lines of demarcation that cut across the site began to dictate the shape of the tower. And then when we saw the outboard diagrams we simply shaped some soft curves within those spaces to soften the tower shape and the tower itself began to resemble the beginning of a soft flower unfolding."

Ground was broken in late November 2014 and Ray Suppa suggested PMRG host a Native American blessing, something he had done in the past. Given the site's historic significance, Nail agreed and Benito Concha, a Taos Pueblo medicine man, performed a blessing ceremony at the ground breaking.

"This land has always been a crossroads for indigenous people," says Concha. "Since our ancestors passed through this area and camped here, I thought it was important to perform this ceremony."

At the ceremony, Concha presented Nail and his team with

a cedar bough, a symbol for purity and cleansing to be kept until the building is finished. That cedar bough still sits in Nail's office on-site.

Concha said that when the building is completed and people are moving in, Nail and his team are to "place the bough in the river to return it to nature."

According to Nail, Concha was back at the topping out in December and will be in attendance for the grand opening later this year.

Construction Must Go With The Flow

With design nailed down and the project blessed, PMRG turned to longtime partner Clark Construction to tackle the many challenges and bring the vision to life. Some of the challenges were par for the urban infill course, like staging, phasing, keeping the neighbors happy and keeping the park open during construction. Some were more challenging.

"I think the interesting logistical challenge is that we're sandwiched between the confluence of these two rivers," says David Trolan, senior vice president for Clark. "We went down three to four levels below grade adjacent to the river with a secant pile foundation system. It was extremely challenging because there were enormous head pressures of ground water on the those walls."

Another challenge Clark faced was the layout of a high-rise next to a low-rise. Due to forecasted differential settlement issues, they were forced to leave a pour strip around the high-rise and leave it separated from the low-rise until



FAR LEFT:
The Confluence makes a bold and beautiful statement in the Central Platte Valley.

LEFT:
Little Raven Street, seen below, is named after Chief Little Raven, who camped with his Southern Arapahoe people at this location.

the tower reached 26 floors. And that called for a solution that Clark Construction, builders of Chicago's Midway Airport, Washington, DC's African American Museum, Nashville's Music City Center, as well as the Denver Central Library, had never used before.

Trolian said that, with some trepidation, they utilized a European technology called a lockable dowel system. "This allowed us to go ahead and pour those strips monolithically, leave access for the dowel lock and once we reached the 26th floor, we came back and locked it in."

"It's a very ingenious and, frankly, helpful solution that mitigated some major logistical challenges."

Beautiful Inside and Out

The tower is skinned in high-performance glass and random metal panels of blue and white, which gives the hint of falling water. Come nightfall, a series of white LED lights run down the side of the building to create the sense of water cascading downward. The lights will also be programmed to go solid blue and orange during Broncos games and other special events.

Inside, the high-rise is loaded with luxury features and amenities. But, no doubt the biggest draw is the breathtaking views of the Denver skyline and/or the mountains from almost every floor. And the views from the two penthouses are truly spectacular. When you're looking down on Elitch's Observation Tower, you know you're pretty high up in the sky.

The low-rise spills out from the base of the tower and connects to a six-story midrise of more luxury apartments. The low-rise will feature four stories of apartments, along with common area amenities that include a large terrace with pool, cabanas for lounging, fire pits and heated spa. Inside amenities include a tenant lounge with professional-grade catering kitchen, fitness club with a large NanaWall that opens onto the park, dog-washing station and 24-hour concierge.

According to the Gromatzky, zoning rules helped create one of the more interesting architectural features of The Confluence. "We had to bridge over a cut through that was defined by the zoning diagram," he says. "That cut through allows a view of the REI building and the park from the corner of 15th and Little Raven.



Each apartment will have high-end, luxury finishes throughout.

“Over the top of that cut, though, we have a gorgeous swimming pool cantilevered out toward the park with a glass wall,” said Gromatzky. “It’s really stunning.”

“As much as I would like to take credit for (the cut through), I really have to give credit to the people, both with the neighborhood and the city of Denver for having the foresight to preserve that beautiful view down through the building out to the South Platte and the REI building. It’s going to create a gorgeous plaza space to draw people from the city to come through that space, to penetrate the building and then move on out to the park.”

Another public draw will be two restaurants, as yet unnamed, that will be on the ground level on opposite sides of the cut through will patios spilling out onto the park.

Brick and other masonry materials are used at the base of the midrise and low-rise, to create texture at the street level, but also to mimic the use of masonry elsewhere in the area.

According to Gromatzky, “We wanted something warm and textural for people to move against. The building itself, obviously, is a contemporary expression and we use high-performance glass and metal panels on most of the tower itself but the first four to five floors down below is a lot of masonry and,

frankly, I think it’s going to marry perfectly with the neighborhood.”

Nail and Gromatzky both say the building was built with sustainability in mind and that it will achieve LEED Gold certification.

More Interest in Denver for PMRG, Clark & GDA

Nail is currently looking at sites in Denver for new projects to develop. And according to Gromatzky, “We see Denver really coming on now as a real estate power. The city has done a great job of continuing to foster beautiful neighborhoods, work with their parks department, pay attention to their open spaces and protect their historical venues that are treasures for Denver.”

“I can’t say enough about the city of Denver and the building officials. They’ve been very, very accommodating and have worked well with us. I think both sides have really striven to deliver a high-quality project for the neighborhood. We’re really proud of this. We think this is going to be one of the nicest buildings we’ve ever done. I think The Confluence will set a new standard for Colorado multifamily.”

It will certainly set a record. As of press time, it will be the tallest for rent structure in the state of Colorado. \\\



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4240, Quietly Confident

A Denver design practice reflects on its contribution to place shaping through design

WORDS: **Sean O'Keefe**

Seventeen years ago, Matt Cecere was a younger man, 4240 Architecture was a different firm and Denver's Riverfront Park was kind of a swamp. Today, Cecere and 4240 are older and wiser, better for the experience, and Riverfront Park is a sparkling urban node that preceded so much of what surrounds it today that it's hard not to think of it as a catalyst. Now this vibrant urban neighborhood patiently awaits the many new offices, hotels, restaurants, bars and residences racing to fill the void just across the Millennium Bridge to Union Station. Good development anticipates needs; great development raises expectations. Riverfront Park set an important high-water mark early in what now feels like Denver's new central core.

"When I first started working at 4240, I remember looking out over a stretch of nothing between the river and railroad yards," says Cecere, who is now a principal with the firm. "Now Riverfront Park is a fantastic urban community right in the heart of everything." He suggests that 4240's process of promoting an intense curiosity in the craft of architecture is grounded by listening to clients and asking what might be rather than arriving with a starting point.

4240 resides in office space at Freight in the River North District's own catalyst, Taxi, just a bit further downstream from Riverfront Park. Like its groundbreaking work with East-West Partners, which resulted in the first three buildings along Riverfront Park, 4240 remains vibrant as well. Along with Cecere, two of the firm's other six principals, Andy McRae and Lou Bieker, sit in a conference room looking out over a grey stretch of the South Platte River for a conversation about design in Colorado and how they fit in. Bieker, who's been a leader at 4240 since the earliest days from predecessor, Urban Design Group, admits the firm is something of an enigma in Denver's architectural scene. Flying under the radar is a feeling Bieker shrugs off with quiet confidence.

"We like to think of our designs as stylistically agnostic - we don't have a signature. Instead we try to look at place and purpose and nurture the design's organic growth within the owner's ambitions," says Bieker. "We have been privileged to align ourselves with some visionary clients who have provided us with some really spectacular sites to start the creative process."

One such set of sites currently on the boards is the Saint Paul Collection, a mixed-use project that encompasses two separate buildings straddling St. Paul Street in the heart of Denver's most prestigious shopping district, Cherry Creek North. Being developed as top-of-the-market leased residences, the Saint Paul Collection ties together 4240's diverse experience and its core commitment to creating places that compel an emotional response in users. Building on its extensive experience in the hospitality sector where impressions - first through last - are everything, the Saint Paul Collection will strive to offer more than expected in urban living for the luxury rental market.

The Saint Paul Collection comprises 210 St. Paul and 255 St. Paul, which will combine to offer a total of 165 units in one-, two- and three-bedroom configurations and a premium amenities package available to both properties. Sleek, sophisticated and timeless, the buildings each rise from their highly animated street-level base to a height of eight stories capped by rooftop





community lounges featuring pools, hot tubs, and incredible views of the surrounding cityscape and mountains beyond. Units that live large and premium finishes like stone waterfall countertops, rich wood floors, and high-end appliances are enhanced by concierge services and housekeeping to make the resident experience more in line with a five-star hotel than typical apartments.

“The Saint Paul Collection represents a premium living experience for the tenant, but it also takes a step toward anticipating the future of the area in much the same way Riverfront Park did,” says Cecere, who led the design by working closely with developer BMC Investments to create

for-lease homes that take advantage of community amenities surrounding the site. In an area known for high-end fashion, jewelry, dining and expectations, Cecere believes that the Saint Paul Collection will respond to the existing urban fabric while also anticipating changes on the horizon by reinforcing a connection to the patterns, personality and prosperity of the district.

Like its work on Riverfront Park and the Saint Paul Collection, where its work helps shape a sense of place, 4240 is also involved in Continuum Partner’s massive redevelopment of the former University of Colorado Health Sciences Center campus at Ninth and Colorado. In total, the Ninth



OPENING ART:

The Saint Paul Collection will bring new market-rate residential to Cherry Creek North featuring premium amenities and finishes more in line with a five-star hotel than typical apartments.

Photo courtesy 4240 Architecture

FACING PAGE TOP:

The revitalized skyline along Denver's Riverfront Park preceded more than a decade of redevelopment in the area beginning a shift in Denver's central core.

FACING PAGE BOTTOM:

Grounded by listening to clients and asking what might be, 4240's creative process is rooted in an intense curiosity in the craft of architecture.

Photo copyright and courtesy 4240 Architecture

LEFT:

Place, purpose, materials and form are design fundamentals that are carefully combined to reach an emotional core in users.

Photo copyright Raul Garcia/ Astula Inc. Photo courtesy of 4240 Architecture



The Pavilion at Laurel Village on the CSU campus is a new student center that reflects 4240's interest in creating buildings that engage users and anticipate future needs.

*Photo copyright Raul Garcia/ Astula Inc.
Photo courtesy of 4240 Architecture*

and Colorado development will encompass some 26 acres spread over 12 blocks with a combination of restaurants, retail, office, residential, hospitality and parking. 4240 has so far been tasked with designing three blocks of pedestrian-friendly infill on the site including the adaptive reuse of the iconic Research Building spanning Ninth Avenue.

McRae leads the design team on the Ninth and Colorado properties and acknowledges that a primary challenge on any master-planned, multibuilding community is to support an overall sense of continuity in places that may not yet be well defined while shaping future context and uses.

"In any great community of buildings, like a campus, all four sides of the building should be articulated without an exclusive front or back to the design," shares McRae. "While helping to develop each owner's long-range vision, we design porous buildings that encourage community engagement by activating the ground floor." These sentiments are not only reflected in 4240's work for developments like Ninth and Colorado, the Saint Paul Collection

and Riverfront Park, but also for higher education opportunities in which the firm has an equally strong portfolio.

On the Colorado State University campus, for example, 4240 has authored more than a dozen different commissions over the last decade ranging from student centers to academic buildings, and dining halls to graduate housing. 4240's focus on an engaging and inviting user experience, born from its deep roots in hospitality, has helped the CSU keep pace with the changing needs of tomorrow's student body.

"4240 has always been about pushing our designers to reject complacency and explore new ground," finishes Bieker. "We haven't tried to become experts in a single building type or be the biggest firm in town, but 4240 will continue to build a density of experience and apply it to creating buildings that connect to an emotional core in owners and their users." If the past and present make any predictions about the future, design will remain in good hands at 4240. \\\



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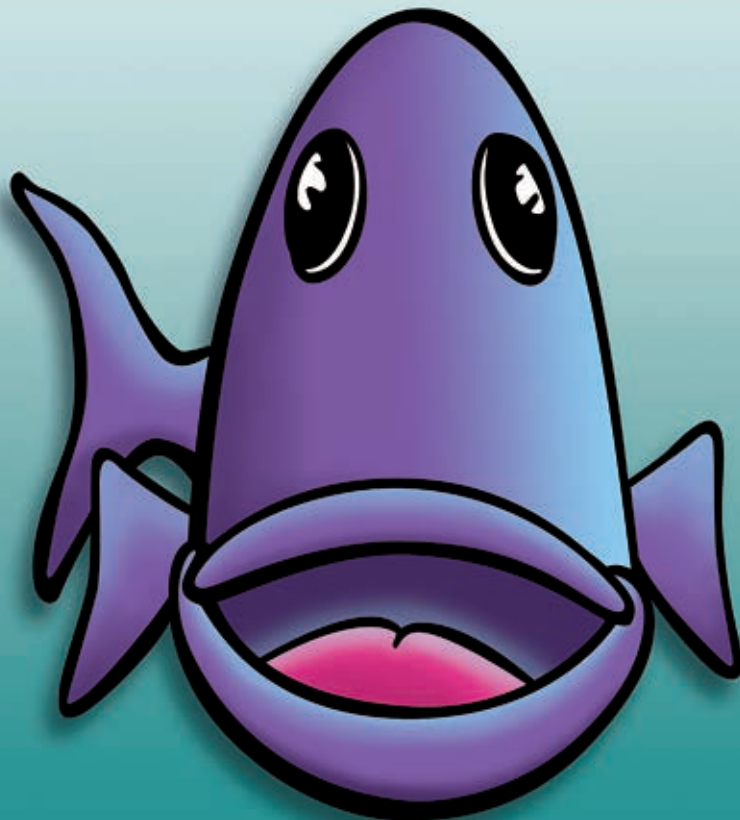


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Granite Place at Village Center: A New Breed of Office

WORDS: **Eric Peterson**

Granite Place at Village Center is on the leading edge of a new breed of office towers in Denver's southeast suburban market.

Due for core-and-shell completion in March and occupancy by summer, the 10-story, 300,000-square-foot Class AA office tower broke ground early last year, and features a slick "corporate living room" on the ground level and a 1,000-space parking structure. The trapezoidal floor plate is designed for maximum flexibility, as it's a speculative project, not a build-to-suit.

The 5-acre site in Greenwood Village - just east of Interstate 25 and south of Orchard Road - has been owned by the Koelbel family for decades. With easy access to light rail and the interstate, the area is emerging as a fertile, transit-oriented node.

Cody Cowan, Confluent Development's construction manager, says access to light rail "is what people are looking for these days. That's what all the brokers are looking for."

That means speed to market has been key.

"Our biggest challenge is the schedule," says Steve Mortenson, senior superintendent at GE Johnson. "It's 13 months to build a \$50 million project ... If we stubbed our toe on glass or fixtures or anything else, there's no way this would have happened."

The dirt work was extensive, he adds. "We had to pipe in tens of thousands of yards of structural fill." Balance that with



three cranes and the lot suddenly became very tight, necessitating more coordination than usual.

Implementing pull planning on the job allowed for that, says Mortenson. “You finish one operation and it’s literally just minutes until the next one comes in,” he notes.

Another challenge has been “the shortage of skilled craftsmen in the Colorado market,” adds Brian Parr, GE Johnson’s project manager for Granite Place.

Regardless, the project has run like clockwork.

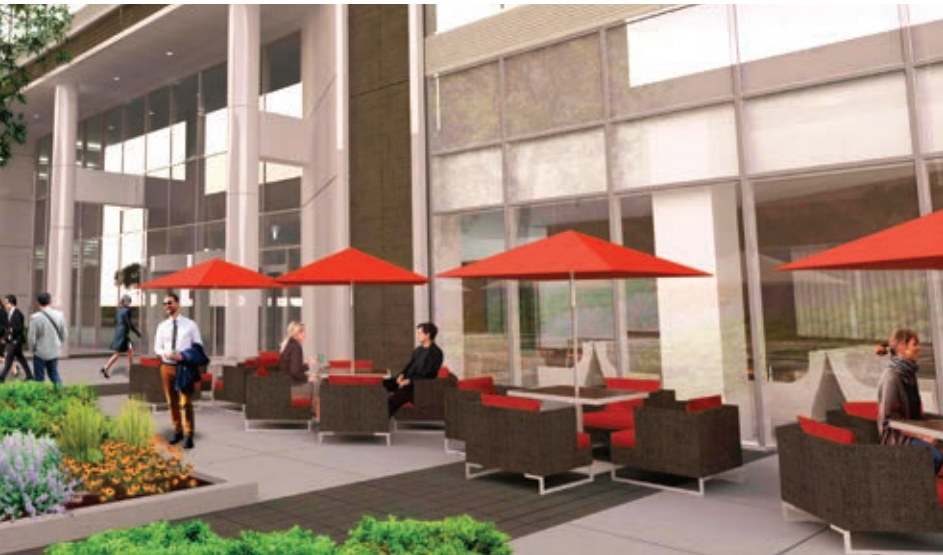
Blake Mourer, principal of Open Studio Architecture in Denver, says his firm has had a terrific working relationship with Confluent. In the last five years, Open Studio has designed The LAB, TriZetto’s headquarters, and several other projects in the Denver area for the developer before taking on Granite Place.

“We got real familiar with the site and what it would yield,” says Mourer of Granite Place. “What we found was this would be a pretty darn good site for office.” Granite and Confluent “liked the fact they could have a lot of density in a small footprint.”

Because it’s a spec project, “We’ve got to right-size the floor plates and the building overall,” he adds. “We’ve done this before, but having a true column-free plate was really important to us,” he adds. “We pushed for it.” The million-dollar question: “How can we eliminate all of these end-cap columns to create long-term flexibility?”

The facade features different shades of precast concrete with a surprising amount of glass in floor-to-ceiling curtain walls, he notes. “They wanted it to feel timeless.”

Granite’s three-tower office development in Plano, Texas,



PROJECT TEAM

DEVELOPERS:
Granite Properties and Confluent
Development

GENERAL CONTRACTOR:
GE Johnson Construction Co.

ARCHITECT:
Open Studio Architecture

LANDSCAPE ARCHITECT:
Norris Design

Southeast Office Market Outlook is Rosy

Granite Place at Village Center “will be one of the premiere office buildings in the southeast corridor,” says Marshall Burton, managing partner at Confluent Development. He says the location can compete with downtown, as “a uniquely dense suburban location right next to light rail.”

Landowner Koelbel “strategically kept this parcel open,” says Burton. “For two prior cycles, I had approached the Koelbels about developing it. They didn’t think the market was ready.” In early 2015, “They thought it was time.”

Confluent inked an exclusive deal to develop it, and brought in Granite Properties, the multibillion-dollar office giant with offices in Denver as well as Atlanta, Dallas, Houston and Los Angeles. “All of a sudden, there was a great makeup of a team,” says Burton. “Granite is the horse behind this, without question.”

“The demand has been strong,” he adds. “If you look at the stock of office buildings in the southeast corridor, a large part of that stock was built before 1980. It’s increasingly functionally obsolete.”

Because of improvements in efficient design, tenants often can downsize without down-staffing. “They can get the same functionality in 15 to 20 percent less space,” says Burton. “If you’re gaining 20 percent efficiency, that allows you to buy into the quality of the space we’ll offer.” Target Granite Place tenants include financial services, health care and telecom.

Burton’s market outlook for the southeast metro area is rosy.

“I think it’s going to be a good 24 months for the southeast corridor,” he says. “If you look over the past four years or so, there’s been significant office activity downtown and in southeast Denver, particularly around light-rail nodes.” Millennials are looking for a “24-hour, mixed-use environment,” he adds, and that’s emerging around transit stations in the south suburbs.

Offices are moving south “because of the gap in pricing,” says Burton, noting it’s often \$15 less per square foot. The demand is there now, he says, supply is on the way: “There’s over 15 million square feet of office under construction in southeast Denver now. We’re 300,000 square feet of that.

“They’re all quality buildings,” he adds. “I think they’ll all be successful. Southeast Denver isn’t going to see the headwinds of oil and gas.”



**Marshall
Burton**
Managing
Partner,
Confluent
Develop-
ment

OPENING ART:

The Class AA office tower will feature a slick “corporate living room” on the ground level.

FACING PAGE:

The 5-acre site of Granite Place at Village Center, just east of Interstate 25 and south of Orchard Road, offers easy access to light rail.

Photo courtesy Michelle Meunier Photography

ABOVE LEFT:

The facade features different shades of precast concrete with a surprising amount of glass in floor-to-ceiling curtain walls.



Granite and Confluent “liked the fact they could have a lot of density in a small footprint.”

Granite Park, offered a template. “One of the big features they had a lot of success with was this ‘corporate living room,’ ” says Mourer. “It’s really an amenity space for all of the tenants.”

More than 3,000 square feet in all, it helps shift the office paradigm.

“You eliminate the typical ‘walk in the front door and go up the elevator to your space’ mentality,” says Mourer. “You get out of your office and come down to this space for a different view.”

Allison Brandt, an architect with Open Studio and lead on the Granite Place project, says “attention to detail” is a big differentiator. “That level of finish and detail is really important to Granite,” she says. “They were willing to put that extra level of investment into this space.”

Mourer concurs. “Clearly, the discussion has been about quality, because [Granite] owns it long-term. They don’t build it and sell it.”

Mourer and Brandt both commend GE Johnson. “We were able to work as a team through the design process and tweak things where we needed for the budget,” says Brandt.

“You want a partner who can give you real-time feedback,” Mourer says. “We really like their ability to jump in and really be a partner and look at things we’re not thinking of.”

The GE Johnson team feels the same way. “The collaboration between the owner, the owner’s rep and the architects has been pretty spectacular,” says Mortenson, citing an exemplary safety record. “I’m a 30-year industry guy and I think it’s the best team I’ve ever worked with.”

Echoes Parr: “I can’t overstate the amount of support we get from Confluent and Open Studio and Granite to resolve issues.

“Our weekly OAC (owner-architect-contractor) meetings are dry and boring,” he says. “I think that’s a good sign of a well-run job.” \\\



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Once used by buffalo and Canada's aboriginal people as a crossing, the 31-acre St. Patrick's Island in the center of downtown Calgary's scenic Bow River, is the growing city's oldest park. But with decades of neglect the island had become derelict. Over a period of four years, Civitas and W Architecture redesigned St. Patrick's Island as a wild retreat for Calgary's thriving mixed-use Rivers District and East Village neighborhood.

Located in a floodway, the new St. Patrick's Island Park is a model of resiliency and sustainability that restores biodiversity and engages urbanites with an authentic nature-in-the-city experience even as it reduces flood risk. With amenities ranging from a calm channel for water play to an ideal winter sledding hill to a preserved cottonwood forest and wetland ecosystem woven with hiking and biking trails, the successful park has won numerous honors, including most recently being named Canada's 2016 Great Public Space. \\\



**Civitas Inc./W Architecture:
St. Patrick's Island Park**

PROJECT DETAILS

PROJECT BUDGET:
\$20 million

CLIENT:
Calgary Municipal Land Corp.

CIVITAS/W SERVICES:
Master plan and construction oversight of 31-acre island park transformation



Ross Kribbs

One of the oldest search and rescue organizations in Colorado, Mountain Rescue Aspen is a 100 percent volunteer-based nonprofit that provides services for Pitkin County and other counties in the region.

Designed by Aspen-based Charles Cunniffe Architects, the new two-story facility is designed to reflect Aspen's mining heritage and includes a large training space, locker rooms, vehicle shop, command center, map room, boardroom, emergency operations center, bunkrooms and a caretaker apartment. A four-bay garage is attached to the facility to accommodate rescue vehicles, trailers, ATVs and snowmobiles, and a training tower on the southwest corner of the building is used for equipment testing and rescue technique training. \\\



**Studio NYL:
Mountain Recue Aspen**

PROJECT DETAILS

ARCHITECT:
Charles Cunniffe Architects

GENERAL CONTRACTOR:
Mountain Resort Construction

STRUCTURAL ENGINEER:
Studio NYL

MEP:
aec (Architectural Engineering Consultants)



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Jeff Wingert, Partner - WW Reynolds Real Estate Services

Colorado Building, 401-411 N. Main St., National Register 4/17/1992, 5PE.559



William Norman Bowman's 1925 design for the Southern Colorado Investment Co. reflects the influence of the prominent Chicago architect, Louis Sullivan. The Sullivanesque Colorado Building is a distinct departure from the Victorian and Neoclassical designs so prevalent in the Pueblo business district.



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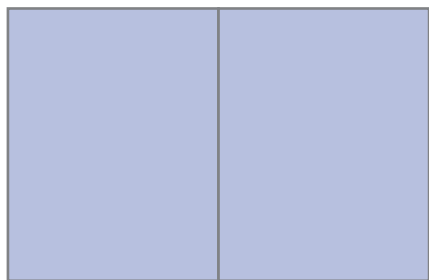
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SPACE RESERVATION DEADLINE

MATERIAL DEADLINE

March 2017	Jan. 4	Feb. 1
June 2017	April 5	May 3
September 2017	July 5	Aug. 2
December 2017	Oct. 4	Nov. 1

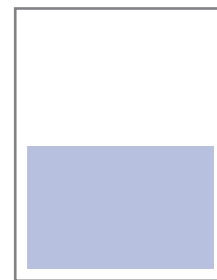
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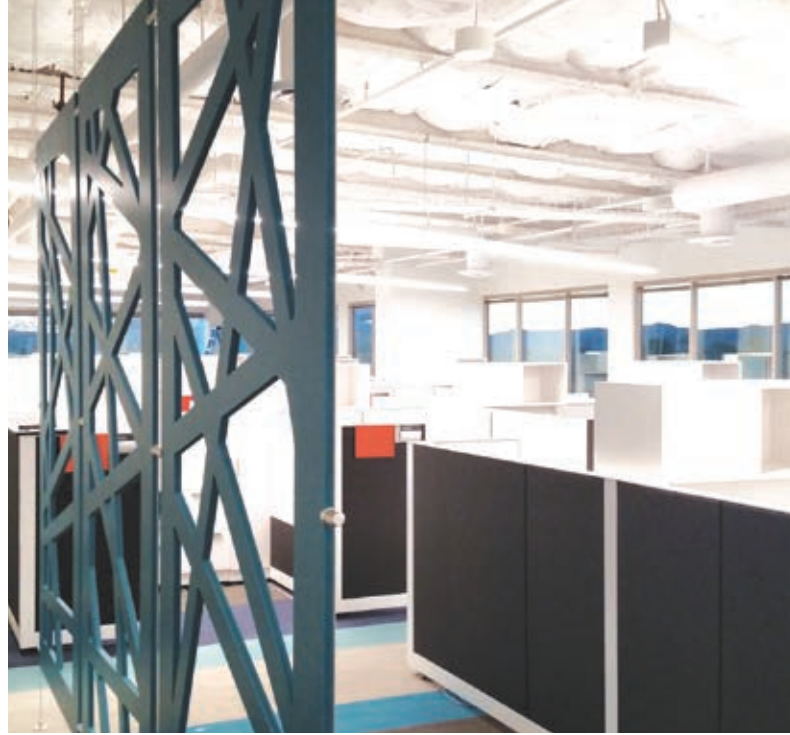
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