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Growing Up

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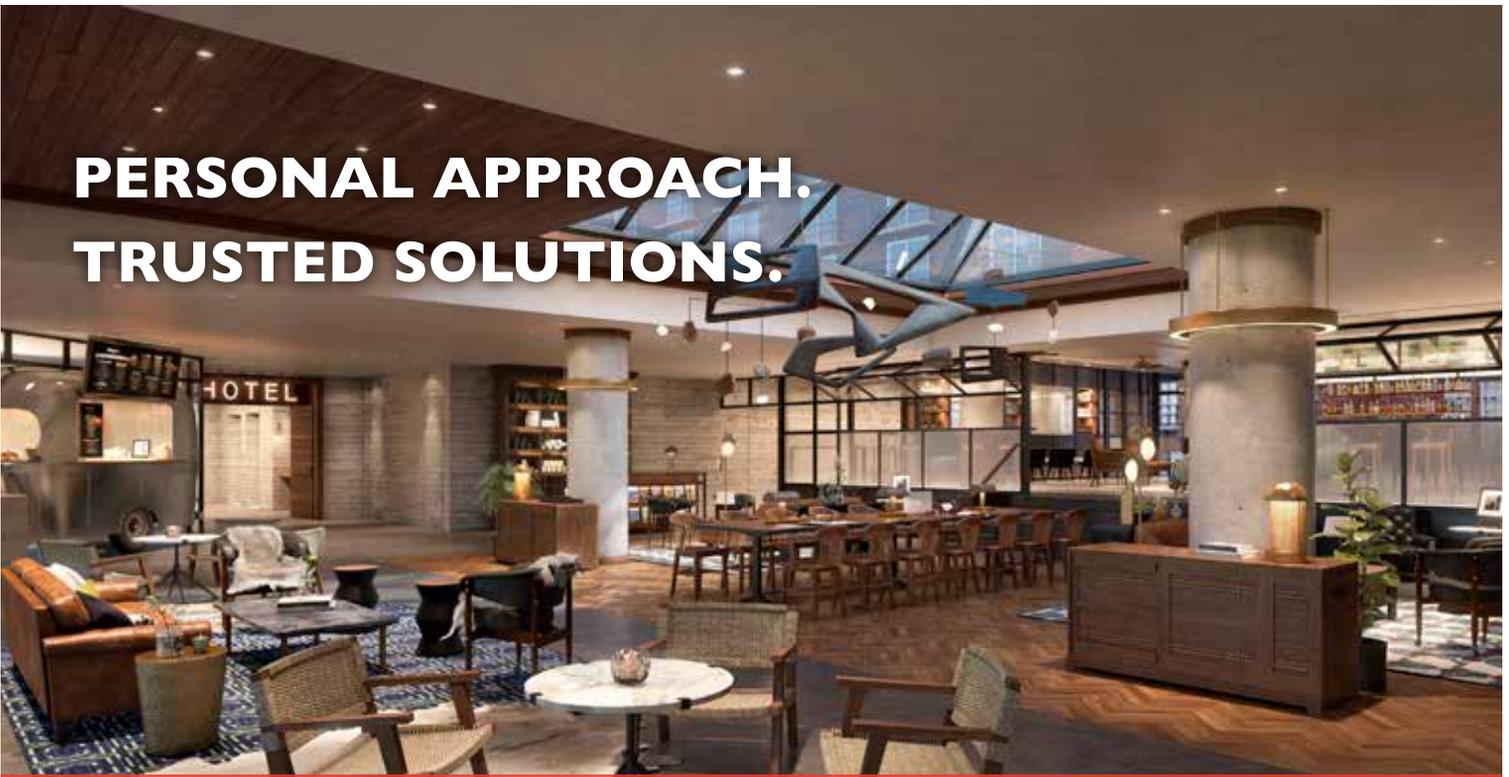
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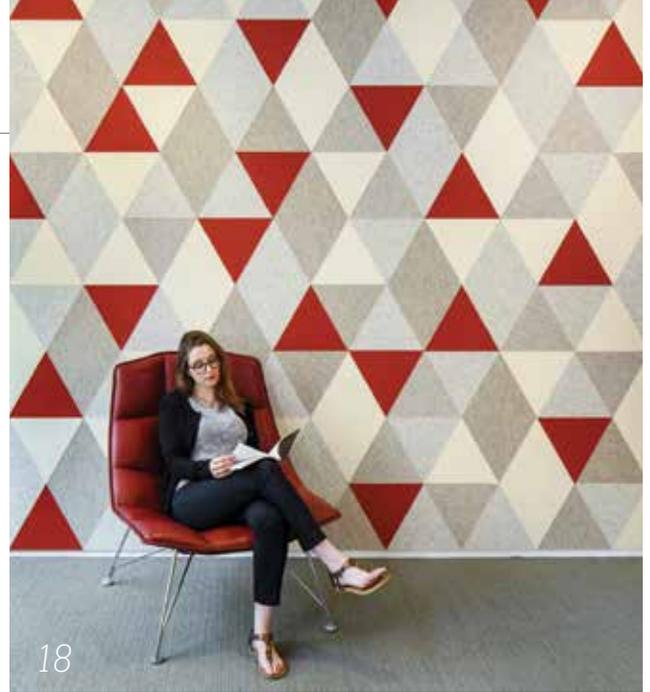
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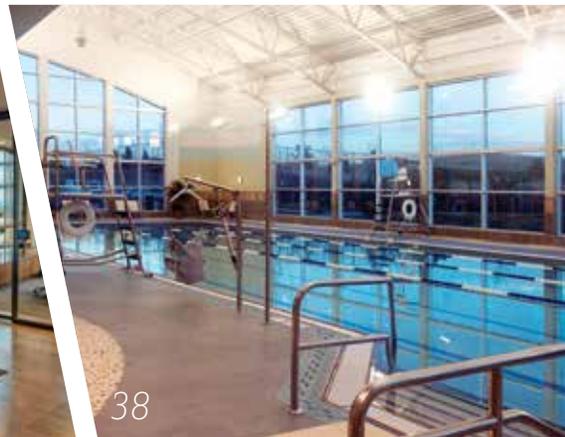


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Country Club Towers. Courtesy Michelle Meunier Photography

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Housing. Options.

hous-ing

'houziNG/ *noun*, houses and apartments considered collectively

op-tion

'äpSH(e)n/ *noun*, a thing that is or may be chosen

Well, construction is continuing at a rapid clip in our Colorado cities - from office and retail (yes, retail) to hospitality and health care.

When it comes to housing - with options being built today that run the gamut from affordable to luxury - thoughtful planning and design remain top of mind. Whether it's zoning considerations, as described by guest columnist Mark Johnson, or the addition of accessory dwelling units, which are about to become the next big thing, according to columnist Andre Baros, everyone has a stake in the outcome as our communities continue to grow.

As for luxury, this quarter's cover story delivers. Country Club Towers II and III are rising adjacent to the original Country Club property, an apartment community that has long been part of the North Washington Park neighborhood. Not only does the 34-story Broe Real Estate Group development take advantage of the spectacular views, offering floor-to-ceiling bay windows in each apartment, but also it caters to residents' canine companions with dedicated boarding and day spa.

Feature stories in this issue dive into how Tryba Architects is connecting the dots to make better cities; and how an acquisition in the middle of designing a new Boulder office didn't throw Elsy Studios off course for a minute. We also take a look at the transformation of John Atenacio stores into art galleries, the revival of Denver's street-car legacy and how human services were centralized in St. Vrain with an emphasis on great design.

End user stories include one about Unique Properties, which transformed the former Girl Scouts headquarters on South Broadway, and another about FourPoint Energy, which built out its space in the new Cherry Creek First-Bank building. And that's just the beginning.

As Colorado continues its march forward, let's keep the dialogue going.

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Mark Johnson,
FASLA
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Denver's Zoning: Are We More Divided than Ever?

I sat on the Denver Planning Board in the 1990s and watched the beginning of today's debates about growth. When we developed Blueprint Denver, the ideas about stability and change emerged through community dialogue. While good in concept, this idea has not worked very well. Just because a neighborhood is "stable" does not mean it should never change, and just because an area might "change" should not mean anything goes. Our new zoning code has not calmed the dialogue; instead, the discourse is more divided than ever.

Should higher densities be allowed? That should depend on the balanced judgment of people, including the neighbors, considering the many consequences of new development. But that does not mean that the immediate neighbors should hold veto power, nor does it mean that land use decisions should go to a public vote, a demand that is frequently made in cities that are even more divided than ours.

One of the biggest limits to considered debate is our newest tactical fad, fake news. Proponents and opponents both label and assert things that elevate the dialogue from semirational to mostly emotional. Once that line is crossed, those who have turned emotional rarely return to reason - no matter how false the claims may be, their feelings are very real. We can't let alternative facts enter the decisions that affect our quality of life and the safety and livability of our neighborhoods. We are all in this together so we need to find better ways of working together to protect what we value.

As a native Chicagoan who grew up in the '50s with highly divided racial and ethnic neighborhoods, I have always marveled at the diversity we find in Denver neighborhoods. If you study any neighborhood that you value in this city, you will see a crazy quilt of house sizes, architecture, building age and densities. You will find many quaint anomalies that add character - streets that don't quite line up, an old corner store surrounded by houses, a little park, mansions sitting right next to bungalows, duplexes and old apartments amidst some of our highest value areas, and more.

Few Denver neighborhoods have the boring monotony of most suburban areas. It is this diversity of home sizes, unit types and architecture that makes us resistant to rapid swings in value or other instability. Our diversity means that homes sell and apartments rent in random, never-ending cycles. This keeps change from swinging too rapidly - until this condition (and theory) was overwhelmed by our most recent growth surge. Now, we see whole neighborhoods under pressure to accept bigger and bigger buildings. It is not hard to find David scowling at Goliath right across a local street.

As an urban designer for 40 years I have been on both sides of the argument, sometimes advocating for change and sometimes for preservation. Where

we have brownfields or deep blight, I still think change is right, but only if design is exceptional and respects the context. More and more, however, I fall on the side of slowing our growth because the pace of change is too great.

I once believed that growth was needed to keep housing prices down. I was wrong. We have seen the most rapid expansion of rental housing in history - which has come with the most rapid rental increases in history. Supply and demand are not as tightly related as expected. We are facing unprecedented in-migration, but we are also allowing it by claiming that we must build to fill a need. A neighborhood that was mostly bungalows and duplexes has not become more affordable or better because it now is fringed with five-story wrapped parking garages or new towers. I live in one of these locations, and I have yet to see any benefits other than rising property values. I don't mind looking for parking. I don't mind having more people around. I don't even mind more traffic (I bike to work). What I do mind is that my neighborhood feels less cohesive, has fewer trees, fewer porches, fewer kids and less sunlight.

We should improve our debates by thinking about growth as something more complex than just big buildings and traffic. I like to think about it in at least these five categories:

Design. Most new projects won't get high marks for design. The same buildings are happening in every neighborhood and every city. Designers are not fighting back enough on their clients. Why does so much growth look alike? Developers believe that designs that have been approved elsewhere can be approved here. Most of the time, this means taking a large building and fragmenting it with shapes and materials to make it look like it is made of smaller parts. The result isn't good design, rather it is mannerism pandering to some general notion of public opinion. If a building is going to be large, give me one that is skillfully proportioned, fenestrated and articulated, and crafted with materials and details that make it whole.

Scale. Most new projects are out of scale with their context. This is usually a result of development economics and inappropriate zoning. When these two things come together, we get a developer who believes he has rights facing a community that is fighting for its rights. This is too late in the process. Both the community and the developer are victims. What we need is to reconsider the role of neighborhood planning. Let's have them argue with each other before the developers come along, and let's create neighborhood plans with both vision and teeth.

Congestion. This generally means traffic and parking, but in fact congestion takes many forms. This is an area where current thinking in urban planning is growing rapidly. It is now clear that conventional transportation planning is wrong. Congestion isn't a failure to move cars; it is a failure to give mobility to people. Denver's transportation staff includes some

very enlightened minds. Now we just have to bring our communities and leadership along to realize that congestion isn't bad - inaccessibility is. We need aggressive investments in multimodal access and mobility in transit, bikes and walking.

New People. I often hear complaints about growth spoken in terms that hide the fact that people just don't want more or different people in their neighborhood. Denver has thrived for generations precisely because of its willingness to embrace and enable new people. Let's not let that change. Let's not build a wall.

Economic Consequences. Housing affordability is a major problem, but fast growth has not slowed that. This issue can only be addressed by public policies that improve access to affordable housing and transportation, that increase educational access and achievement or that otherwise grow and enable the capacity of families to keep pace and not fall victim to growth.

I hope that DenverRight is listening to what people are saying and seeking new ways of imagining our city. The new energy I feel in Denver is palpable, with young people investing in homes and businesses. We need to ask them why they are here, and why they are investing. Surely there are ways, with our progressive spirit and love for this city, that we can let them show us the way. \\

I have always marveled at the diversity we find in Denver neighborhoods. If you study any neighborhood that you value in this city, you will see a crazy quilt of house sizes, architecture, building age and densities.

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The Next Big Thing: Accessory Dwelling Units

There is a radical new trend in housing about to sweep through Denver; of course, you probably won't even notice. Over the last few years, I have had the same conversation with many different people and see a clear pattern emerging: accessory dwelling units (aka ADUs) would work really well in Denver. They are not really new and most will be effectively invisible, but they are on their way and it is pretty cool for the healthy growth of the city.

Conversations with various people in the planning and development community as well as the well-informed group assembled at the Mayor's Housing Summit and the AIA Housing Knowledge Community have consistently devolved to the same basic question, "Why don't we have more ADUs in Denver?" A few of these insightful people discussing this topic might be a coincidence, a few more just anecdotal, but the local debate coupled with the success of the movement in Seattle, Portland, Oregon, Austin, Texas, and other cities suggests more. On top of this recent resurgence, Denver already has many older ADUs in the carriage houses of its historic neighborhoods, since they were a regular part of cities until the mid-20th century.

So what is an ADU? Though it may sound like

the name of a NASA space station module, accessory dwelling units are actually everything from basement apartments to carriage houses, but the currently trending topology is the alley flat. A rental unit "docked" to a single-family home is an ADU. This antiseptic term has caught traction because it covers so many interesting buildings forms: granny flats, alley flats, laneway houses, backyard cottages, and the list goes on. ADUs are unique in their flexibility, small size and potential to fit into many different neighborhoods.

Alley flats and other detached ADU typologies are appealing because they look good. They are the puppy form of housing, and it is hard not to love the cuteness of these buildings. Beyond the visual advantages of their small size and ability to fit in almost anywhere, ADUs are flexible. They can start out as a man cave or studio, then pay for themselves as a short-term rental. Over time, they could transition from housing a live-in nanny, to a growing teenager, to an aging parent or caregiver. Another family might find that they move into their ADU first and rent out the larger front house, then move into the front house when their family grows, then move back into the ADU when the kids are gone.

In Denver, about 44 percent of the city is made up of

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the single-family homes suitable for ADUs, which means that tens of thousands of ADUs could be added – an almost invisible expansion to housing in the city. They can also be added to larger developments; for example, in Vancouver, ADUs sometimes are used to help step down from larger buildings to a smaller-scale neighborhood across the alley. Imagine adding a few granny flats to every block in Denver, piece by piece no one would notice, but for the city as a whole, it would be pretty cool.

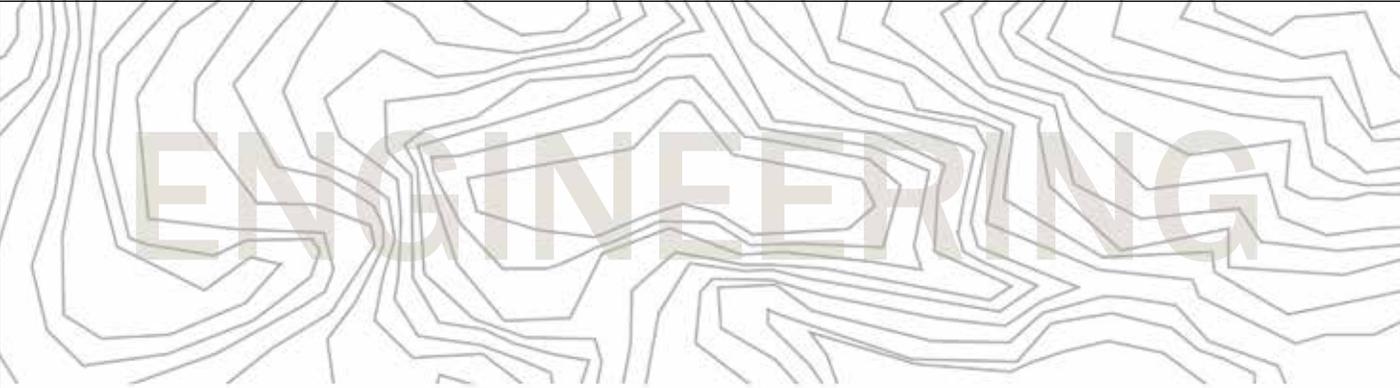
So what's the catch? Why don't we see hipster hideaways accessorizing every property in the city? For starters, many people do not realize it is an option. Portland has formed an active ADU community over the last few years and, at just over 1,000 units, its ADUs are still less than 1 percent of all the housing in that city. Austin has taken a different approach and set up programs to remove barriers, actively promoting ADUs with dedicated resources and building department support for families who are adding units to help make a dent in the city's housing shortage. These cities, among many others, have seen growth in ADUs, which Denver is likely to see soon.

ADU benefits are also its liabilities. For example, there is no developer or homebuilder sweeping through cities adding tiny villas along every alley; individual citizens pay for and build a unit, renting it out to someone like a teacher in their neighborhood. By the same token, it is not developers profiting from ADUs, but rather the thousands of homeowners who spend the time and money to dock one on their homes.

This antiseptic term has caught traction because it covers so many interesting buildings forms: granny flats, alley flats, laneway houses, backyard cottages, and the list goes on.

Similarly, while there are some prefab solutions available, most ADUs are custom built around people's lives and existing homes, so there is no consistent formula or even predictable budget. ADUs may be the next small thing, but not quite as ubiquitous as other recent small trends like smartphones.

Ready to be a trend setter, the vanguard of your neighborhood? Before you rush out and dock your own personal studio over your garage, make sure your zoning allows it. While Denver allows ADUs, not all neighborhoods have signed up yet. You may need to work to have your block join before you sign up your first renters or begin work on your first masterpiece. A lot of attention is paid to Denver's big, new developments and rising skyscrapers, but the next hot trend in Denver is going to be small. \\\



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Align Behavioral Norms with Strategic Initiatives

We all know that workplace strategy facilitates the intentional alignment of an organization’s environment with cultural work patterns to amplify peak business performance – all while appropriating cost and increasing innovation to fit both the current condition and future state.

As you may have experienced, these two select phrases “cultural work patterns” and “peak business performance” may occasionally be progressing in varying directions. An organization’s behavioral norms must be in alignment with strategic initiatives, as Wayne Gretzky puts it: “Skate to where the puck is going.”

Workplace strategy conversations often are sparked when the business at hand is either running out of work space, has too much real estate or wants to introduce organizational evolution through the environment.

Peak business performance is uniquely defined by a spectrum of business objectives, ranging from tactical needs like minimize cost and maximize space utilization, to increasingly strategic goals such as support effective collaboration, communicate brand and support innovation. As you may expect, a broad range of diverse disciplines (both internal and external to the organization) contribute to define what “successful criteria” means to them at the time. While it is likely quite clear where an organization is headed through ongoing executive level business planning sessions, another salient factor of work often is amorphous in nature with less controlled measurement and structured prediction efforts: work patterns.

There are many tactics for organizations to detangle and analyze their own work patterns to predict a better future. To glean learning from local, national and global organizations, here are some broad ideas to consider when analyzing your own organization’s cultural norms.

As a workplace professional, you have valid insights into what is working within your own organization and how the work experience might need to evolve. But beyond your intuition and personal experiences, how do organizations capture an authentic voice of their employee base to better inform their workplace strategy?

Workplace assessment methodologies that contribute meaningful data to the conversation can include space observations and in-person interviews, camera journal assignments, employee surveys, utilization studies, change readiness analysis, pre- and post-occupancy surveys, workforce forecasting and organizational analysis. With experienced professionals from real estate, strategy and design consultancies, you can start with creating a “workplace balanced scoreboard” of metrics.

These metrics should be relevant to the intentions of the design and the organization’s business objectives that reflect financial, behavioral, work process, health or other outcomes pertinent to the business.

A broad range of goals is driving change to the workplace



Participants ranked the importance of 11 business/facilities goals

Best Practices for a Successful Workplace Assessment

“Less is more.” Select the fewest, highest-impact KPI (key performance indicators) possible. Similar to a well-written survey, be prepared to do something with the results. Do not collect data unless you know in advance exactly how you plan to use it.

Establish baseline measures. Baseline measures establish a reference point against which you can assess the success of changes made to the workplace over time.

Use survey data collection and in-person interviews to measure employees’ perceptions of behaviors related to project goals, such as comfort, degree of collaboration, quality of group decision-making, etc. Gather data in a way that keeps responses confidential, yet can be evaluated by satisfaction level, by teams or departments, new hires vs. tenured staff, etc.

Collect objective benchmarks from other sources, such as HR databases for attraction and retention rates, health claims rates and costs, or other metrics that are related to financial outcomes.

Collect data on an ongoing basis (quarterly or semi-annually). This will provide an ongoing stream of objective information that can keep the workplace design aligned with employee needs and business goals.

Keep the reports simple. This will enable everyone to understand the results and thus be able to act on them.

Remember to manage the “human side” of the project. A technically successful assessment program can still fail if people don’t buy in to the effort. Ensure that



One-on-one conversations are most effective when addressing change conversations in the office. Pictured: Knoll Interpole, Antenna Horsepower and Toboggan and KLounge products.



Give employees adequate time to respond thoughtfully to workplace assessment surveys, and even offer them in a variety of media for optimal results.

everyone understands the purpose, strategic approach and benefits of the initiatives through a streamlined change management engagement and communication.

Overall, think of workplace assessment as a form of risk management. Ongoing assessment reduces the chance of problems with the workplace design and thus protects your organization's financial investment in the workplace.

To learn more about this topic or other research resour-

ces Knoll can provide, go to www.knoll.com/research

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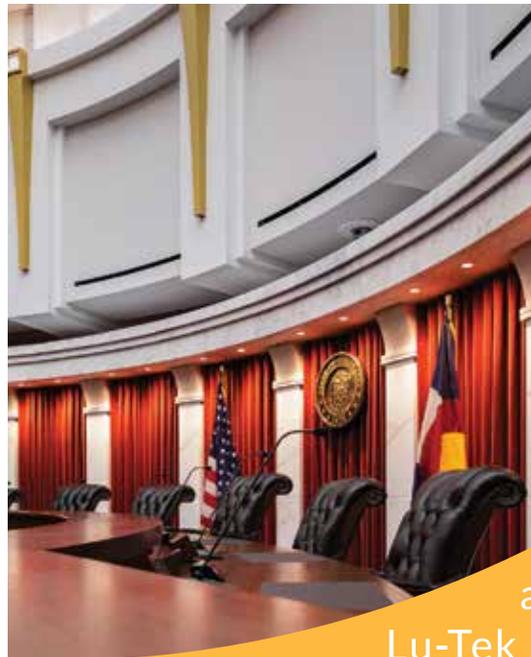


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Leadership Transitions: Insights for Success



Adam Harding
Partner, Roth Sheppard Architects



Brian Berryhill
Partner, Roth Sheppard Architects

Across Colorado, boomer-led architectural firms are engaging in serious conversations with their GenX leaders in a search for answers to critical questions – do we have the right people on board to step into our shoes? If so, are they ready, interested and up to the task of taking on a new leadership role?

There is another, less obvious, conversation taking place as well. This one is among the architects who have agreed to transition into these roles.

Case in point. At Roth Sheppard Architects, the two of us are currently being groomed to become the firm’s next-generation leaders. Because we will take over management of the firm next year, we are deep in the throes of this very transition. In addition to our daily roles as designers and project architects on multiple high-profile buildings, we are on a high-velocity learning curve regarding what it takes to manage, staff, and maintain and grow a notable Denver-based design firm that Jeffrey Sheppard and Herbert Roth founded, and have led successfully for more than 30 years.

The typical time frame for a leadership transition in an architecture firm is somewhere between five and 10 years. We are working within a two-year time frame, with the clock starting when our discussions began – a highly accelerated ramp-up period. A few of the many transition-related tasks on our plates currently include: visioning, staff development, team building, marketing/business development, and financial analysis – and that’s just the short list.

Thankfully, we know this is a marathon, not a sprint, and that everything will gradually fall into place. In the meantime, however, the process can be pretty overwhelming to say the least.

Knowing that other GenXers across the state are also going through this, are about to go through this or are currently in discussions with the principals of their firm about a similar transition, we thought our insight and learning might be of value to others looking at traveling a similar path.

Based on our own personal experiences, here is some advice we wish we could have found in a book or YouTube video before we ventured into the transition process we are now navigating.

The Founders

Perhaps the most important element of any leadership transition is the relationship between the founders and those who will soon be running their firm. Trying to understand situations from the founders’ point of view helps smooth the process greatly. The shift from employee to partner is difficult for us, but it can be difficult for them too.

Open, consistent communications and complete transparency are also critical. And having those uncomfortable adult conversations about money and the financial elements of ownership transfer is key.

It is also important to acknowledge that while new partners are itching to cross the start line, the found-



Roth Sheppard's studio space

ers are at the finish line. This can create competing interests; thus, respecting their legacy, while also recognizing the importance of starting to put your own stamp on the work, requires a delicate balance.

During the transition, ask the founders as many times as necessary, “What do you really want to happen?” Time moves quickly and everyone is busy with daily deadlines and other responsibilities, yet the official date of transfer stays the same. To avoid getting caught off guard by a lack of progress, or getting stuck in limbo as the day draws nearer, get clear on how the process will play out, write everything down and seek specific answers. You are learning a brand new language, so don’t hesitate to ask questions.

Also, as the transition progresses, it is important to begin to assume the role of owner. Make decisions, then get approval from the founders. This shift in mindset becomes necessary as one moves from being an employee to running a firm. In our case, because our time frame is so condensed and our transition far from gradual, we must lead the firm in the direction we desire before the transition is complete. This includes defining our values and processes, and making sure we have the right people in the right seats, which helps our staff navigate the transition with us.

Your Partner

While your relationship with the founders is of utmost importance, you also need to be certain you partner with someone who shares your values and vision. Your choice of partner is as important as your choice to become an owner. Be honest with yourself. Can you talk to your partner about anything at all? That is the kind of relationship you will need to succeed together.

It is also critical that you find an experienced, committed team of professionals – attorney, accountant, broker and mentors within the architectural industry – who will advocate for you throughout the transition process and after it is complete. Also, seek out peers who are going through a similar process as well as people who have already been through it, who can guide, encourage, warn, mentor and even laugh with (and at) you.

A New Vision

As new partners, you will also need to develop your own unique vision to carry you forward into the future. While the founders' vision grew out of their own personal values, what was important to them and how the world looked during their own growth trajectory, you are different people molded by a different time. The marketplace and culture continue to evolve, thus defining a new vision for your practice is an important investment of your time.

Also, you must be intentional about what you want your firm to represent, your position in the marketplace and what kind of clients and projects you want to spend your energy and dollars chasing. Then you will need to be confident enough in your vision to achieve enthusiastic buy-in from your staff.

Running the Firm

The idea of owning one's own firm is vastly different than actually running a firm. Thus, it can be helpful to break down the various aspects of firm management – marketing, staffing, finance, project management, etc. – into segments, which

allows one to understand each more thoroughly. While every business function must be mastered, understanding the firm's office processes and financial systems – and how to access financial data to make good business decisions – is absolutely critical. Also, shifting your focus from running a handful of projects successfully to always thinking six months down the road will help you keep your firm running and your staff busy.

Your People

When an architect transitions from staff to ownership, one quickly experiences a heightened awareness of staffing and project management issues. Be sure you have the right people and background skills to take over your responsibilities and oversee the projects you've identified in your vision. Also, set aside time to train your team on the tasks you no longer have time to do; learn to delegate; and focus on keeping everyone excited and engaged as you move forward.

Culture Shift

Your firm's culture will change over time, but don't expect the shift to happen quickly. Be intentional and consistent as you and your vision help guide and define what the firm becomes. Be patient as well, and always focus on the long term. Although we all want things to transpire quickly, they rarely do. \

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Business is booming in Colorado Springs

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Christy Headlee
Interior
Designer,
Gensler

Transforming, Occupying Former Girl Scouts HQ

With the goal to own its own building in an eclectic Denver neighborhood, Unique Properties chose the former Girl Scouts Headquarters Building at 400 S. Broadway to be its new home. This 1965, three-story, brick building bordering the West Washington Park and Baker neighborhoods was the opportunity the group was looking for to represent its brand and culture. The firm's vision stretched beyond the existing narrow windows, low ceilings and graffitied brick to see the potential of this building as a space to support and inspire employees and guests.

Two design firms were enlisted to collaborate on the building's transformation. Exterior modifications, including the roof deck, were completed by Kenny Davis Architecture and the interior building design was provided by Gensler.

Before ever picking up a pen to start drawing, it was critical that the design team dive into what makes Unique Properties tick. What are its overarching business goals, how can they help the company improve its business; what is the culture; what keeps the team up at night? Early explorations revealed that the No. 1 driver for this work-hard/play-hard group was that the space support employees and, in doing so, attract and retain the best in the industry. The design team dug a little deeper into the culture and provided industry research and insight to better understand what that meant for Unique Properties' space. The team found that, beyond supporting the daily work-specific needs of the staff, the space needed to inspire and



The stair is the central artery of the building, encouraging movement and interaction throughout the day.

promote overall employee well-being. A push was needed beyond the typical building amenities to incorporate elements throughout the design that would provide employees the ability to participate in healthy activities throughout their day.

A critical design move is immediately apparent upon entering the parking lot. Gone are the narrow vertical windows of the former building. Now, large, expansive windows allow natural views and daylight to wash the interior and connect the building occupants to the neighborhood. All exterior offices and conference rooms feature full-height glazed interior walls, allowing sunlight and views to penetrate deep into the space, reaching all occupants.

Upon entering the sunlit lobby atrium, there is a buzz of activity. Natural light and transparency in the adjacent areas welcome visitors and staff into the



Hospitality features and finishes support the firm's brand and enrich the employee and guest experience.

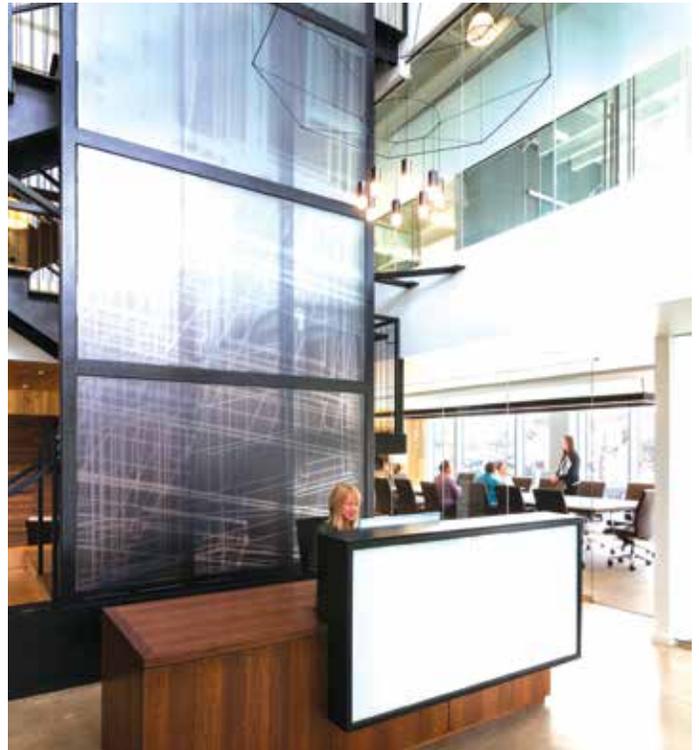
heart of the space. A graphic glass and metal screen captures the reception desk and draws the eye up to the glass offices that border the atrium above, creating an automatic connection to the work happening beyond the lobby. The main break room was strategically placed adjacent to this area to pull people out of their departments and through the space as needs arise throughout the day. Private and open huddle space as well as phone rooms are scattered throughout to ensure employees have choice of work location.

The raw architecture of the building was honored and balanced with touches from a warm and sophisticated palette. Existing concrete floors in the lobby contrast with the textural, woven carpet of the conference rooms. Exposed concrete columns are juxtaposed against the walnut and white back-painted glass reception desk. The stair blends a blackened raw metal pan and railing with solid maple wood treads that lead up through the space. Peeking out from behind the screen, they are the main artery of the space, stretching up through the building to the new rooftop deck amenity.

Designed to fit its unique culture and specific needs, the space is one that Unique Properties can celebrate.

“The final product has exceeded our wildest expectations,” said Scott Shwayder, principal of Unique Properties. “We achieved our goal of creating a beautiful, warm and inviting space that promotes good health, warmth and collaboration - while offering all the modern technologies and amenities required to operate an effective business. Our employees, our brokers and all of our customers simply love it.” \

christy_headlee@gensler.com



Reception is the heart of the space, located directly adjacent to the stair and with connections to the conference rooms, hospitality zone, and offices and atrium above.



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Associate,
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Studio,
RNL

FourPoint Energy: Modern Brand is Reflected

When FourPoint Energy, a leading Denver-based private exploration and production company in the energy industry, set out to create a first-generation space, it wanted an office that would not only help attract and retain top talent, but also reflect its continual growth and success.

With decades of experience between them, the company's leadership team had worked in a number of oil and gas offices - all of which had a similarly polished, traditional. They wanted Four Point's offices to feel different.

A recipient of a 2016 IIDA Rocky Mountain Chapter Merit Award, FourPoint's new office space speaks to both the company's modern aesthetic and the raw, industrial nature of what the firm does.

The company's 32,000-square-foot space, which takes up two floors of the newly constructed FirstBank building in Cherry Creek, was designed by Denver-based RNL. Our interior design team created a refined industrial aesthetic using steel, stone and wood throughout the space. Comfortable, modern furniture and an elevated ceiling height create a downtown loft feel within

Lighting the Way

It was important that the materials used in FourPoint Energy's space were reflective of its work and culture. The use of steel, stone and wood throughout the space creates an overall refined industrial aesthetic with strategic use of indirect lighting to punctuate the raw material, adding depth and character to the interior. The combination of indirect and task lighting creates an open and inviting environment that caters to the well-being of employees and clients, while the sleek yet rigid decorative luminaires bring a modern, industrial feel to the space.

Lighting control strategies maximize efficiency and ease of use for employees including local and global dimming capabilities, time-clock, aggressive daylight harvesting, and vacancy and occupancy sensors. Touch-screen controls in all common work and collaboration areas allow for end-user controllability, and long-life LED systems minimize maintenance over the lease terms for the space. These strategies, along with the selection of high-efficiency LED luminaires, allowed the project to come in 25 percent better than IECC 2009 code, with a 0.74 watts per sf lighting power density.

This project also features a significant number of high-end art pieces, which challenged RNL to devise the best strategy to illuminate them, given the open structure design and limited ceiling plenum space. RNL's lighting design team employed a plan that uses various types of luminaires to highlight the ever-changing artwork, making sure all are 90+ color rendering index and at a 3,000K color temperature for warmth and depth of color.



Ron Pollard
Low-hanging pendants create a more inviting environment in the Community Room. Lighting control touch screens allow for easy end-user controllability.

a traditional corporate office that results in a compelling expression of FourPoint's modern brand.

Walking into the space, guests are first greeted by an open, airy reception area that is flooded with natural light. Comfortable yet modern, the reception area chairs allow guests to sink into the room and enjoy the 35-screen, three-sided digital wall that serves as a branding beacon, visible from traffic and pedestrians below after dark.

Integration of technology was an important aspect of this project, both from a practical perspective as well as from a branding standpoint. Part of what differentiates FourPoint is its forward-thinking, technology-driven approach, which was reflected in the design. A nine-screen wall, accompanied by various gaming tables, was incorporated into the Community Room for staff enjoyment, while high-end, sustainable lighting solutions were used throughout common and individual areas to reinforce energy savings, and create a more productive environment for its "work-hard, play-hard" culture.



Ron Pollard

Recessed LED slots provide a clean look for conference rooms and allow for unobstructed views of the screen and exterior views of mountain ranges.

Ceiling heights were maximized where possible by finishing the ceiling close to the structure and exposing the systems that run throughout. Steel beam wraps conceal actual fireproofed beams to create a polished and finished open ceiling concept.

A beautiful and planar connecting stair was added at the reception area to not only physically connect the two floors, but also to reinforce wellness, activity and accessibility to the executive team that resides near the top of the stair. The minimal steel stringer and cantilevering stair treads create a sculptural element that can be viewed from inside as well as out. Wood used on ceilings, wall treatments and open stair treads, as well as stone wall elements, add warmth and texture to the space.

Transparency and approachability are cornerstones of FourPoint's culture. All-glass office fronts bring natural light to the interior workstation areas and support their philosophy of openness. Employees can work in both individual and collaborative areas throughout the office space.

End User Q&A

Q: How did RNL partner with FourPoint Energy to create a space that would meet your needs?

A: RNL took a highly detailed approach to understanding our business and how each one of our departments are connected. Through various employee surveys, focus groups and meetings conducted by RNL, their team was able to develop a workspace that is not only beautiful, but also incredibly functional and efficient for our organization.

Q: How does your new office space encourage collaboration, productivi-

ty, community and an entrepreneurial spirit?

A: Our office space features various meeting spaces that are all equipped with AV capabilities that naturally foster collaboration. The openness of the entire office lends a team-oriented atmosphere and facilitates unencumbered communication with one another. The space also features a large community room to encourage employees to gather for morning coffee, afternoon lunches and special events.

Q: How do your employees use the space on a daily basis?

A: Our employees really utilize nearly every aspect of our office space - from individual work spaces that give them the tools they need to do their daily jobs to using phone rooms for making private calls and the community room for enjoying lunch with colleagues. Our meeting spaces allow for multiple important meetings to take place simultaneously, while our huddle rooms encourage less formal, but still important collaborative team-building opportunities.

Q: What do your employees like most about the new space?

A: Employees are most appreciative that FourPoint took the time to build an office that truly represents who we are as an organization - forward-thinking, team-oriented and entrepreneurial. It's a space they are proud of and excited to come to each and every day.

Q: What have your clients or guests said about the space?

A: It's one of the best office environments they've ever seen. \\\

Rene.Stremel@RNLDESIGN.com



**Al Moller,
LEED AP**
Principal,
Ricca Design
Studios

Tips for Working with the Health Department

As culinary design consultants, every project we work on involves the health department in one way or another. Due to our inevitable crossover, we encounter many misconceptions and questions: “I’m only adding an espresso machine. Do I need to submit paperwork for that? I’ve heard the process takes years; can we skip it? Do we really need their approval?” The answer is, yes, you really do need their approval, and working with the health department is not nearly as painful as it’s built up to be.



**Lona
Homersham**
Project
Director,
Ricca
Design
Studios

There are many factors at play when you’re working with the health department; every project is unique and should be dealt with on a case-by-case basis, but, in general, here are some suggestions and helpful tips that if followed will make your next project with the health department run smoother than ever.

Understand What’s Required

Knowing is half the battle – and with government entities, this couldn’t reign more true. At the start of a project, head directly to the project’s city or county government-run websites. The majority of these sites now have, at the very least, downloadable forms and health department review packets and/or check-

lists. Others have visual charts or guides that walk you through the process. Some even offer form submission portals or updates to your status online. No matter what your project is, starting here will lead you down a good path until the application has been approved.

After you have the information packet, save it, and share it with the team. Continually dig it out at project milestones to keep the requirements at top of mind and avoid anything slipping through the cracks.

Give Yourself Extra Time

Many government offices are juggling responsibilities with a limited staff and can only dedicate one day per week to review submissions, while others have full-time employees filling this role. The ambiguity here can be frustrating, but as long as you know what you have to submit and compile it earlier rather than later, you can almost always avoid further delays.

Due to new data, new laws or other factors, the health department has the right to make changes at any time – sometimes even after the first round of comments. Nothing is set in stone, so, again, adding in buffer time can be immensely helpful, especially when working within tight deadlines.

Is your client utilizing other outlets such as a food truck or side catering business? You might need to sub-



Sinks, floor mats, wall finishings and lighting are all hot targets for the health department.

mit additional forms for that, instantly doubling the amount of work and adding onto the timeframe. Being realistic and building in buffer time can help with unexpected deviations.

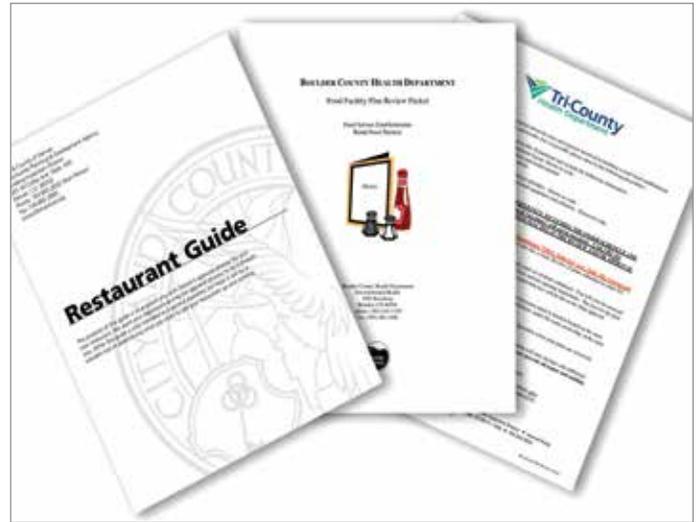
Be Flexible with the Design

Ask questions and collaborate with your kitchen designer. Understanding intentions, whether they be legal, personal preference or something else influential, before asking for revisions will save everyone time in the long run. Trust us - we don't just all love hand sinks so much that we all want to place them everywhere; it's required.

Flooring, walk-ins, sinks, janitorial areas, exhaust hoods and food shields - their placement and finishes all are considered hot areas when it comes to pleasing the health department. Review and re-review them with your kitchen consultant. This will not only ensure they are correct, but also will help you feel comfortable with the decisions and confident enough to discuss them with the health department if questions arise.

If there are any changes or modifications that come up in a first-round review with the health department, make sure to share those with the team and get them taken care of immediately. Nothing's worse than having to wait for another round of changes because the first ones weren't properly dealt with.

Don't forget that it's not just food service areas! Personal belonging storage, water heating systems, lighting - these are all examples of extra areas that the health department may need to approve.



Don't assume health department guidelines are the same within a state; they vary from county to county. Be sure to review a copy of the correct one when starting your project

Going back to our first point, understanding what's required and avoiding simple mistakes during the submission will end up making you the hero. \\\

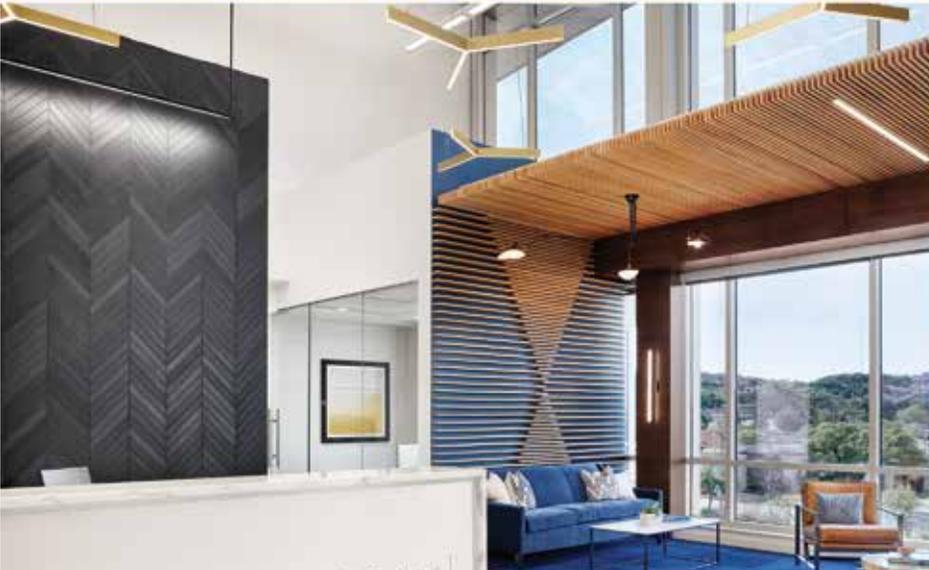
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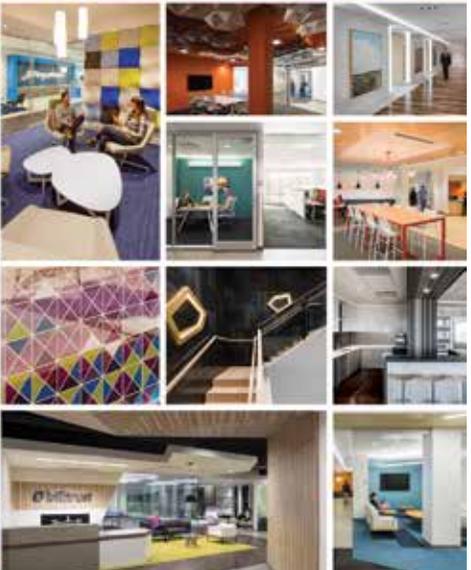


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Kevin Brinkman
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Experiential Neighborhood Retail is on the Rise

Headlines on the continual upsurge of e-commerce are nothing new. Stories of failing large-format stores have become a tangible reality that continue to lead to the decline of big-box retail. In today's digital environment, online sales make up 10.5 percent of all retail and the U.S. Census Bureau tells us growth is expected to accelerate even further. Alongside this increase in e-commerce is a shift in shopping patterns. Most consumer spending last year, nearly 70 percent in fact, went to experiences rather than products. (Bureau of Economic Analysis).

While this story is no different in secondary markets, such as Northern Colorado, a compelling result of this shift has been the rise of community-based neighborhood centers. These smaller centers focus on experiential retail that blends into the existing fabric of the community. Tenants are inclusive of hands-on concepts such as restaurants, personal services, health and fitness facilities, and cinemas.

Although consumers are now less likely to visit a brick-and-mortar store to purchase goods, they are increasingly looking for a physical sense of space that delivers services. As a mission-driven real estate development and investment company, we are focused on creating a retail product that meets the

lifestyle needs of neighboring residents by creating meaningful places that speak to each community's unique character.

We are completing Harmony Commons, a neighborhood mixed-use center in southeast Fort Collins. The project's tenant mix is representative of concepts such as Harbinger Coffee and DC Oakes Brewhouse and Eatery that are local to Northern Colorado, in addition to popular, yet unique, regional concepts such as MidiCi Pizza, Potbelly Sandwich Shop, Tokyo Joe's and Famous Toastery. This blend works well in experiential centers as the tenants are all dedicated to providing a distinct experience specific to our market rather than a generic concept that is replicated from store-to-store.

Like the shift that is occurring in other markets such as Denver and Boulder, our project is illustrative of the demand to deliver a more urban concept with highly desirable tenants in suburban areas and secondary regions. These areas showcase strong demographics to support such developments and patrons that are seeking an elevated offering of services that don't water down the culture of the community.

Harmony Commons has tenants opening from April through August. A Fairfield Inn & Suites by



Corner View of the Harmony Commons Development in southeast Fort Collins

Marriott will make up a second phase of the project and will break ground in the third quarter. This will be followed by a third retail building and a medical office building.

We're seeing similar trends at The Exchange, one of our adaptive reuse developments in Old Town Fort Collins. The project is seeing an influx of interest from what would traditionally be considered urban amenities.

The Exchange will redevelop existing buildings on the perimeter of the project to accommodate creative commerce including workspaces, retail and restaurants. The open-air central plaza will be lined with shipping containers turned into restaurants serving inspired cuisine and craft cocktails. The theme of the project and its targeted tenants centers on connecting the entrepreneurial spirit of Fort Collins to the community's love of bikes, the outdoors and family friendly gathering areas.

The outcome of these shifts in desired retail experiences will continue to impact the vibrancy of community retail.



View of the open-air Central Plaza at The Exchange in Old Town Fort Collins

Retail tenants, local and franchise alike, will continue to elevate their game to provide experiences unique to the neighborhoods in which they live. \ \

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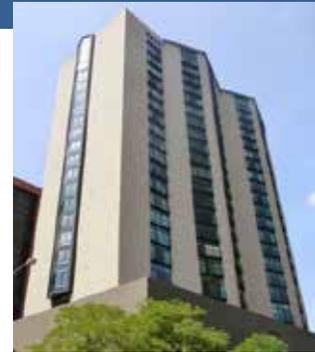
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Building the Perfect Rec Center: Experience Counts

So your beautiful recreation center is open for business, and it's a huge success. You opened on time and on budget. Your guests love the design and you've got great construction quality.

Of course, you deserve a pat on the back. You did everything right: You got community input; you hired a reputable architect and contractor; you allowed ample time for design and construction; and your budget control was first rate. What could have gone wrong?

Unfortunately, quite a bit may have already gone wrong and you don't even know it.

Recreation center projects - and swimming pools especially - are complex and delicate construction types that, if not done correctly, can lead to huge headaches and unexpected costs down the road.

Take, for example, that great value engineering savings your contractor found for your mechanical system. A few years down the road, you may find that your natatorium ceiling soffits have begun to rot, and mold is forming due to incorrect air pressure in your pool area.

Hopefully you are not already noticing a strong chlorine smell; or rapid rusting and corrosion. When chlorine interacts with water, chloramines form in and just above the water surface. Chloramines give off a strong chlorine odor, are powerful lung irritants and are the cause of corrosion. Several years ago, chloramine toxicity caused the temporary closure of a major Denver metro-area swimming pool.

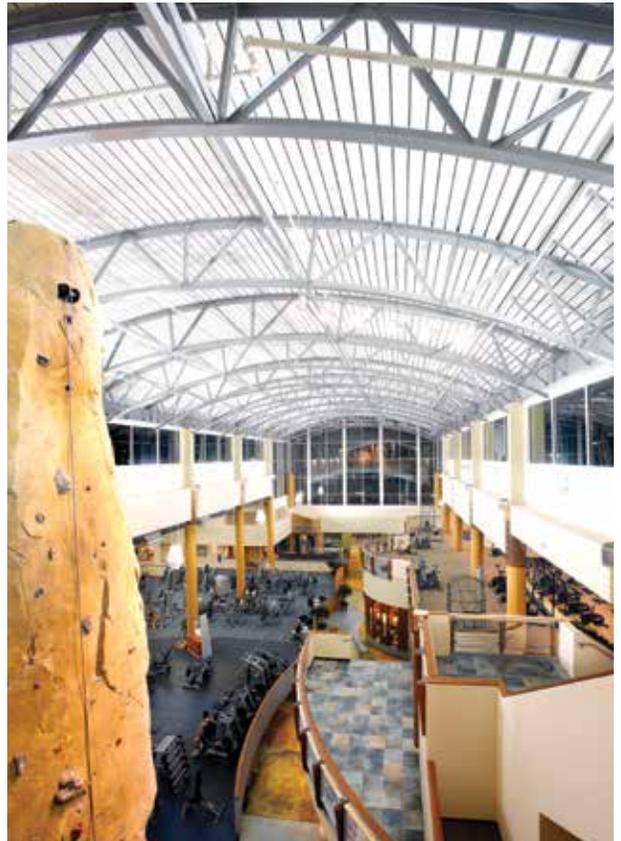
Pools and pool decks are especially susceptible to water table issues. Without careful attention to soil types and compaction specs, pools and decks can shift and tilt.

So how can these issues be prevented?

During the project planning phase, due diligence must include a careful vetting of architects and contractors to find a team that is experienced with your exact project type - especially when constructing a pool. Colorado is full of reputable and ethical contractors who produce outstanding projects. However, without specific pool and recreation center experience, a well-meaning owner/architect/contractor team can fall prey to these many pitfalls, turning your amazing project into one big set of "lessons learned."

"With the complex systems and delicate tuning necessary for a successful recreation project, pool designers need to think like contractors, contractors need to think like pool designers - and they need to think together - working toward a common solution," said Rick Converse, chief estimator at Pinkard Construction. Converse and his team have provided preconstruction and estimating services on more than 20 pools and rec centers over the past 18 years, and four in the past two years.

On a recent Denver metro family aquatics park project, an important program upgrade to add a lap pool disproportionately increased the budget by al-



Recreation centers require expertise.

most 25 percent. During an in-depth design charrette to discuss the issue, Pinkard realized that if the team reassessed bather-load calculations within the context of water-use type, the main-pool size could be reduced to eliminate the budget overrun without compromising the program or violating bather-load specifications.

This teaming solution illustrates the importance of hiring an experienced and collaborative team. "We found the aquatics park solution by thinking like a designer, and our designers are continually keeping us up to date on how changing water technologies affect our construction practices," added Converse.

Learning to think like a designer has allowed us to develop a pool and recreation construction checklist of lessons learned and owner operational and maintenance priorities, which are incorporated into every pool and recreation project.

The checklist covers major issues like avoiding vapor drive, which "drives" undesirable moisture into your natatorium's walls; using creative mechanical system tuning to eliminate chloramines; advising on pool gutter vs. skimmer systems, locker room drainage strategies, pool shell construction techniques based upon soil types; and implementing simple construction sequencing approaches to doing ceiling work over your pool or the timing of your pool finish.



Pools and pool decks are susceptible to water table issues.

While this all may seem daunting to a prospective recreation center owner, an experienced and collaborative project team can act as an owner's advocate, taking on the majority of the problem solving and creative responsibili-

ties, and eliminating many headaches to guide the project to success. \

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Fort Collins' Old Town Square Renovation | studioINSITE

Calling themselves “a victim of their own success,” Old Town Square’s original 1983 urban design elements had outlived their effectiveness to serve the growing community. Goals for the renovation of Old Town Square were to preserve the intimacy, scale and materials used in the original design, and to elevate the value of the space for the community.

The resulting design preserves the historical character of the square, while updating it to serve a diverse user group. Sacred elements of the square such as the “Spirit of Fort Collins” fountain and mature trees were preserved. The event space was redesigned for larger audiences, and fixed seating areas were replaced with movable bistro tables and chairs. Original water features were renovated and an interactive pop-jet fountain was added. The playground was expanded, updated and better segregated from pedestrian areas.

The design creates spaces that respond to the way people socialize and interact today. The plaza is active all times of day and during all seasons, and achieves the city’s goal of welcoming children, families and a diverse range of citizens.

PROJECT TEAM

CLIENT: Fort Collins Downtown Development Authority
 LANDSCAPE ARCHITECT: studioINSITE
 CIVIL, STRUCTURAL ENGINEER: JVA Consulting Engineering
 MECHANICAL, ELECTRICAL ENGINEERING: Beaudin Ganze
 LIGHTING DESIGN: Clanton & Associates
 ARCHITECTURE: ArchitecturePlus
 AQUATIC DESIGN: OLC Aquatics
 AUDIO TECHNICIANS: K2 Audio



PHOTOS: **Robb Williamson**

1. The Old Town Square project area extended to alleys and adjacent streets, connecting this intimate enclave with the adjacent downtown district.
2. A new element within the renovated Old Town Square, the interactive pop-jet fountain is a favorite attraction among children. Families come to enjoy the fountain all times of day during summer months
3. The beloved “Spirit of Fort Collins” fountain is dubbed the most photographed element in the city. Previously a sunken basin, the renovated fountain was redesigned with an elevated seat wall and splash basin, creating a more effective and inviting seating area.
4. The renovated south plaza preserves the mature trees and raised landscape beds, while updating the playground, seating, site furnishings, lighting and improving pedestrian circulation.
5. During concerts, the pop-jet fountain is turned off to accommodate guests for seating. Movable bistro tables allow people to arrange seating according to their preference. The enlarged stage and seating area accommodates a more diverse range of performances.
6. The playground area was expanded and seating was added to segregate the playground from the pedestrian walkways, allowing parents to observe their children in a safer play setting.





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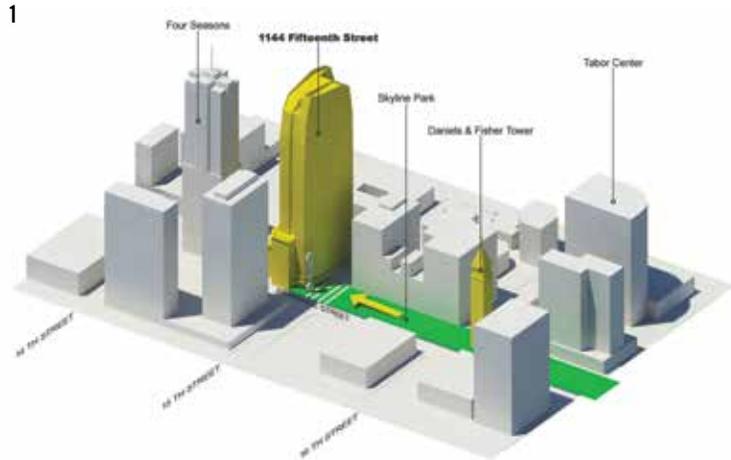


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1144 Fifteenth Features 'Sky Mirror' | Design Workshop

As an abstraction of Colorado's Rocky Mountains, Design Workshop designed the vegetative green roofs and innovative streetscapes for 1144 Fifteenth to reflect a transect from a mountain peak to the Front Range foothills. 1144 Fifteenth, owned by Hines and designed by architects Pickard Chilton, is downtown Denver's newest Class A office tower to rise above the city in more than 30 years and at 603-feet will be the city's fourth tallest building. As the southern terminus of Skyline Park, 1144 Fifteenth replaces a surface parking lot with a new office and civic destination in the heart of downtown.

Surrounding the soaring glass facade, the site design is a metaphor of the Rocky Mountain peaks, alpine tundra and foothills that are engrained in the culture of Colorado. The private terraces at level 40 represent a mountain peak, the extensive green roofs at levels 13 and 14 represent an alpine tundra and the street level represents portions of the Front Range foothills.

Just as the building reflects the brilliance of its surroundings, the arrival plaza is anchored by an iconic polished black granite "Sky Mirror" that reflects the soaring high-rise, portions of the Denver skyline and the ever-changing cloud formations above the city's core. The granite pavers and walls create a memorable setting at the outdoor café with an integrated trapezoidal wooden bench that adds richness to the streetscape and provides instant curb appeal.

Contributing to the building's LEED Gold precertification, the site design filters the rainwater through Silva Cell planting technology along the streetscape and extensive green roof systems on levels 13 and 14. Seasonal interest and resiliency were major factors for using sedums, perennials and grasses on the two rooftop vegetated gardens. 1144 Fifteenth's landscape and site design will positively contribute to the changing urban fabric of 15th Street as it traverses through downtown Denver.

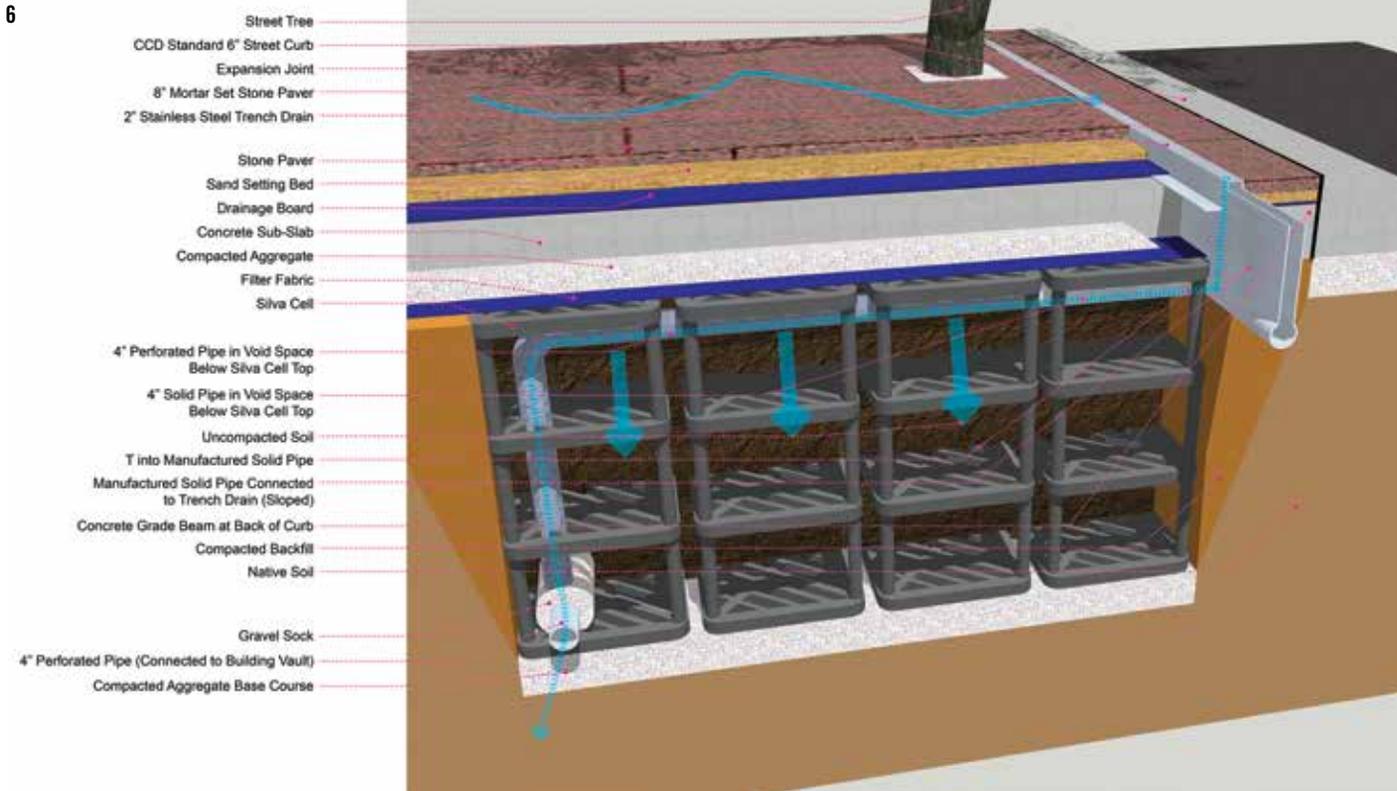
PROJECT TEAM

CLIENT/OWNER: Hines
 LANDSCAPE ARCHITECT: Design Workshop
 BUILDING ARCHITECT: Pickard Chilton (design) and Kendall Heaton Associates (executive)
 GENERAL CONTRACTOR: Hensel Phelps



RENDERINGS: Design Workshop

1. As the southern terminus of Skyline Park, 1144 Fifteenth is a new office and civic destination in the heart of downtown with views of the historic Daniels and Fisher tower.
2. The arrival plaza greets visitors with rich granite pavers and walls, an urban living room/ outdoor café and the iconic Sky Mirror.
3. The urban living room outside the retail space includes ample pedestrian space and seating opportunities for people to see and be seen.
4. The iconic "Sky Mirror" is a triangle of chiseled and polished black granite that rises effortlessly out of the surrounding plaza pavement and reflects the soaring building.
5. The streetscapes of Arapahoe, Lawrence and 15th streets creates a texturally rich pedestrian experience that takes cues from the building's lobby with custom site furnishings and lush seasonal plantings.
6. The subgrade planting system filters site stormwater and provides soil for the street trees to ensure that they reach mature size.





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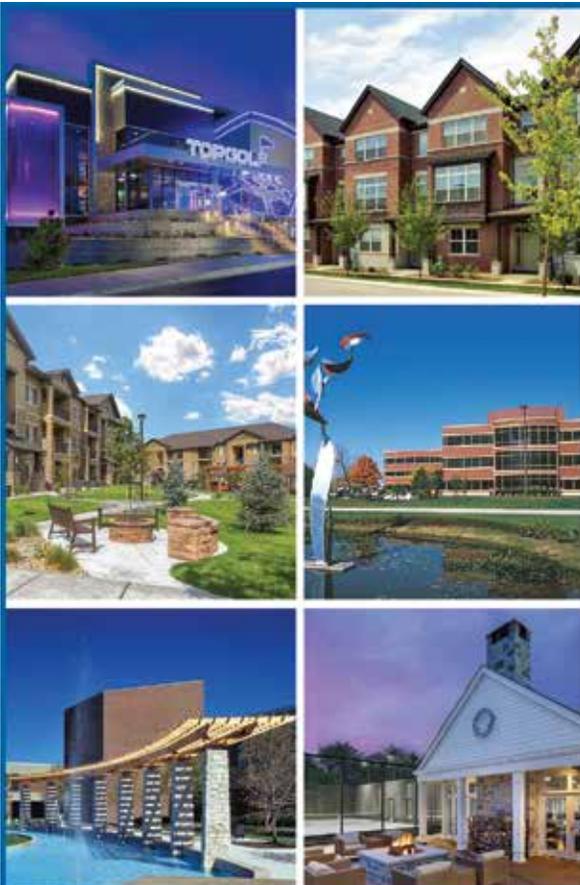
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April Rains Touts Her Top 5 for Commercial Design



**April Rains,
CHID, RID**

Jean Sebben
Associates LLC
jsinteriors@
qwestoffice.net



1. Left Bank Art

One of the last items to be installed, artwork can provide a virtual window in areas that do not have an actual window. It can provide a sense of calm and serenity, or excitement and drama. Left Bank Art is a resource that provides over 10,000 images in a variety of styles. The images can be ordered in a finishes such as canvas giclee, glass framed, hand-painted or on plexiglass for outdoor usage. The finishes include brush gel, glass coat, hand embellished and gild silver.

www.leftbankart.com

2. Krug

Furniture can be a large portion of a commercial project's FF&F budget; therefore, finding a durable, great looking yet inexpensive product is important to stay within the budget confines. Krug has a large selection of pieces for both health care and general commercial situations. Its health care line offers patient chairs, sleepers, recliners, gliders and bariatric options. The commercial side has the Zola line, which provides opportunities for booth seating, privacy and collaboration spaces, as well as serpentine style configurations to add a fun contemporary look to any lobby space.

www.krug.ca

3. Ecore

In fitness facilities, it is important to specify a flooring product that reduces injuries caused by slips and falls. Ecore has a product that does just that. Terrain RX is a 5-mil sheet good that is available in several contemporary patterns and colors. Enhanced sound control is achieved as well for footfall noise reduction, which is great in corridors. A final benefit is the polish-free maintenance.

www.ecorecommercialflooring.com

4. Forms and Surfaces

Adding drama to a building can be necessary for a focal point or wayfinding guide. Often reconciling this with durability can be a challenge. Forms and Surfaces' ViviSpectra is a glass creation that takes a digital image of your choice and applies it to large-scale glass wall panels for a striking, dramatic effect. It can be used in conjunction with Form and Surfaces' VEKTR Digital Canvas to achieve a unique and custom wall product. For durability, its bonded metal product can be used to complement the ViviSpectra paneling.

www.forms-surfaces.com

5. ATI Decorative Laminates

ATI Decorative Laminates offers MirroFlex, a product manufactured in the U.S. It is a thermoplastic decorative wall panel and ceiling tile option with many patterns and finish combinations available. Upon selecting the preferred pattern, a finish can be specified. MirroFlex can be easily and quickly installed with an adhesive method. The patterns range from contemporary to traditional and can be an exciting and economical way to provide a little splash of fun to a space.

www.atilaminates.com



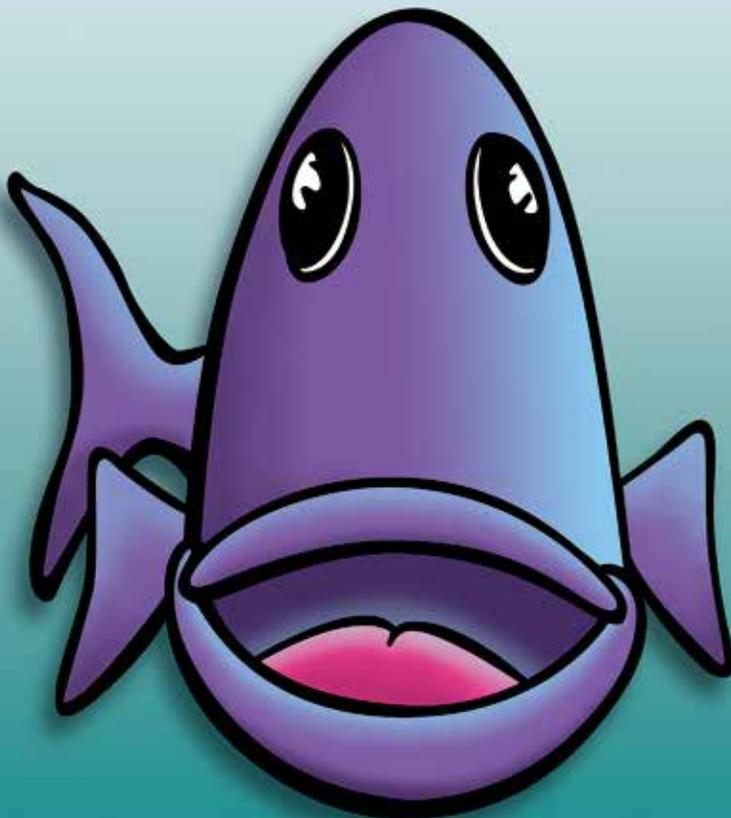
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Andrea Schumacher's Top 5 for Commercial Design



1

Andrea Schumacher

Owner and Principal Designer, Andrea Schumacher Interiors



1. Knoll Textiles

A modern design aesthetic combined with high-performance upholstery and fabrics. Its Crypton treated fabrics are antimicrobial as well as stain and moisture resistant, which makes it suitable for high-traffic areas.

www.knoll.com/shop/knolltextiles

2. ProSeal Plus

Flame-retardant applications for fabrics and wallpapers.

www.prosealplus.com/home.htm

[no image available]

3. Phillips Collection

Contemporary pieces with a global twist. The silver-leafed reception desk used is an unexpected element as well as an art piece.

www.phillipscollection.com

4. 1st Dibs

A resource for unique, one-of-a-kind pieces. The vintage ram's head coffee table creates a memorable first impression in the waiting area.

www.1stdibs.com

5. Jason Miller Studio

Beautiful and unique lighting. The glazed ceramic antler chandelier brings a rustic touch to an urban commercial setting.

<https://jasonmiller.us/>



4



5



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Heartland Acoustics & Interiors

www.heartland-acoustics.com



Jason Gordon

jason@heartland-acoustics.com
303-694-6611

Margenau Associates

www.margenauassoc.com

Brian Riley

briley@margenauassoc.com
303-979-2728

Building Dialogue's Interior Design Resource Directory will next appear in the September issue. If your firm would like to be considered, please contact Lori Golightly at lgolightly@crej.com or 303-623-1148 Ext. 102. Space reservation deadline is July 1; material deadline is July 14. There are many categories from which to choose – if you don't see your category here, we will create it for you.

INTERIOR DESIGN RESOURCE DIRECTORY

Appliances

BAC Appliance Center
www.4bac.com

Mountain High Appliance
www.mountainhighappliance.com

Specialty Appliance
www.buyfromsa.com

Art Installation & Consulting

Hilary DePolo
www.artconsultation.com

LewisGraham Art Consultants
www.lewisgrahamart.com/

LYNNE Art to Form
www.lynnel.com

NINEdotARTS
www.ninedotarts.com

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Ceavco Audio Visual
www.ceavco.com

K2 Audio Visual
www.k2audio.com



Nancy Byrd
nancy@k2audio.com
303-865-5500

King Systems
www.kingsystemsllc.com

Cabinetry
www.kabi.net

Cabling

LINX
www.teamlinx.com

Precision Fiber Optics
www.precisionfiberoptics.com

SkyBridge Communications
www.skybridgecommunications.com

Doors, Partitions and Walls

ALUR
www.alurwalls.com/

Modernus
www.modernus.com

NanaWall
www.nanawall.com

Powers Products
www.powersproducts.com

Michael Hicks
michaelh@powersproducts.com
303-226-1623

SPACEPLUS, a division of The Sliding Door Company
www.spaceplus.com

Elevators and Escalators

Centric Elevator
www.centricelevator.com

KONE
www.kone.com

Peak Elevator
www.peakelevator.com

Mike Horn
mike.horn@peakelevator.com
720-646-9244

Flooring

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www.bentleymills.com/

BOLYÜ Contract
www.bolyu.com

B O L Y Ü

Kimberly Lynch
kimberly.lynch@bolyu.com
720-404-0644

Interface
www.interface.com/US/en-US/homepage

patcraft
www.patcraft.com

Flooring (cont.)**Jamie Wenger**

jamie.wenger@patcraft.com
303-513-6351

Tandus-Centiva

www.tandus.com

Michelle Lancaster

michelle.lancaster@tarkett.com
503-807-5089

Furniture – Exterior**JANUS et Cie**

www.janusetcie.com

Landscape Forms

www.landscapeforms.com

Streetscapes

www.streetscapes.biz

James Shaffer

james@streetscapes.biz
303-475-9262

Furniture – Interior**ELEMENTS**

www.workplaceelements.com/

OfficeScapes

www.officescapes.com

Marci Auston

marci@officescapes.com
303-307-3678

Pear Workplace Resource

www.pearcom.com

**John Robbins**

jrobbins@pearwork.com
303-824-2000

Workplace Resource

www.wrcolo.com

Matthew Craig

matthew.craig@wrcolo.com
303-312-3305

Interior Glass**Bella Glass Production**

www.bellaglassproduction.com/

Denver Glass Interiors

www.denverglassinteriors.com

**Mark Rosenquist**

mrosenquist@denverglassinteriors.com
303-330-7360

GlassTek Inc.

www.GlassTekCorp.Com

**John Welge**

JohnW@GlassTekCorp.com
303-324-1940

Interior Landscaping**Bristol Botanics**

www.bristolbotanics.com

City Plantscaping

www.cityplantscaping.com

The Great Rocky Mountain Foliage Company

http://www.plantscaping.net

Interior Painting**Heggem-Lundquist**

www.heggen-lundquist.com

Preferred Painting II, Inc.

www.preferredpainting.com

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www.stellarcustompainting.com

Lighting**Illumination Systems**

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303-755-0997

Schlosser Signs, Inc.

www.schlossersigns.com

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www.designtex.com

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MDC Wallcovering

www.mdcwall.com

Tile and Stone

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Brekhus Tile & Stone

www.brekhustile.com



Ariana Cuadra

acuadra@brekhustile.com
720-257-7753

Concept Surfaces

www.conceptsurfaces.com

Crossville Studios

www.crossvillstudios.com/

Decorative Materials

www.decorativematerials.com

Window Coverings

Lu-Tek

www.lu-tek.com
John MacKenzie
john@lu-tek.com
303-356-9098



Rocky Mountain Shutters & Shades

www.rockymountainshutters.com

Solar Vision

www.coloradosolarvision.com

Windows and Doors

Andersen Windows & Doors

www.andersencorp.com

Pella Windows & Doors

www.pellacolorado.com

View I Dynamic Glass

www.viewglass.com

Sheri Connor

sheri.connor@viewglass.com
303-748-1886



**Steve and
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Founders
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ADI Workplace Acoustics was founded to solve acoustical problems in the workplace. We design and install sound masking systems for our clients.

Additionally, we enjoy the opportunity to provide expertise that empowers the project teams in acoustical decision making.

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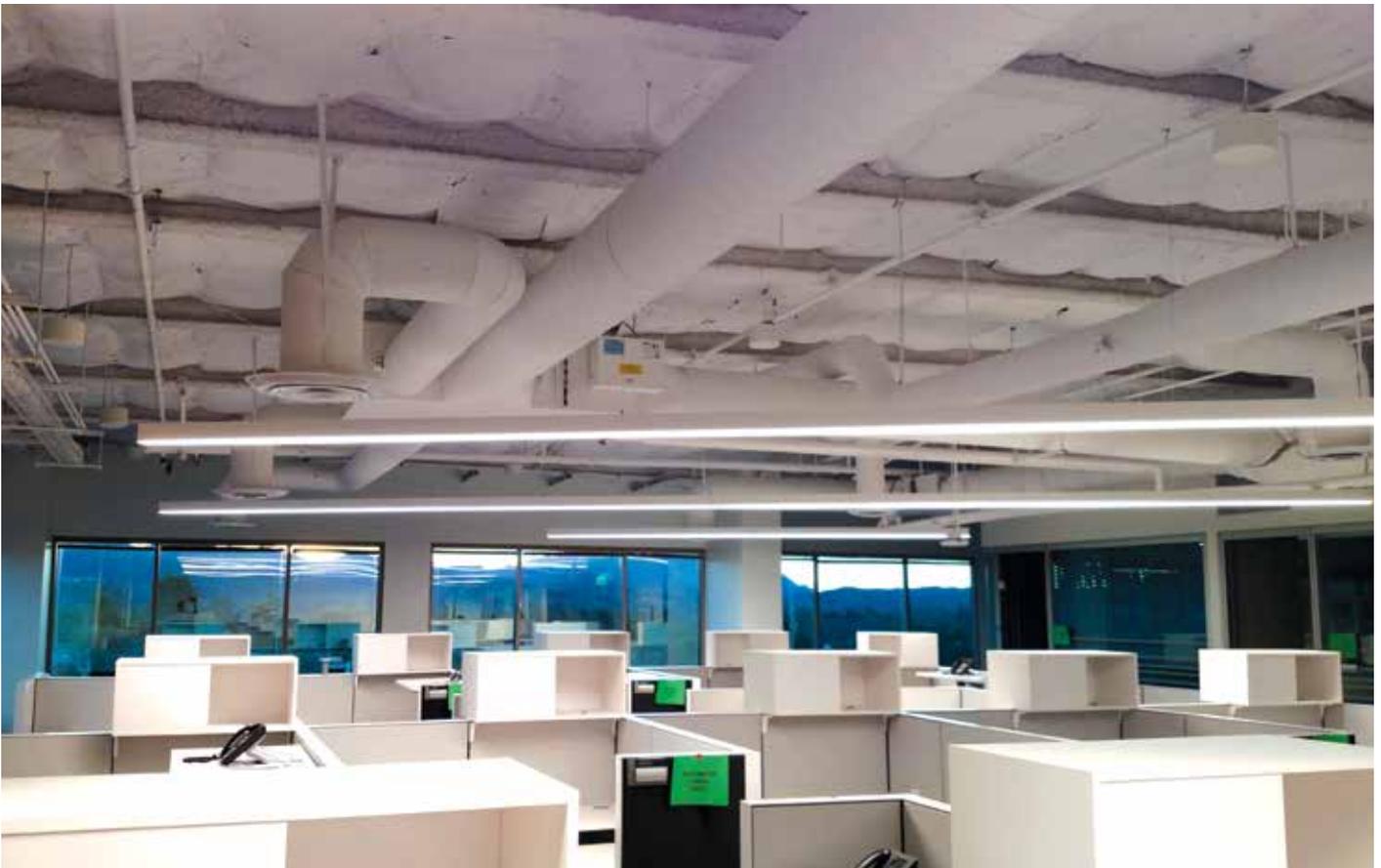
ADI is Denver based with an office in Washington, D.C. We are fortunate to have clients that rely on us for their projects nationwide. Once we establish a standard of performance for their facilities, we replicate it in other locations.

ADI uses the latest technology from multiple manufacturers. This frees us to provide the highest quality systems and avoid locking our clients into proprietary technology.

A client recently wrote:

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Heartland Acoustics & Interiors recently teamed up with JG Johnson Interiors and Saunders Construction to build the Dairy Block project in downtown Denver. The project brings a new attraction to the city and takes up an entire renovated city block in a prime downtown location. Dairy Block is a new concept in shopping and dining experiences. Heartland used custom white oak stain variations to create a unique ceiling look. The ceilings have a custom parquet layout consisting of 24 pods of linear wood. Each piece of linear wood was cut on a 45 degree angle at both ends to create a continuous linear look from pod to pod. Each pod was then trimmed out with linear wood to distinguish each pod from the others.

Heartland has been building projects in the Rocky Mountain region since 1998, with offices in San Diego and Austin, and is proud to be part of this new development for the City of Denver.

TOP: JG Johnson Interiors rendering of Dairy Block; BOTTOM: Custom parquet wood ceiling





Ted Pyper, P.E.
Sr. Acoustics Consultant
K2 Design

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303-865-5500
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K2 Acoustics Design – QSC Offices, Boulder

As part of the tenant fit out for the new QSC Audio Products offices in Boulder, K2 provided architectural acoustics design with architecture and interior design by Kieding. The main challenges in providing appropriate acoustics for the space were the tenant's desire for contemporary aesthetics with polished concrete floors and open ceilings. This aesthetic could lend itself to problematic echoes throughout the open office areas, which then would transfer noise into private offices and conference areas. Without carpeted floors or absorptive ceilings in the open office areas, reverberation would increase, and speech privacy would suffer.

K2 worked with the design team to counteract these effects by introducing clouds of acoustical ceilings – strategically placed over workstation areas in order to avoid excessive coverage. It was also important to place clouds of absorption below the main mechanical systems. This helped to reduce the noise that is typically present in an office environment with open architecture. By layering the absorptive clouds and locating them only in the areas of highest concern, we helped the design team avoid staid ceiling designs.

Finally, we specified sound-isolating wall partitions at the most noise-sensitive offices and conference rooms. With open architecture in the main group workstation areas, special care was required to provide privacy to conference rooms and management offices. Strategic space layouts, full-height walls and multiple layers of drywall on select walls helped to mitigate the noise impact on spaces of greatest concern. We were able to help the design team and client achieve the desired aesthetic without compromising acoustical quality.

Acoustical ceiling clouds decrease reverberation and reduce noise from mechanical systems.



FURNITURE



Carla Dore
President & CEO
Workplace Resource

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**WORKPLACE
RESOURCE**

Workplace Resource is a leading provider of workplace environment solutions, products and services, and we are the top source for the industry's most innovative and inspiring brands. We recently completed an exciting project with Denver-based tech firm Ibotta.

Ibotta has experienced remarkable growth in terms of customers, revenue and employees over two years. Its signature product – a mobile shopping app that allows users to earn cash rebates on everyday purchases – passed the \$100 million mark in cash-back rewards in 2016. This in turn has meant increased revenue and many new hires.

With help from Workplace Resource, a move into a new, larger office did more than accommodate the burgeoning staff. It also fostered more meaningful collaboration and helped address the company's attraction and retention goals. Workplace Resource strategized how to outfit the new space in a way that supports the social nature of working at Ibotta – not only in dedicated collaboration spaces such as conference rooms, but throughout the floor plate. Meeting spaces of various sizes and configurations provide ample opportunity for interactions.

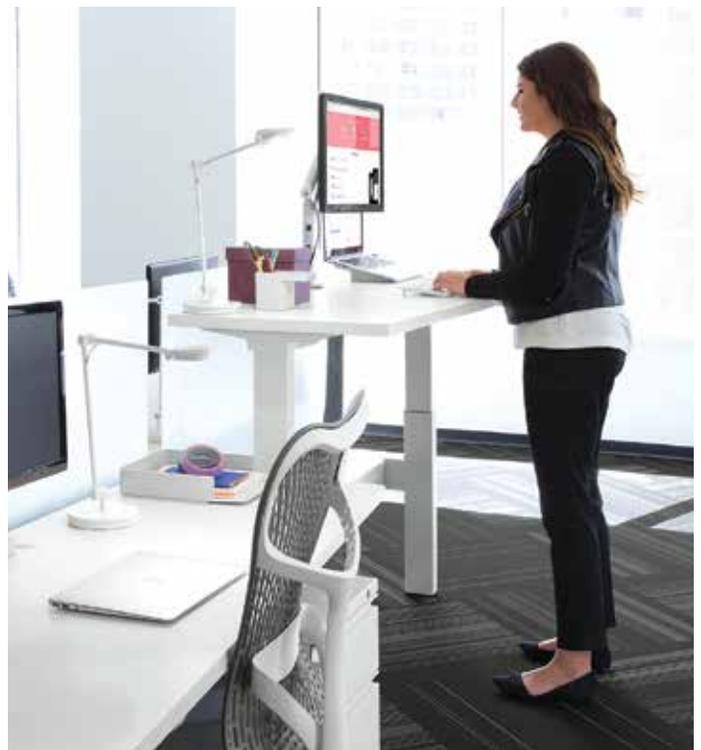
Since the office is dotted with coves anchored by Swoop Lounge Furniture, colleagues can step away from their workstations and sit down for a comfortable chat. The workstations themselves feature Herman Miller's Renew Link sit-to-stand benching system and articulating Flo Monitor Arms. Both products facilitate spontaneous collaboration at the workstation.

Ibotta's space was designed to be flexible enough to support the company's steep growth trajectory. Ibotta has the option to expand into another floor in the building, so the company can accommodate additional employees without a move to another location. And because of the flexible nature of Ibotta's furnishings, this solution will scale with them as they grow.

Ibotta employees value their Renew Link workspaces, which, when paired with Mirra 2 Chairs and Flo Monitor Arms, offer a high-performance ergonomic benching solution.

Providing every employee with a sit-to-stand work surface was important to Ibotta executives.

Photography courtesy of Herman Miller. Photos by CASE.





Bobbie Jo Kinsey,
ASID, NCIDQ

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Some of our exclusive lines in Colorado are Fiandre, Stonepeak (for the commercial market) and a new player in the tile market, Wonder Porcelain. All of these lines have U.S. manufacturing plants to keep our lead times to a minimum allowing us to serve you best! Also exclusive to Colorado is the Pliteq Geniemat rubber acoustical underlayment. All of our lines have very affordable pricing for your multifamily, hospitality, commercial or builder project!

Project name: Denver Corporate Center; Design by: Studio M Design, Melissa Buffington, ASID, NCIDQ; Architect: MAH Architects



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(I-225 Exit 10, go west on Colfax Avenue, turn south under the sky walkway, across from Children's Hospital)

7:00 – 7:25 AM
Registration and Networking

7:25 – 7:30 AM
Welcome and Opening Remarks
Amy K. Hansen, Shareholder, Polsinelli PC

7:30 – 8:00 AM
2017-2018 Condo Market Overview and Forecast: Projects in the pipeline, trends and projections
Mike Rinner, Senior Vice President – Advisory, Meyers Research, a Kennedy Wilson Company

8:00 – 9:00 AM
Developer's Perspective: Condominium development and condo conversions
Brian Levitt, President, NAVA Real Estate Development
Brian Wilson, Division President, Real Capital Solutions
Clem Rinehart, Owner/Broker, Treehouse Brokerage and Development

Jonathan Alpert, Managing Partner, The Westfield Company
Peter Kudla, President, Metropolitan Homes
Chris Frampton, Managing Partner – Denver, East West Partners
Moderator: Terrance Hunt, Vice Chairman, ARA, a Newmark Company

9:00 – 9:45 AM
Networking Break

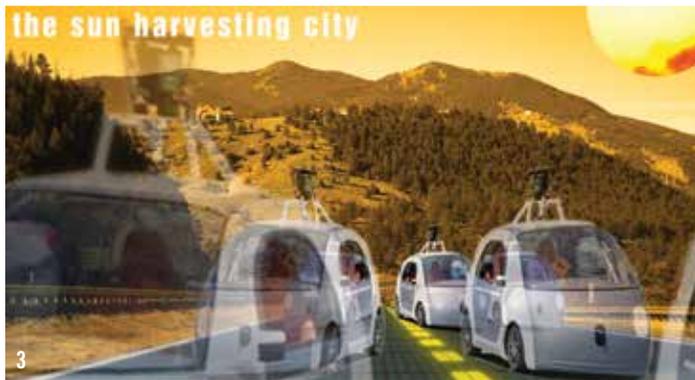
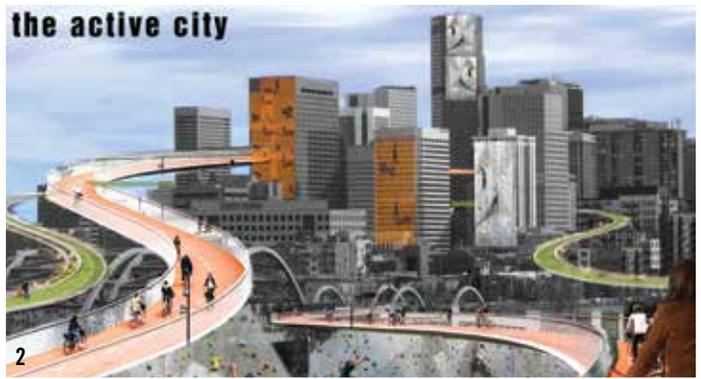
9:45 – 10:15 AM
Condo Development Finance
Jeff Meyers, President, Meyers Research, a Kennedy Wilson Company
Adam Sands, Senior Vice President – Denver, FirstBank
Moderator/Panelist: Brock Yaffe, Associate Director, HFF, Inc.

10:15 – 10:30 AM
House Bill 1279 Recap
Amy Hansen, Shareholder, Polsinelli PC

10:30 – 10:45 AM
Risk Management and Insurance for Colorado's Condominium Projects
Jody Wright, Senior Vice President, Client Service Director, Lockton Companies, Inc.

10:45 – 11:15 AM
Contractors and Architects' Perspectives
Doug Van Lerberghe, Principal, KEPHART
Liz McDonald, Principal, JOHNSON NATHAN STROHE
Greg Krause, Principal, K2 Residential Solutions
Rich Allison, Executive Vice President, GH Phipps Construction Companies
Moderator: Jim Bershof, FAIA, LEED AP, Principal, OZ Architecture

11:15 – 11:45 AM
Closing Thoughts
Marcel Arsenault, Chairman & CEO, Real Capital Solutions
David Zucker, LEED AP, Chief Executive Officer, Zocalo Community Development (invited/unconfirmed)
Moderator TBD



‘What If?’ Exploring Denver’s Future through Collage



Beth R. Mosenthal, AIA, LEED AP BD+C
Architect,
Anderson
Mason
Dale Architects

One of my favorite aspects of being an architect is being asked to generate solutions of what could be rather than what is. There is a long history of architects utilizing drawing and collage to project what the future might look like. In 1923, the architect LeCorbusier was spot on in his sketches of “a city of towers,” comprised of tall buildings and superhighways. Design collectives in the 1960s and ‘70s such as Peter Cook and Ron Herron of Archigram imagined more radical future scenarios. In Cook’s “Plug-In City,” he created drawings representing modular residential units that “plug in” to a central infrastructural megamachine. Superstudio, an Italian architecture firm founded in 1966, proposed a “Continuous Monument,” a prophetic vision of grid systems that served as a way to mediate space.

Fast-forward to modern day. Many aspects of these early architectural provocations have been realized. Through evolving, sophisticated technology, software and construction methods, architects continue to move the needle with solutions both imagined and built that demonstrate forward-thinking infrastructure, transportation and building solutions.

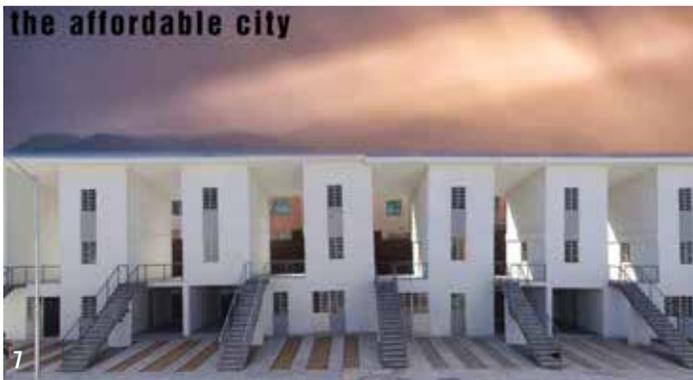
But where does Denver fall in the spectrum of past, present and future? Recently voted No. 1 city on the U.S. News “Best Places to Live” list and experiencing a five-year building boom with \$2.5 billion in development,

Denver continues to develop at breakneck pace. Amidst rapid development, it has arguably become difficult to take a step back and to generate long-term solutions that might let the city live up to its full potential.

In the spirit of Archigram and Superstudio, here are a few collage thought-starters that incorporate various exemplary models of infrastructure, building and the public realm that might help us reimagine Denver’s fast-approaching city of the future.

Image 1: Denver’s Central, Western location has helped the city be the staple trading post of the West. While the city is developing an ambitious airport city meant to drive economic growth and become a strengthened link in a global network, we are still left with untapped potential in regards to high-speed rail. A tested technology that is prolific in Japan and China, not capitalizing on high-speed rail seems a continued missed opportunity that would position Denver as a critical link in a national network that might move people, goods, and ideas.

Image 2: On the urban scale, traffic continues to become a byproduct of growth and a continued reliance on the personal vehicle as a means of primary transport. With an active population and an existing bike share program, looking at cities such as Copenhagen and Beijing as precedents, could the city not consider elevated, all-season bike paths that might seamlessly connect major residential areas with our downtown



and business districts? And why not utilize blank or windowless building facades as climbing walls?

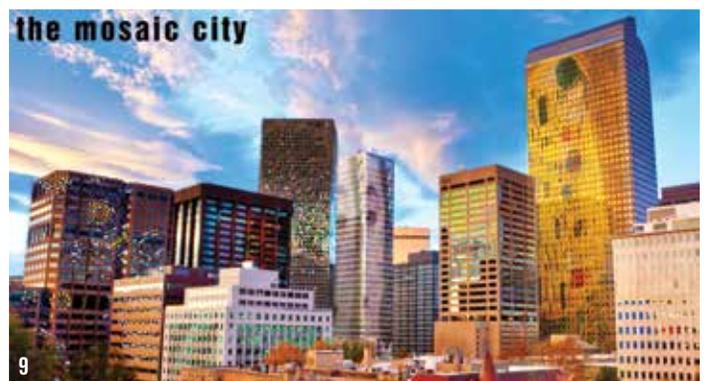
Image 3: To take this idea on step further, one might look at the Dutch company SolaRoad. SolaRoad has developed and tested the first functional road and bike path that doubles as a solar panel. The U.S. currently has 2.65 million miles of paved road. With 300 days of sunshine and the National Renewable Energy Lab located in Golden, how might we think aggressively about taking advantage of our climate as well as developing affordable technologies that might continue to reallocate our city's use of varied energy resources?

Image 4: In terms of the public realm, as the city continues to densify, there often becomes a redistribution of existing public vs. private space. One of the more successful models of carving out public space in privately owned buildings is San Francisco's POPOS (Privately Owned Public Open Spaces). Ranging from public lobbies to rooftop gardens, could we imagine a network of vertical public spaces that prioritize urban agriculture, recreation, culture and leisure?

Image 5: Similar to providing vertical public spaces, the city of Helsinki employs a "Chief Design Officer" who is championing the traditional idea of "talkoot" (i.e., the idea that if something has to be done, let's do it together). Helsinki's CDO has implemented this concept through encouraging design gestures that "humanize cities on any scale." While there have been many proposals that reimagine Civic Center Park, the space remains a critical node in Denver's urban fabric that would benefit from strategic, world-class programming.

Image 6: The city of Cleveland is currently repurposing abandoned shopping malls as greenhouses. Sunlight-harvesting atriums equipped with hydroponic systems create year-round opportunity for produce that is then sold at a weekly farmer's market. With Denver's abundant sunlight and continued shift to ecommerce, this model of suburban farming opens up many possibilities for how we might think about existing infrastructure.

Image 7: Amidst densification, affordable housing continues to be a hot-button issue. Pritzker Prize winner Alejandro Ar-



avena has proposed "incremental housing" in which governments fund construction of "half a good house," with residents completing the other portion as resources allow. Aravena has even gone so far to upload Elemental's most successful housing designs for free to dissuade developers and government agencies from believing that they are "too expensive."

Image 8: Singapore has created an open source database. City-dwellers can download real-time information regarding topics ranging from traffic congestion, electricity usage and education from 70 public agencies. Part of the goal is to provide citizens with information that might enable them to seek solutions that might improve their own lives. Why not empower Denver residents to live in a more open source city that encourages problem solving vis-à-vis the city's emerging tech and creative economy?

Image 9: Much of downtown Denver was developed in the 1970s. Repetitive window modules and bay systems have turned Denver's vertical city into a series of mundane grids. As building owners begin to "reposition" their assets with new building envelopes as well as brighter, more active remodeled lobby spaces, could building owners use these repositioning projects as an opportunity to create a unique, iconic urban image that transforms the quotidian into the artful? \\\



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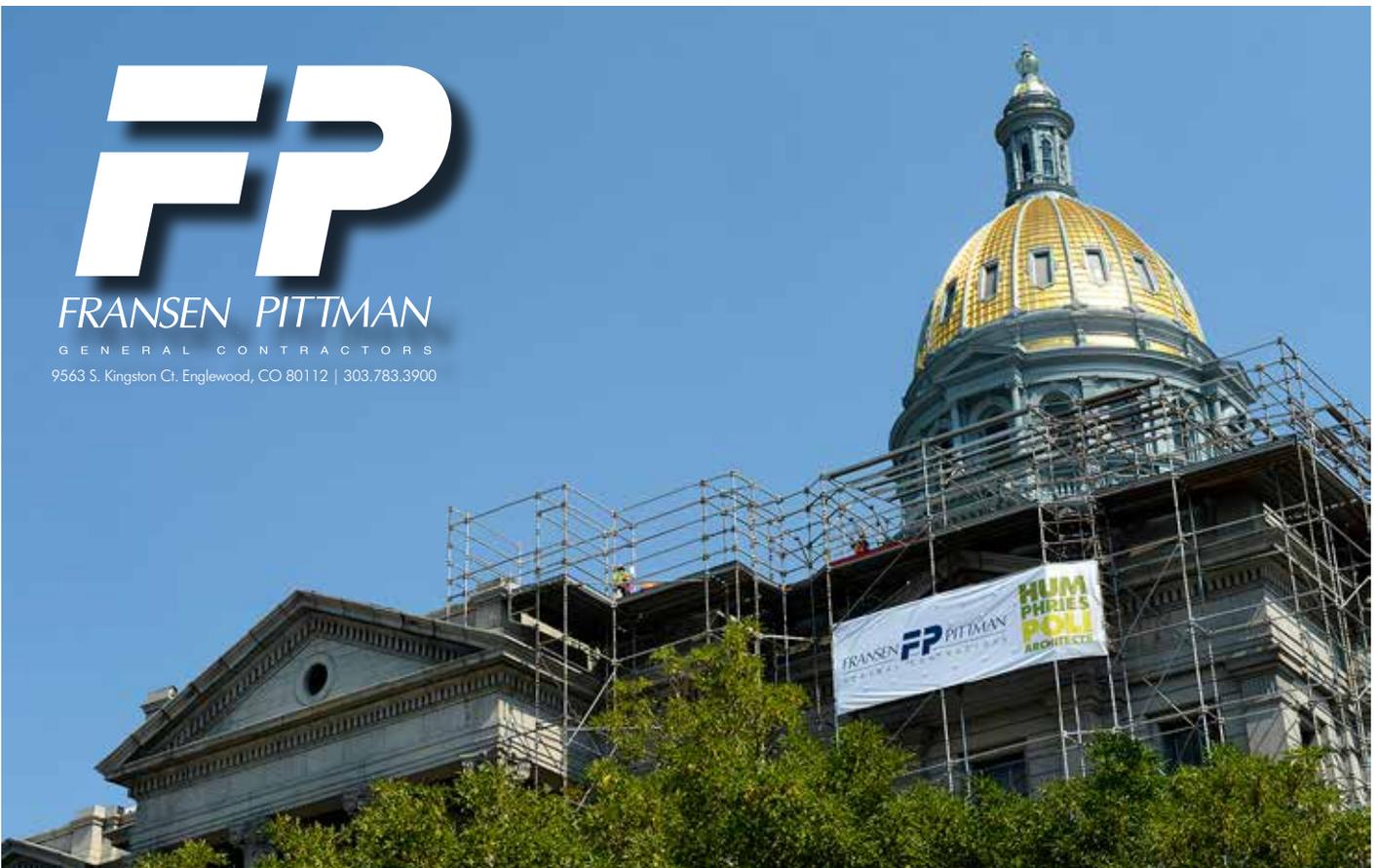
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Jewelry as Art:

John Atencio Stores Transformed into Galleries as he Celebrates 40 Years

In 2016, industry legend John Atencio celebrated his 40th year in the retail jewelry business. To mark this remarkable milestone, he decided to bring a fresh, new design aesthetic to his showrooms to better reflect his own personal evolution and position his firm for the future. Critical to this vision was the long anticipated reopening of a Boulder location last fall. Tucked into a street-level space in the beautiful new Pearl West Building, this newest addition to Atencio's string of popular retail boutiques brings his 1990s flirtation with Boulder full circle.

"Boulder is such a hot spot right now," Atencio shares. "There is so much going on, and the higher-end clientele is a perfect match for our business. Pearl West also recruited us early on, and we've been thrilled with the outcome."

As a native of Colorado, Atencio began his retail journey in jewelry design in 1976 when he opened his first store in a small alley near Colorado State University in Fort Collins. He eventually expanded to Boulder, then opened a storefront on Denver's Larimer Square in 1994. Today, in addition to seven retail boutiques and 10 distribution points, he also has an extensive wholesale business, an e-commerce outlet and an insurance enterprise.

Over the course of the last four decades, Atencio has brought in outside people, financing and jewelry at various stages, and did all the manufacturing for his own designs. At one point, he had more than 100 people working for him in design, production and sales with retail locations across the western U.S. After surviving the recession, however, he decided to simplify.

"Today, I design everything we sell and it's made all over the world," he explains. "I am more of a designer now. I contract everything and we have a smaller core staff of under 40. As a result, we have better quality, stronger branding, more freedom, and I'm more proud of my work than ever."

An Evolution in Design

To help fulfill his anniversary vision, Atencio turned to Denver-based Semple Brown. For more than two decades, we have worked together on the design of his Larimer Square, Park Meadows, Cherry Creek Mall, Clayton Lane, San Francisco and San Jose stores (the latter two now closed) with a successful partnership dating back to the mid-1990s.

Dalton Davis, architect in charge of Atencio's projects today, personally



Mary Kay Sunset
Principal,
Semple
Brown
Design



PHOTOS: **David Lauer Photography**

OPENING ART:

Glowing back wall covered in special metallic paint enhances warmth of the space while offering nod to jewelry's inherent metallurgy.

ABOVE:

Custom display cases feature elegant blackened steel frames to allow for increased glass surface, heightened transparency. Original artwork becomes extension of Atencio's brand.

began working with the well-known jeweler on his Clayton Lane location in 2004. Davis shares that in addition to completion of the new Boulder store, they are currently refreshing Atencio's Park Meadows boutique, with others to follow.

"We've worked with Semple Brown for many, many years," reflects Atencio. "The first store we did together was Larimer Square. It's a really strong, important relationship and it goes back a long ways."

"It's fun for me to have a creative person like Dalton to work with. He's a good listener. It's a very collaborative process, and he was really, really good for me," he adds.

Davis notes, "John has been doing this for 40 years, and he wants to do this for another 40. He put a lot of thought into the next evolution of his store design as a result.

"He wanted the spaces to be completely flexible so he could rearrange the display cases to make room for events," Davis continues. "Unlike traditional cases which are permanently installed, John envisioned a 'gallery-like' environment where furniture could be moved at will. He also wanted his jewelry, and his own original artwork, to be the focal point with everything else as backdrop."

"This feels more like an artistic edge than a jewelry store," adds Atencio. "I wanted to showcase my art, keeping that piece of my passion alive as well."

A New Retail Experience

To highlight Atencio's artistry and attention to detail, custom display cases designed and manufactured by Peter Woden of Denver-based Woden Woods, feature elegant blackened steel frames to allow for increased glass surface and heightened transparency. LED lighting positioned at the top of each case also highlights the cabinets, introducing a more theatrical feel and a touch of sparkle.

Other design elements support this theme as well. The ceiling consists of a stained wood grid element to introduce warmth, yet hide the lighting and mechanical systems above. Also, numerous outlets are strategically located within the concrete floor slab to accommodate for furniture flexibility.

Wall surfaces are painted sheetrock, and the glowing back wall consists of curved sheetrock covered in a special metallic paint highlighted by accent lighting - a nod to jewelry's inherent metallurgy. The curved wall also conceals a bathroom, kitchen storage and workspaces for caterers - everything needed to offer clients hospitality or cater a "gallery" opening.

"All of these effects, when combined, allow John's new Boulder showroom to feel more like an art gallery - one that just happens to be a jewelry store with free-flowing circulation," notes Davis. "By toning down the background elements and leveraging the use of lighting, this new retail experience has become an extension of the Atencio brand and a refreshing change in how he displays his jewelry."

"Customers say that it really fits that west end of Pearl Street," states Atencio. "It has a flare. It's jewelry as art."

Park Meadows Refresh

Final planning for construction of the Park Meadows store is currently underway. The closing of Atencio's smallest, but busiest, showroom must be done during the lowest trafficked time of the year. The planning process is complex, taking up to 10 months to determine how to coordinate and prepare everything for installation during the highly condensed two-week construction period permitted.

Atencio says, "We'll have a similar look and feel at Park Meadows. Although the mall footprint is different from the freestanding footprint, we will do something else that hasn't been done in jewelry before.

"There aren't many businesses out there that can say they've been around for 40 years," he reflects. "I feel like I'm just starting to hit my stride. 10 years ago, I decided I wanted to become a painter, and the hand-eye coordination and experience has really improved my jewelry."

"Today I'm living a truly artful life - writing, painting and designing. It's a story, and a legacy," he concludes. "And our new stores are an important part of it."

Davis adds, "It's been a fascinating journey working with John through economic cycles, seasons and retail ups and downs over many years. We've created these spaces together as his vision has evolved and simplified, and his hand's-on approach to the design of the spaces has been a big part of his success." \\\



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Jeff Wingert, Partner - WW Reynolds Real Estate Services





Reviving Denver's Streetcar Legacy

Standing at the intersection of 44th and Alcott, you can get an authentic taste of Denver's streetcar legacy, updated for the 21st century. The project at this intersection, now known as Cobbler's Corner, is a case study in how to bring continuity and character to infill development.

Built in the 1920s, the building on the southeast corner of the intersection was home to the Alcott Shoe Shop, the business of Thomas and Catherine Pottle. A neighborhood grocery, bakery and creamery also leased space in the building. This cluster of small, independent businesses was not unusual in Denver at the time, and is in fact replicated in neighborhoods across the city, where streetcar lines fostered embedded mixed-use districts to service the surrounding neighborhood. Sometimes these districts are large, like South Pearl Street in Platt Park or Tennyson in Berkeley. More often, they are less than a block long and marked by only a handful of structures.

A 2013 study by Beth Glandon, now the director of Discover Denver for Historic Denver Inc., identified 62 streetcar districts spread across the city. As Glandon explained, for nearly 80 years, Denver streetcars transported passengers throughout the city for work, play and errands. After the street railway system in Denver ceased operation, miles of streetcar track were simply paved over to make way for automobiles. Occasionally, rails still pop up through the asphalt after a long winter. Other telltale signs of former streetcar routes are unusually wide streets with sweeping corners.

Denver's streetcar system began just 12 years after the founding of the city and physically shaped Denver as we know it today. The Denver Horse Railroad Co. began operation of the city's first streetcar line in 1871 with "horsecars" - cars guided by fixed rails and pulled by horses (or, often mules), transporting riders along the route. The 1880s saw 15 new streetcar companies begin operation and developer-run streetcar lines took prospective buyers to remote Denver suburbs such as Berkeley and Park Hill. These lines were instrumental in stretching Denver's boundaries. Some expansion occurred after the turn of the century, but never at the torrid pace of the 1880s and early 1890s. The shift to buses and "trolley coaches" accelerated through 1950 when streetcar service was eliminated completely. Many of the bus routes that replaced the streetcar lines continue to run along the former streetcar routes, often bearing the same route number.

Many of the old streetcar districts, both large and small, are experiencing a renewed level of investment because they foster walkability, small businesses, and local dining and shopping options. A 2014 study conducted by the National Trust for Historic Preservation's Green Lab,



Annie Robb Levinsky
Executive Director,
Historic Denver Inc.



PHOTOS: **Historic Denver**

OPENING ART:

An authentic taste of Denver's streetcar legacy, updated for the 21st century, sits on 44th and Alcott in what is now known as Cobbler's Corner, a case study in how to bring continuity and character to infill development.

ABOVE:

An early 20th century example of streetcar commercial architecture located at 22nd and York Street near City Park.

titled "Older, Smaller, Better," divided sections of three major cities into grids and compared a variety of social, economic and environmental factors to determine the ingredients of successful neighborhoods. The grid squares with a mix of building ages, developed at a human scale with plenty of historic character, scored better on nearly every measure, including their ability to attract creative entrepreneurs, minority-owned businesses, and activity throughout the day.

"Many of the highest-performing grid squares in the study cities are commercial areas with buildings that date to the streetcar era." The study went on to specifically recommend that cities "steward the streetcar legacy" in order to build successful, vibrant and equitable communities.

This is exactly what Jack Pottle and his partner Paul Tamburello of Generator Development did with the old Alcott Shoe Shop building, which had most recently been used as the Germinal Stage Theater. Pottle had strong memories of the place, having visited his grandparents' business as a child. He had a vision and commitment to honor the qualities of the building and the streetcar district while infusing new life into the increasingly popular neighborhood. Generator Development restored the 4,500-square-foot historic building, and built a companion one-story building with traditional, transparent storefront spaces on the adjacent parking lot in order to maintain the human scale and character of the original district. Then, they added a little more intensity and square footage with subtle two-story development behind the shorter buildings, providing 9,000 sf of new retail, restaurant and workshop space on the block.

Through the Cobbler's Corner project, Generator Development demonstrated how to elegantly steward the streetcar legacy, and how to work with the inherent character and pattern of a place. Other streetcar districts should look to this model to ensure that out-of-scale and incompatible new buildings don't erase the very fabric that holds our most popular neighborhoods together. As our streetcar commercial districts continue to experience intense development activity, projects that work with, not against, the grain will prove better for our city in the long run. \\\



MICHELLE MEUNIER
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St. Vrain Community Hub: Centralized Human Services

Boulder County recognized the need to centralize its human services into one integrated space that was easier to navigate than the existing overcrowded facility housed in a collection of disparate buildings. In addition to providing easier access to services for members of the community, the reimagined campus, known as the St. Vrain Community Hub, also needed to be a beautiful and sustainable space that was comfortable for clients who often felt anxious about or stigmatized by taking advantage of county services, as well as for employees who needed areas of respite from an often-stressful occupation.

As the first LEED Platinum building in Longmont, the St. Vrain Community Hub improves the experience for both health and human services clients and providers. The easily accessible center supports residents efficiently and holistically, improving communication and collaboration between departments and ultimately helping to build a healthier, more stable community.

Boulder County engaged OZ Architecture to design a new 75,000-square-foot addition to the 30,000-sf existing building, connecting the two and creating an appealing one-stop center for all health and human services departments with a look, feel and layout that would be welcoming to all. However, combining more than 10 social service programs onto one campus, while also ensuring enough space for future needs, was not an easy or straightforward task.

We spent several months gathering data and analyzing growth projections and market demand, conducting intense client demographic research, holding focus groups with multiple audiences, exploring the client's values, vision and culture, and examining the implications of integrating these many services into one building.

One of the challenges that needed to be resolved was the city of Longmont's desire for both the new addition and the existing building to blend into the surrounding historic context of the neighborhood. The resulting architecture features a stone base, which fits within the context of the surrounding area. The color of the addition's masonry was also matched to the existing building to ensure a seamless transition between old and new. Where city of Longmont buildings traditionally have brick cornices, we added a metal cornice for a modern take on a historical detail. Glass and metal panels were also added to accentuate the new architecture and add a touch of modernism.

In addition, the building's north-south site orientation, and the need for visitors to be able to access the building with equal ease from both the



Tracy Tafoya
Principal
and Director
of Interior
Design, OZ
Architecture



PHOTOS: James Ray Spahn

OPENING ART:
Comfortable and colorful seating in the spacious lobby plays off reclaimed lumber and for a warm and modern setting.

ABOVE:
The grand staircase in the expansive central lobby fills with daylight from clerestory windows and upper skylight.

PROJECT TEAM

ARCHITECT/INTERIOR DESIGN:
OZ Architecture

CLIENT:
Boulder County Building Services

ENGINEERS: MECHANICAL,
ELECTRICAL & PLUMBING:
RMH Group;
STRUCTURAL: SCI;
CIVIL: JVA

GENERAL CONTRACTOR:
Adolfson & Peterson Construction

LANDSCAPE ARCHITECT:
PCS Group

parking lot and the street, presented a series of unusual design considerations. Our solution was to design dual entries for users and staff, each of which would feel like the primary entrance.

In order to create a space that avoided feeling like an unwelcoming government building, we planned a spacious and open central lobby featuring a grand staircase, a balcony encircling the second floor and the installation of windows to allow light to penetrate into the building from the third level. Reclaimed lumber salvaged from a nearby church added soft, warm tones. The result is an inviting interior flooded with daylight from a large skylight and clerestory windows and features clean, modern lines and warm wood trim.

"It has become a gathering place for the community," says Chris Saunders, Boulder County Housing & Human Services Program Operations manager. "People come to hang out there just because it feels good."

What's more, research showed that clients often felt confused about where to go upon arrival, so we designed a lobby "navigation station," giving visitors a designated starting point in locating their destination. From there, they move to one of the many private, multi-use meeting rooms where staff from each of the assisting departments can work with them in a one-on-one setting.

It was also critical to the county that the building reflect the high value they place on sustainability and stewardship of resources. Accordingly, we set to work ensuring that the new facility would achieve the highest LEED rating (Platinum) and achieve exceptional levels of energy savings, water reduction, CO₂ emissions reductions and high indoor air quality.

Acquiring LEED Platinum certification required extensive early planning and aggressive goal setting. In fact, the desire for LEED Platinum certification played a critical role in the initial site selection, with the building intentionally sited in downtown Longmont, just a block from the main bus terminal and central to businesses and services. Encouraging and facilitating alternative transportation also led to the inclusion of a bike maintenance area, outdoor and covered bike racks and electric vehicle charging stations around the building.

Other sustainable elements of the project included onsite recycling and composting with a station for hard-to-recycle items and composting in the bathrooms, a garden with plants native to the area, and rain gardens for stormwater management. Additionally, bringing in as much natural light as possible in order to cut down on the use of light fixtures was a top priority. The final campus is filled with daylight via interior light wells and skylights, solar tubes and open offices along perimeter walls. Ultimately, the St. Vrain Community Hub building design will result in a 48-percent reduction in energy use and 43 percent energy cost savings.

The interior office design fosters intradepartmental interaction and communication and takes into account the desire among the staff for areas of separation where they can take refuge from what is frequently a demanding job. Workers now have formal and informal meeting areas, a pocket park outside, training rooms, a fitness area, work cafés on each floor and a "retreat space" where they can work privately with clients in distress or who are going through extremely challenging situations.

In the new building, offices are better designed to accommodate both resident workers who spend more than 50 percent of their time in the office, as well as mobile workers who spend more than 50 percent of their time out of the office. We designed dedicated workspaces and private offices for resident workers, while mobile workers can choose from unassigned touch-down spaces or a variety of other work settings when they are on-site in the office. Varying "neighborhoods" were created with designated zones for working quietly, collaboratively or actively.

Because Boulder County anticipates that workspace needs will change significantly as integrations and client processes change, the space was also designed with flexibility in mind. Workstation layouts and furniture dimensions were carefully studied and laid out to allow for more to be added in the future with minimal disruption to the built environment.

Most importantly for the building's employees and clients, however, is that it feels warm, welcoming and inclusive.

"The building reflects the culture of Boulder County Health and Human Services," Saunders says. "When people walk through the space they understand our vision that any door is the right door."

With the St. Vrain Community Hub, OZ Architecture has created a government building equipped for the future, and one to serve as a model for others around the U.S. Its sustainable, appealing, functional and thoughtful design offers tremendous benefits to members of the community who seek out services there and the staff who provide them. \\\

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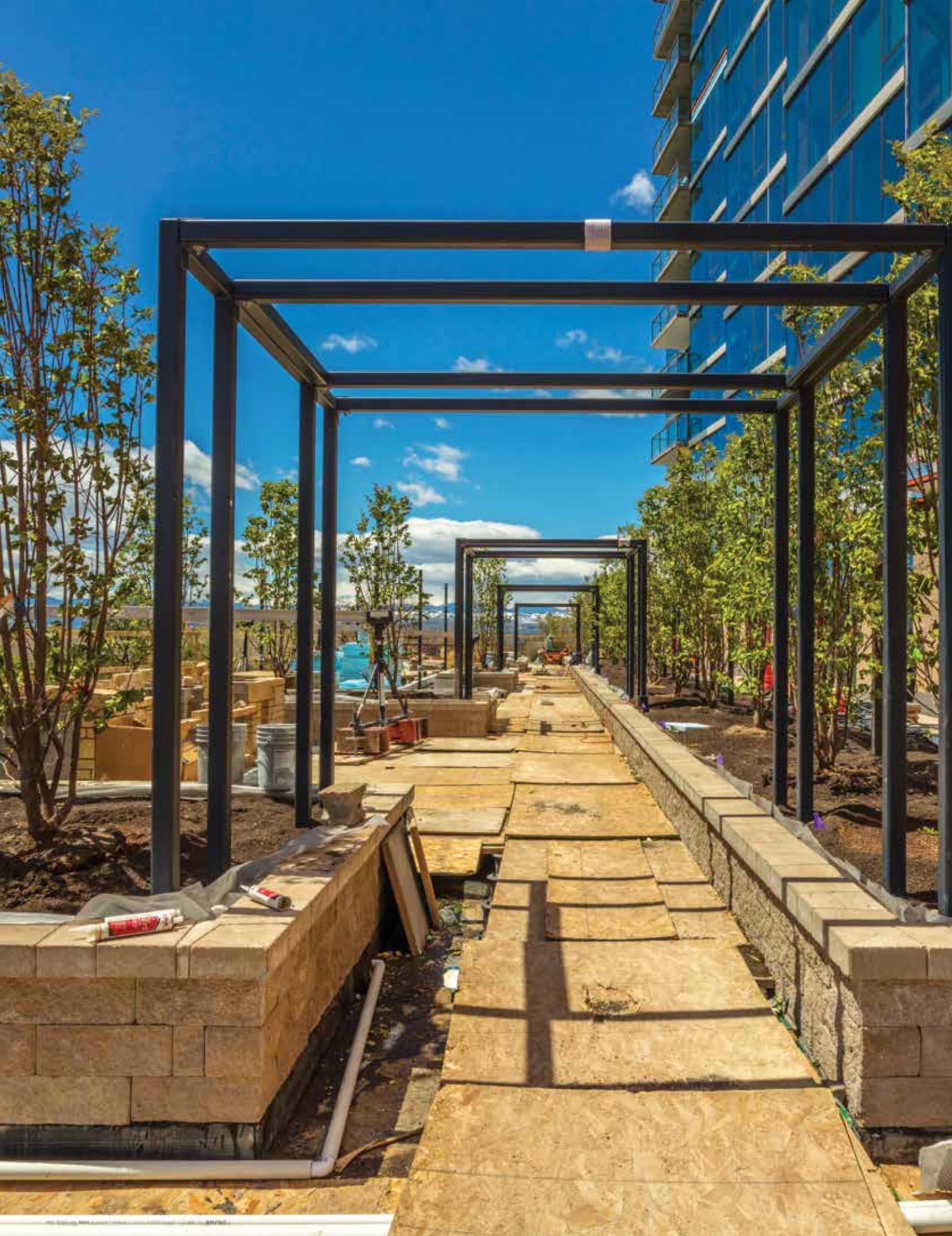


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Jennifer White
Construction Manager
ETKIN JOHNSON REAL ESTATE PARTNERS

Small firm.
Wide reach.







Upside: Country Club Towers

WORDS: **Sean O’Keefe**

PHOTOS: **Michelle Meunier Photography**

In development, everyone is looking for an advantage. What can be offered that no one else has and/or how can what everyone else has be offered in a way that is new, different and more appealing. On the whole, Denver has what few other cities do - year-round fantastic weather; immediate access to one of North America’s premier outdoor playgrounds; an easygoing vibe; a healthy love of dogs; and, on the grand scale of American cities, at least the remnants of affordability.

“Denver is a wonderful multifamily development market,” says Walter Armer, vice president of Broe Real Estate Group, developers of the new 32-story Country Club Towers II and III. “Even though there is some saturation right now with all the new construction, Denver will always have long-term upside as a delightful place that people want to live.” As the name suggests, the new Country Club Towers II and III extend an existing property, an apartment community that has long been a part of the North Washington Park neighborhood fabric.

Located south of First Avenue off Downing Street, the original Country Club Gardens apartments were built in 1942, a large collection of single-, two- and three-story brick buildings perched on a slight hill above the Denver Country Club’s golf course. In the 1940s, developers broke Denver’s traditional street grid with Country Club Gardens, which instead spans four full blocks east to west, forming a superblock. In the mid-80s, Broe removed a few buildings on the southwest corner and carefully inserted Country Club Tower

Towers II and III aim to prove you can never have too much of a good thing



I. The 26-story high-rise still offers commanding views of the Front Range to the west and south, downtown growing to the north, while overlooking the golf course and Cherry Creek to the east.

“The vision for Towers II and III has been in Broe’s frame of reference for more than 20 years,” continues Armer, “but developing more than a million square feet of legacy asset in synch with the market requires special timing.” In total the two new structures, which share a podium base, will account for 558 new studio, one- and two-bedroom units accompanied by 985 parking stalls configured across the sev-

en-level garage. Recognizing that the day-to-day benefits of living in Denver are equally leveraged by its competition, Broe’s development perspective on Country Club Towers II and III has been to offer new, different and more appealing in abundance.

“We started with the premise that high-rise living is really about the view,” says Armer. The towers are designed with a sawtooth exterior configuration that puts floor-to-ceiling bay windows in every home, doubling the view plane of middle units. Broe also developed an all-in amenities package that begins with the fitness center and outdoor pool,



patio, lounge area high-rise renters expect. These are enhanced by a theater room, full demonstration kitchen, a party room and bar, all decidedly interested in facilitating resident socialization. Thinking beyond the human needs, the new and improved Country Club Gardens also will be deliberate in cultivating a dog-friendly atmosphere.

"Fifty percent or more of our current residents have dogs," says Armer. "The mix of urban and residential, commercial and community in this area really lend themselves to pets and we're going to celebrate that lifestyle." Celebrate indeed, Broe is redeveloping one of the site's existing three-story residential buildings as a genuine doggie palace, with complete boarding and day spa, doggie-dedicated retail, and concierge services for residents.

OPENING ART:

The garden terrace level connects to two towers with outdoor common space that will include lounge areas, fire pits and a yoga lawn.

FAR LEFT:

The saw tooth exterior led Swinerton to locate the manlifts along the inward facing planes during construction.

TOP RIGHT:

High-rise living in Denver begins with amazing views. Country Club Gardens Towers II and III deliver from every unit.

BOTTOM RIGHT:

Below Towers II and III the remaining Garden Buildings spread out across the superblock, a community of rental units and courtyard gardens that feels like five minutes from everything Denver has to offer.

PROJECT TEAM

OWNER:
Broe Real Estate Group

GENERAL CONTRACTOR:
Swinerton Builders

ARCHITECT:
SCB

LANDSCAPE ARCHITECT:
Daniel Weinbach & Partners

CIVIL ENGINEER:
Kimley-Horn

STRUCTURAL ENGINEER:
S.A. Miro

ELECTRICAL ENGINEER:
MV Consulting

MECHANICAL/PLUMBING:
AE Associates Inc.

RIGHT:

Among the amenities residents will enjoy, a glass of wine beside the fire pit on a crisp fall evening watching the sun set over the Rockies sounds like a great way to wrap up a day.

FAR RIGHT:

As construction races toward completion, Towers II and III strive to be good neighbors, contributing abundant structured parking to the Country Club Garden residents to decrease neighborhood congestion.

Broe Group

"The development of Country Club Towers II and III in Denver is a step forward in Broe's commitment to both the Denver market as well as to the overall growth of our multifamily portfolio," says Walter



Walter Armer
Vice
president,
Broe Real
Estate
Group

Armer, vice president of development for Broe Real Estate Group. "While we see some potential for market turbulence in the near term due to oversupply, we believe that Denver is well positioned over the long term for strength in the multifamily space, especially for thoughtfully designed projects."

Armer is responsible for all property development activities and also oversees asset management of the multifamily portfolio.

Headquartered in Denver, Broe Group currently has some \$40 billion in assets configured in five lines of business across 28 states. The multibillion-dollar portfolio includes real estate, transportation, energy, and investment assets managed by a team of more than 1,000 Broe employees all committed to long-term value and sustainable growth.

Over more than four decades of success across Colorado, Broe has had leadership roles in the development of such notable landmarks as The Tabor Center, Denver Union Station, 1700 Broadway and a large land assemblage in West Vail today known as Eagle Vail.

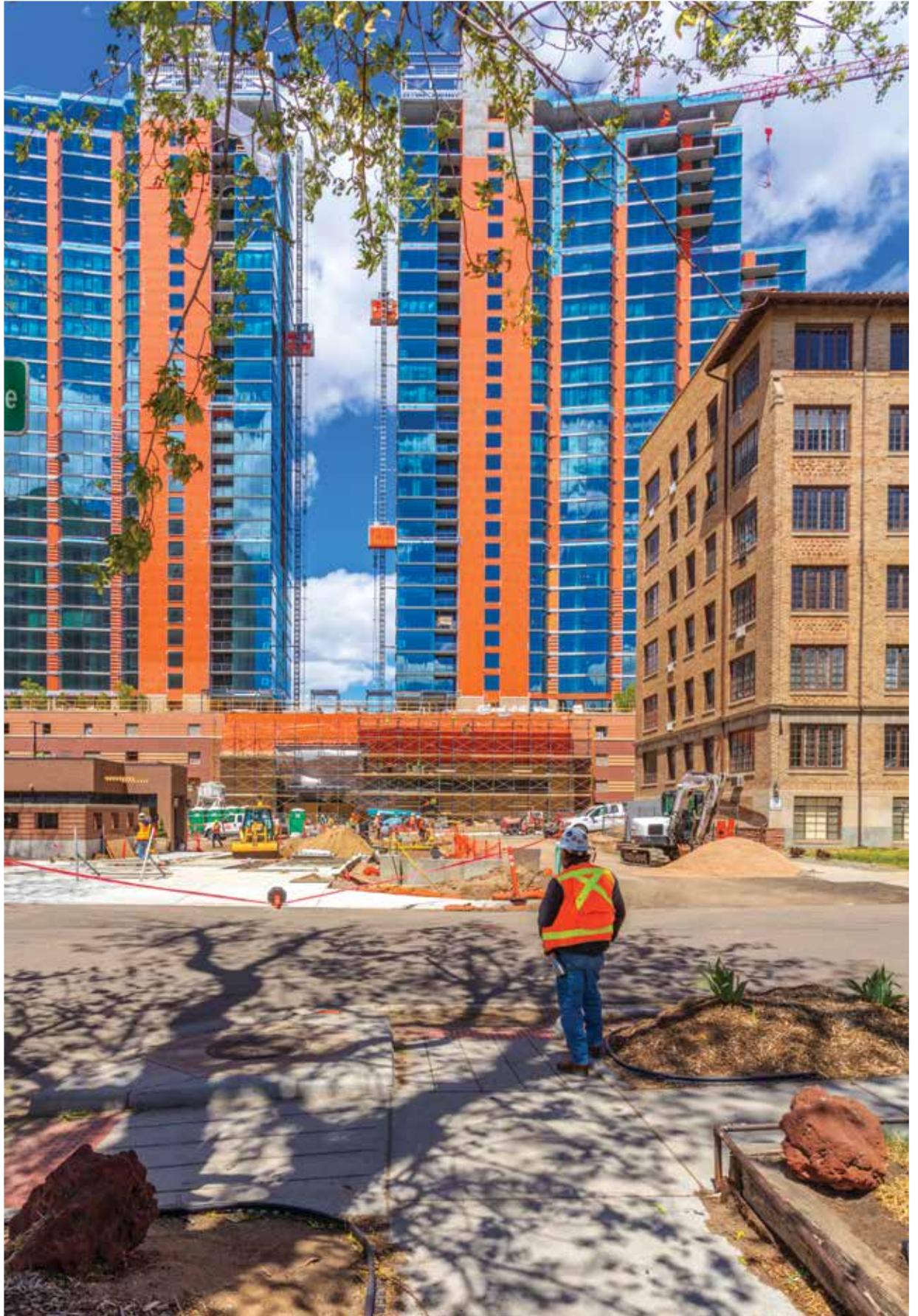


Today Towers II and III are rising from the site, while Tower I and most of the remaining Gardens buildings remain occupied. Swinerton Builders is at the helm in a construction manager/general contractor delivery with Chicago-based architects SCB leading design.

"From a design and constructability perspective, precisely planning the layout of the building's floor plates according to the sawtooth pattern was critical," shares Swinerton Senior Project Manager Sam Hosfelt. "We worked with the designers during preconstruction to figure out the right dimensions and continued to make modifications within the first few floors of construction to ensure we built what Broe envisioned." The sawtooth floor plates also meant that the man lifts used on the project had to be inserted within the building's core rather than routed along the exterior since the lift wouldn't be able to scale the towers' jagged edges.

Logistically, there have been some minor neighborhood challenges. The perception of a 32-story high-rise being intrusive among three- and four-story apartment buildings and the neighborhood's famous single-family bungalows had to be overcome. As developers know, enhancing the neighborhood is the simplest way to quell discontent. On Country Club Towers II and III, a big part of the community give will be in alleviating some of the area's parking congestion. The new parking garage holds nearly a thousand vehicles and, combined with the parking in Tower I, it will account for the entire Country Club Gardens superblock's parking needs. For construction, Swinerton has parked upward of 800 people working on the project each day off-site and shuttled workers in to reduce neighborhood traffic and parking space competition. They have also used the seven-floor garage as lay-down, staging and workshop space to great benefit during construction. Broe's efforts to minimize the impact to local residents included working with the city of Denver to have a new traffic signal installed at the intersection of East Bayaud and Downing, which had long been difficult in many directions.

"There is a lot of multifamily being built, but Country Club Towers II and III are utterly unique," says Armer. "It's a million square feet of high-end apartments that is five minutes from everywhere and has panoramic views from every unit. It's a high-density property integrated into a low-density neighborhood without being a disruption." \\



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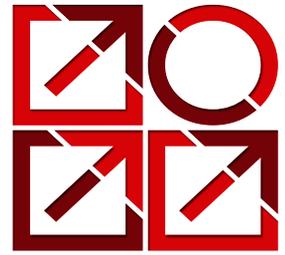
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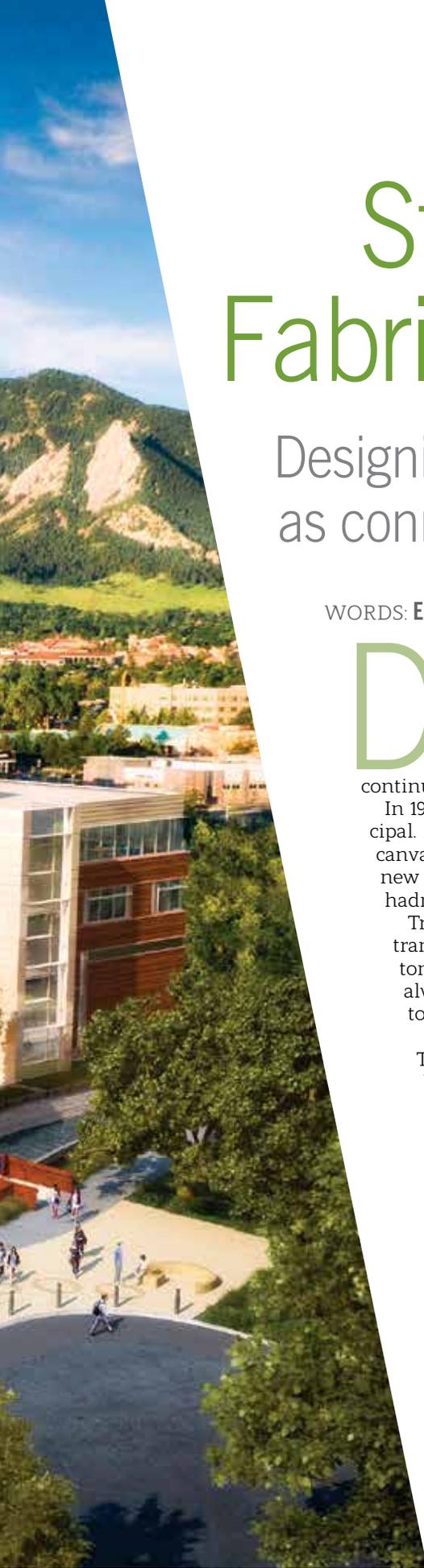
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Stitching the Urban Fabric: Tryba Architects

Designing timeless buildings is as important as connecting the dots to make better cities

WORDS: **Eric Peterson**

David Tryba founded his eponymous Denver firm in 1988 after starting his career in New York City when “a more human, urbanized city” began to bloom, he says. “That whole connectivity to the waterfront is still being formed. It was in the early stages of that where my frame of reference was formed in terms of the importance of connectivity.”

The Colorado Springs native saw an opportunity to further explore the themes of continuity, context and connectivity in his home state.

In 1990, Tryba hired Bill Moon as the firm’s fifth employee, and he’s now managing principal. After beginning his career in North Carolina, Moon was looking for a more urban canvas for his work and moved to Denver. “What I was actually rebelling against was the new buildings in cities like Orlando and Charlotte,” he says. “There was something here I hadn’t experienced before.”

Tryba Architects made a mark in historic preservation and adaptive reuse with the 2002 transformation of the city and county of Denver’s Annex One Building into the Wellington Webb Building and several projects at the Denver Performing Arts Complex. “We’ll always have new things to preserve, new eras,” says Tryba. “Now we’re doing a lot of historic preservation with midcentury modern buildings.”

Opening in 2012, History Colorado Center was another milestone project for Tryba. The design strived to “make it feel it was part of the neighborhood and always meant to be that way,” says Tryba. He describes the building as bridging “the historic structures and the exuberance of the Hamilton Wing” at the Denver Art Museum.

“It was an attempt to resolve and extend the Civic Center two blocks south,” he says. “You see the development that’s happened since, including the ART hotel using the same materials, using similar ideas and continuing the resolution.”

“When you have a city that has that sense of continuity with history, with materials, with scale, then when you get to the Hamilton Wing, it feels really appropriate,” Tryba continues. “That’s why when you go around Paris and everything’s the same, then you get to the Eiffel Tower, or if you’re in New York City and you go up and down Fifth Avenue or Central Park West and you look across and see this crazy Guggenheim Museum and it seems really special - because it’s within the background of a great city.”

Describing it as “a good two-way relationship,” Ed Nichols, former CEO of History Colorado, worked closely with Tryba on the project. “If you look at the building, you see it as its own structure, and yet there are accommodations to the area,” he says. “It feels like Colorado.”

And that stems from the goal of catalyzing urban continuity. “Our business had been creating the backbone of a great city and punctuating it with landmarks, rather than trying to make everything a landmark,” says Tryba. “That’s the next big challenge in urbanism: for a new generation to realize the importance of the background and continuity and connectivity.”

Adds Moon: “We feel passionate about the space in between, whether



it's the street, the space in between two structures or plazas purposely placed, as opposed to just being leftover no man's land. That informs our design. Places where people are at and want to be is equally important to us as the architecture."

Case in point: Tryba was one of the firms that worked on the Denver Union Station redevelopment. "That building has no back, but it has to function to service restaurants and everything else," says Moon.

Electrical transformers and Amtrak's baggage system were designed with form and function in mind, he adds. "We spend just as much time and passion on those types of things instead of saying, 'You know what? Let's not worry about that.' We care passionately about that because that's where the people are."

The firm has steadily grown to more than 60 employees at the historic 1896 Fisher Mansion and Ballroom in Denver's Uptown neighborhood, Tryba's headquarters since the late 1990s.

The firm's success partly stems from a thoughtful division of labor. Explains Moon: "Your name's on the door and you're responsible for everything, and that's true with David, but we've really worked hard to build an organization that allows David to spend as much time as he can and he'd like to in the projects doing design."

Tryba Architects now works in 12 states, with projects ranging from the Firestone & Robertson distillery in Fort Worth, Texas, to Park Towne Place apartment complex in Philadelphia for Aimco.

The list of current marquee projects in metro Denver is



OPENING ART:

Tryba Architects is designing Google's Boulder campus, which ties the existing tree-lined waterway with views to the Front Range.

FAR LEFT:

In 2002, Tryba Architects helped transform Denver's Annex One Building into the Wellington Webb Building.

LEFT:

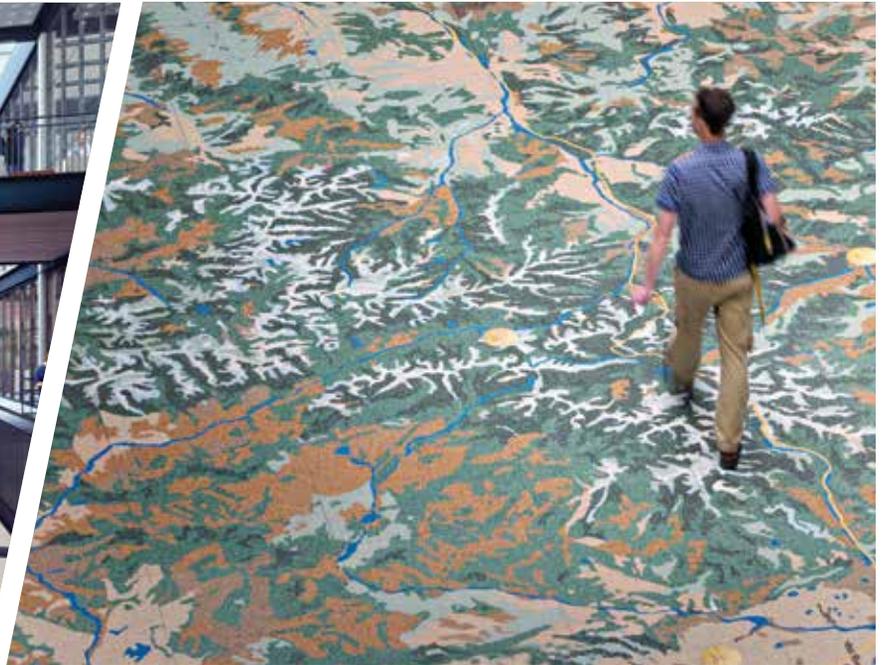
Rocky Mountain Public Media's Buell Public Media Center in Arapahoe Square

long and impressive: Google's Boulder campus, Rocky Mountain Public Media's Buell Public Media Center in Arapahoe Square, Fox North at the old Denver Post site in the shadows of the Interstate 25 and Interstate 70 "mousetrap," the infill project at the University of Colorado's Anschutz Medical Campus in Aurora, and the mixed-use Denver Rock Drill project in the booming RiNo Art District.

Tryba says the Fox North project exemplifies his firm's specialty to "take something that is fundamentally disconnected and make it connected, to make the awkward positioning on the property the fundamental reason why it's special."

Many of Tryba's clients second that notion. "They get urban design and urban context," says Bill Mosher, senior managing director at Trammell Crow Co. "They look at the surrounding area and urban fabric, if you will, and add something to that urban fabric."

After working together on the Webb building, History Colorado Center, and other projects, Tryba is collaborating with Trammell Crow on Riverview at 1700 Platte Street in Denver. "Riverview is going to be a spectacular building," says Mosher, highlighting distinct facades on the eastern and western sides. "It's like two different buildings facing



ABOVE:
Fox North sits on the old Denver Post site in the shadows of the I-25 and I-70 "mousetrap."

ABOVE RIGHT:
Opening in 2012, History Colorado was designed to bridge "the historic structures and the exuberance of the Hamilton Wing" at the Denver Art Museum.

RIGHT:
Riverview at 1700 Platte: A generous double-height lobby is accessed from Platte Street, connecting to the courtyard with a grand stair.



out to two different worlds."

Terry Considine, CEO of Aimco, has worked with Tryba as master design architect on multifamily projects all over the country. "We probably have \$1 billion of projects under development with Tryba right now," he says.

"David is very easy to work with," says Considine. "He's a very good listener and has great customer focus. He has a great empathic side." He calls Tryba's aesthetic sensibility "timeless," with "a great sense of proportion and a good understanding of when less is more."

The infill project at the former Fitzsimons Medical Center and current University of Colorado Anschutz Medical Campus in Aurora is a current Aimco-Tryba project in Colorado. "That's very exciting," says Considine. "It's the most important land-use experiment in the state."

The goal "is to make it a place where people will live, work, play," says Tryba. The project will include 1,450 residential units, a hotel and a new faculty club. "When we look at our competitors like Stanford and MIT and the Mayo Clinic and Johns Hopkins, we are actually attracting the best of the best."

To guide the project, Tryba Architects published a bound 70-page book that catalogs every last structure on the campus. "We write a narrative for ourselves," says Tryba. It's exhaustive, and this is just for ourselves so we're all on the same page. We do this with every project."

It's this kind of attention to detail that defines the firm's mindset. "The idea of creating a place that connects to the environment and what makes Colorado special is fundamental to our practice right now," adds Tryba. "More important than the buildings are the settings and connections." \\\



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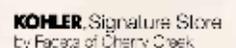
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NetApp: Making Nerdy Look Good

WORDS: **Kimberly MacArthur Graham**

PHOTOS: **Dave Camara Photography**

It's easy to talk about the benefits of collaboration, integrated teams and adaptability. But when an acquisition occurs in the middle of the project, the amount and pace of change can test a team's mettle. The team behind the NetApp's new Boulder offices did more than survive. By staying focused on overall project success, they took advantage of a dynamic situation to create a unique environment that suits everyone to a T.

Elsy Studios was nearly finished with the design and ready to submit the plans for client SolidFire's new headquarters - their third project together - when they had to reboot. Fast-growing SolidFire, which provides all-flash storage for data centers, had been acquired by data management firm NetApp. The resulting shift in brand, culture and personnel would dramatically impact nearly every aspect of the project.

With a hard-and-fast schedule of only two months (dictated by move-in dates), they had to reassess the project's space planning and design. A newly integrated team of SolidFire and NetApp personnel worked closely together, with Elsy Studios Associate Cathy Loftus' leadership, to determine their approach. A couple of initial decisions helped guide them.

They would redesign the 67,000-square-foot space they had chosen to house SolidFire's new headquarters, rather than looking for different or additional space. Located on Boulder's Pearl Street Mall, they agreed the space would serve the new company's needs now and into the



OPENING ART:

By using the opening created for the core-shell crane between the two floors for an open stair, Elsy Studios was able to create an obvious physical and visual connection that opens up the entire suite.

TOP:

A vibrant graphic representation of the Flatirons on the wall across from the bleachers provides a backdrop for a mix of comfortable, stylish lounge chairs located to facilitate impromptu meetings or breakout huddle space from the large bleacher area.

BOTTOM:

Behind the bleachers, Elsy Studios created a backdrop with pops of color mimicking diagonals found throughout the space. Bright colors create a vivacity that energizes the area.

future. While everyone was behind it, SolidFire was especially passionate about staying on Pearl Street. It was an important part of their identity and an amenity that helped attract employees.

Second, the team would integrate the character and requirements of both companies without losing cohesiveness or employees' sense of culture. SolidFire, says Loftus, had a "more traditional Boulder feel, with earthy tones and fun and comfortable spaces." NetApp was more focused on the technology company identity, requesting that the team "nerd [the office] up."

Perhaps most importantly, everyone on the team agreed that project success meant an office that made employees happy. Attracting and retaining top-notch employees - and specifically millennials - was critical to continued growth.

With these three guiding principles in mind, and joined by general contractor Swinerton Builders and Project Manager Sara Lounsberry of CBRE, the team set to work. Together, they would successfully fuse all these requirements into an office that is both serious and playful, functional and comfortable.

The Pearl Street space does have its quirks: It actually spreads across two floors of two buildings, connected by a glass walkway. It also has fairly low ceilings for a commercial building, at about 8 feet.

To overcome the first challenge and help employees feel more connected, the team created common spaces designed to encourage mingling. Instead of several break rooms, they built a single, centrally located one. Described as "the social hub of the office," it offers plenty of seating, a stocked refrigerator, a variety of snacks, even a Kegerator. "We wanted this to be a draw for people, to keep them engaged and mingling," Loftus said. A common game room similarly entices with pingpong and video games that allow employees to break from intense coding sessions.

Even the centrally located open stairwell is designed as a gathering place. Light and spacious, it features a steel structure complemented by wood treads and a glass handrail - and a bleacher seats just off to the side where people can informally meet, relax or gather for large all-hands meetings. Echoing the thoughts of several on the team, Swinerton Project Manager Connor Madigan says the stairwell is "a highlight of the space."

The low ceiling meant low ductwork. This had the most pronounced effect on the bleacher area, which was originally designed to span the two floors. Says Madigan, "We really had to look hard at the mechanical ducting, AV, the acoustical tile, and make sure everything would fit." With close coordination with the subcontractors, the equipment was reworked to accommodate bleachers.

The team used several tactics to achieve NetApp's goal of "nerding up" the space while acknowledging the culture and character of SolidFire. Among other things, they designed glass dividers custom printed with pieces of the company's computer code and used pixelated photos of the nearby Flatirons as a graphic element in the common area. As Loftus says, "We had to respect both clients" with a design that merged their cultures in a cohesive, meaningful way.

NetApp, as a more established company, came with more formalized brand standards and a few unique requirements. They specified no private offices, instead requiring a mix of open cubicle seating and shared meeting spaces. The caveat was that meeting spaces had to provide "literally a seat for every person at all times," says Loftus. (A more typical ratio is 10:1) The final design includes a wide variety of meeting spaces, huddle rooms and individual workstations that give a change of scenery. The spaces stay busy in part, Loftus suggests, because, "There are enough of them around, all employees feel free to use them, unlike in some offices where the meeting rooms are reserved for certain levels of meetings."

While having so many stakeholders could - and sometimes did - lead to an abundance of good ideas, the team thrived. Loftus credits a strong, collaborative team with mutual respect and a willingness to compromise for the good of the project. Madigan agrees, "Everyone came together and really kept focused on project success." \\



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**Kimberly Timmons Interior:
Mirehaven
Albuquerque, New Mexico**

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SHJ Studio

GENERAL CONTRACTOR:
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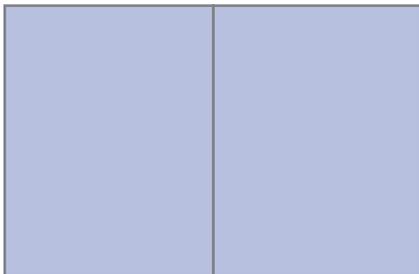
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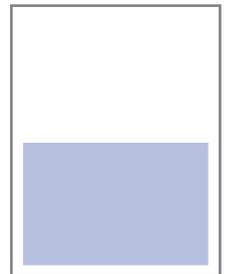
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