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HOT AND BRIGHT
SUMMER 2019

bauhaus
TURNS ONE HUNDRED

SPECIAL SECTION

herbert bayer
HIS INFLUENCE ON
COLORADO ART & DESIGN
P. 116



ILLUMINATED DESIGN

A MID-CENTURY MODERN GEM GETS A UNIQUE
FIVE-YEAR-LONG RENOVATION . P. 70



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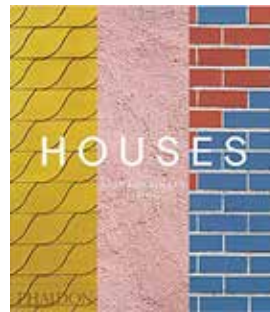
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A vertical greenhouse from Altius Farms, sitting atop Curtis Park's new S*Park development, uses ingenious design to improve efficiency.

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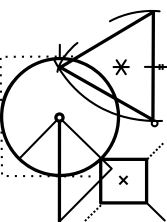
BAUHAUS SPECIAL SECTION

One of the most influential design schools in modern history, the Bauhaus, was created 100 years ago. Here, we honor its legacy and one of its most notable practitioners, Herbert Bayer.

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THE XAN-TASTIC FOUR!

A small design firm with a talent for originality, Xan Creative, embraces the idea of personal connection and close collaboration to bring challenging projects to life.



Our guiding principle was that design is neither an intellectual nor a material affair, but simply an integral part of the stuff of life, necessary for everyone in a civilized society. - WALTER GROPIUS

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The warm season is here—time for a break. We've gathered inspiration from some of the area's best designers for destinations that should be on everyone's list.

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There's no better time than summer to relax outside. Here, some stunning design pieces that will help you do it in style.

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Water fixtures are often overlooked—a fact that many top designers want to change. Here, some designs that put the humble faucet front and center.

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The 50th anniversary of a radical sofa has prompted a reissue of the piece—in a rainbow of new colors.

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hello.

Walter Gropius founded Staatliches Bauhaus in Weimar, Germany in 1919. The German school of design lasted only fourteen years, but its impact has continued until today, exactly one hundred years later. It has been exciting to see the recent coverage from all over the world talking about the school, its famous teachers who shaped the vision, and of debates on the school's relevancy ten decades later. I believe its influence is clear and its emphasis on cross discipline has endured and thrived as technology allows us to learn and engage in both broader and deeper ways than ever before.

Here in Colorado we are honored to have a direct connection to one of the most important Bauhaus "masters" who embodied its "total design" philosophy throughout his life. Herbert Bayer moved to the United States in 1938 and then to Aspen, Colorado in 1946 via an invitation from friend, client, and visionary industrialist Walter Paepcke. Paepcke saw Bayer as the "Creative Director" in his vision to turn the sleepy mountain town into a cultural and intellectual utopia. Bayer did not disappoint and he helped transform Aspen over the next 28 years by designing a number of the towns landmarks, and by creating art, sculptures and graphic design. For our homage to The Bauhaus and Bayer, writer Kris Scott explores Bayer's time at The Bauhaus, his move to Aspen and how his work still resonates and contributes to our state. Our special Bauhaus section also includes a short guide of Bayer's work to check out when you are in Aspen, a Bauhaus exhibit at Kirkland Museum, a look at his Articulated Wall sculpture in Denver, and the Bayer-influenced street art made by his step-grand daughter, Koko Bayer. This section starts on page 116.

Our other cover feature is a mid-century modern home that underwent a creative five

year renovation to add a substantial amount of space while preserving the integrity of the much smaller original Victor Lundy-designed home. Also in Aspen, this home presented formidable challenges both internally with the design, and externally from the community who was not all on board for the significant changes. Lead designer Derek Skalko patiently persevered and ultimately created a remarkable one-of-a-kind home. You can read more about this project starting on page 70.

Throughout the long and cold winter and spring (snow in late May?!), we warmed ourselves by putting together a number of summertime related stories to enhance your vacation, an afternoon in the park, or just a relaxing time on your porch. In one story, we asked seven creatives where they like to travel on their summer vacation. If you want to go to Moscow, architect Stephen Dynia can point you to some unique design spots you might otherwise miss. From Washington, D.C. to Hong Kong, the other destinations are equally compelling. Their journeys start on page 150. For destinations closer to home, we hit the road to southern Colorado and made stops at the Amigo Motor Lodge, Dram Poor Farm, and the Surf Hotel. Read about each of these fun and distinctive places to stay on page 164. We all know summer is a great time to catch up on your reading, so we included a dozen design-focused books to add to your list.

As always, this issue is packed with more inspiring projects, profiles, and products, so take your time, relax and enjoy.

William Logan
william@modernindenver.com

THE COVERS



For over five years, architectural designer Derek Skalko dedicated himself to transforming a modest but stunning mid-century modern home in Aspen into a much larger and impressive home. To save key elements, minimize impact on the site, and maintain as much of the original Victor Lundy-designed home as possible, he went down and built below street level. The multi-talented Skalko also documented the project and took all of the images featured in our story including the cover image which shows both the original living room as well as the lower level addition. This story starts on page 68.

Our second cover features an iconic image of the teaching staff of the Bauhaus posing for a photograph on the roof of the new Bauhaus studio building in Dessau, Germany in 1926. In the photo, with Bauhaus founder Walter Gropius were Bauhaus Masters Wassily Kandinsky, Paul Klee, Lyonel Feininger, László Moholy-Nagy, Georg Muche, and Oskar Schlemmer. Also in the photograph are six junior masters including Herbert Bayer who eventually moved to Aspen, Colorado in 1946. He helped shape the town and left a lasting impact on Colorado. Our homage to Herbert Bayer and the one hundred year anniversary of The Bauhaus starts on page 116.



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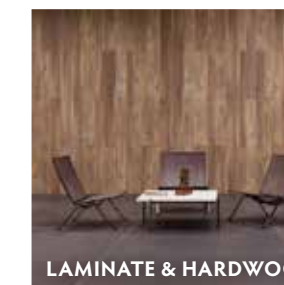
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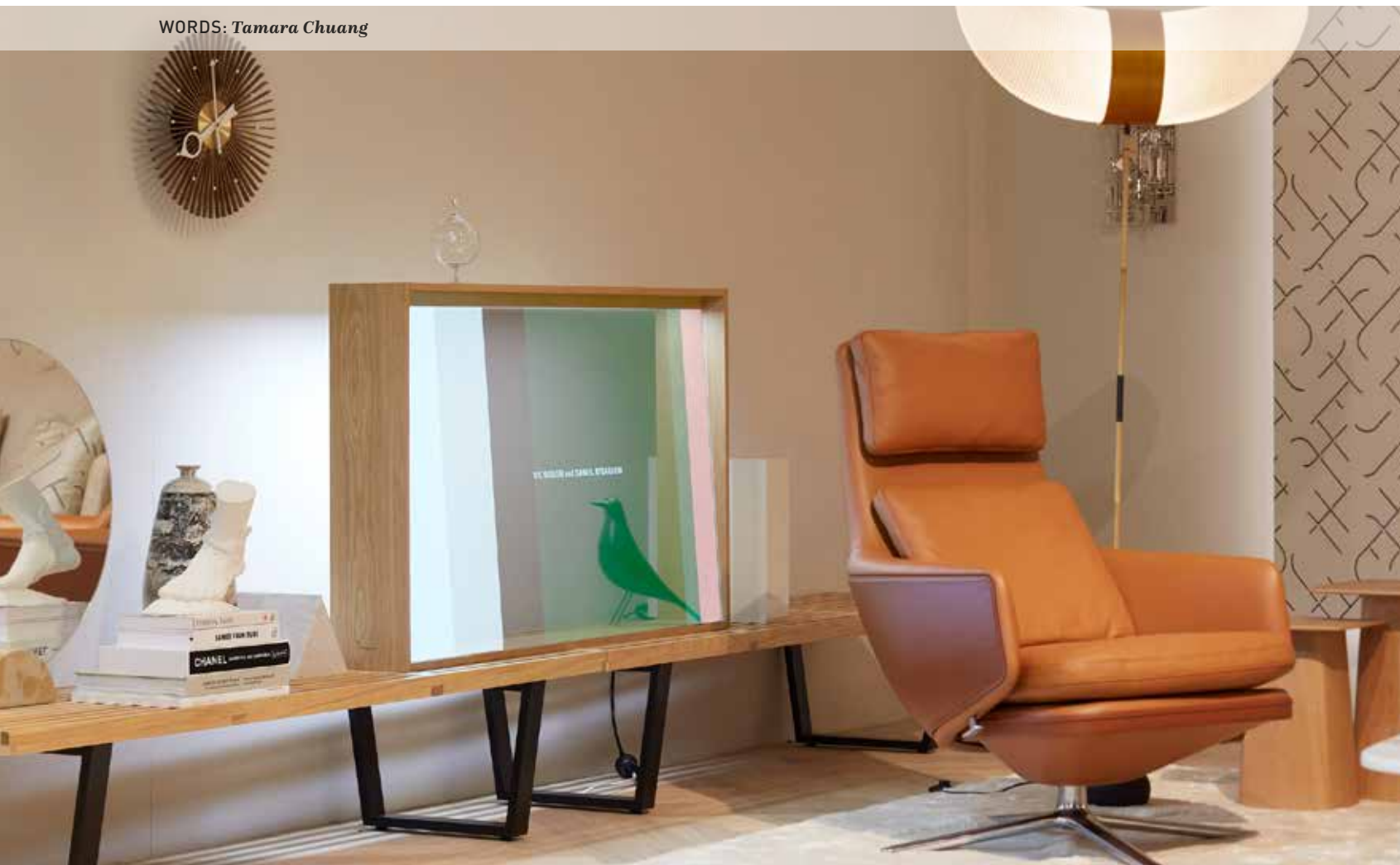
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Field Study

FURNITURE, TECH, ACCESSORIES, GEAR, SURPRISE

WORDS: *Tamara Chuang*



CLEAR CHANNEL

If the perfect television is one that disappears when not in use, we're one step closer to seeing its availability. Panasonic's transparent OLED technology, which transforms a clear piece of glass into a video screen, has shown up as a window or part of a retail display at trade shows. Another time, it was the glass door on a sake refrigerator. But this spring, Panasonic's transparent technology appeared in a living room setting as a ... TV. Panasonic Design Kyoto teamed up with Scandinavian designer Daniel Rybakken on the wood and metal TV prototype to see if the market is ready. Unplugged, it looks like a minimalist frame. Turn it on, well, you get the picture.

+panasonic.com



UNSHELVED

While we're not quite sure how architects Ewa Bryzek and Allen Shakir managed to literally twist a piece of solid oak, that slight curve ends up offering an added use and new design element to an otherwise ordinary piece of wood. One side of Twist Shelf does normal shelf duty while the other is magnetized to hang kitchen knives, car keys or other metal objects. Nice twist, Lawa Design.

+lawadesign.dk



MOBILE SHIFT

Barbican is the bar cart redesigned. It still has the basics of a bar cart — four wheels, a handle, two levels. But little design tweaks add extra usefulness from the larger tray at top to angled edges on the bottom tier to keep objects in place. Made of welded steel for a solid finish, Barbican comes from New York design duo Joseph Guerra and Sina Sohrab, of Visibility.

+dimshome.com

TASK AGENT

Even with its typical desk-lamp design, the Preston Task Lamp does more than just turn on or off. It moves, when directed by its human, of course. The sliding brass arm and pivoting lampshade will steer the light to the right chore. The well-thought-out details come from Denver-based designer Joel Edmondson with Design Studio, but it's not just about usefulness. Looks count too. The base is made of solid wood and the powder-coated steel shade comes in three colors. The tweed fabric-covered cord provides extra texture.

+formatfinegoods.com



SEE HEAR NOW

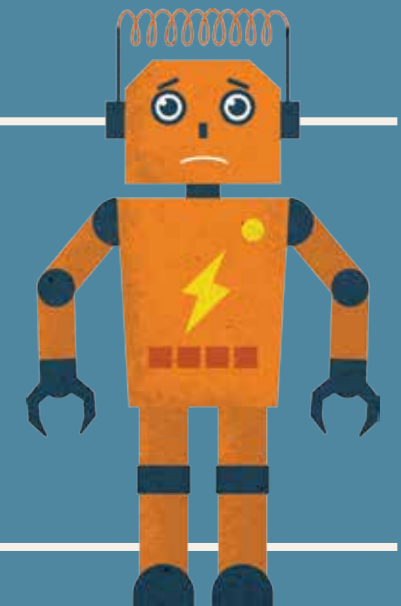
Sound system Sonos teamed up with Ikea on a simplified approach to the modern home with Symfonisk, the multitasking WiFi lamp. Knowing Sonos is involved means expect music — connect it wirelessly to Sonos's app to control the music. And Ikea? We get a funky minimalist bobble-headed design. There's no microphone, which means it's not Alexa- or Google Home - ready. But that may show up in future models, according to The Verge. Expect Symfonisk in stores this August.

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STEAL AWAY

Thorn & French interior designer John Moinzad launched his own furniture line with a sharp focus on steel-crafted pieces. But Forged Modern, based in Denver's RiNo neighborhood, also has a soft spot for upcycled materials and its community. It employs people recovering from addictions. "From great adversity comes strength. Just as the hardest steel is forged in the hottest fires, so too, we humans are forged and strengthened through our own struggles and triumphs," Moinzad says. Everything is handcrafted, which means that pieces like the Soho Bookshelf can be customized in a variety of metals, finishings and sizes.

+forgedmodern.com



WEE TV

There's nothing technically fancy with the Retroduck, a charming iPhone dock shaped like a retro television. But key design elements from Seoul, Korea-based Wisekids make it more than another iPhone case. A magnetic front frame easily pops on and off, plus there are strategically placed vents to steer sound outward. The CRT-inspired bulbous backend keeps everything in balance. Another nifty feature are the accessories. A tiny rabbit-ears antenna and mid-century modern-style legs are included. Fans can also buy yellow duck feet, orange antlers or a retro Game Boy controller case from its store or get them free by downloading the open-source files to print on a 3D printer. A wireless version called Retroduck Q, a nod to the Qi wireless-charging technology, is also available.

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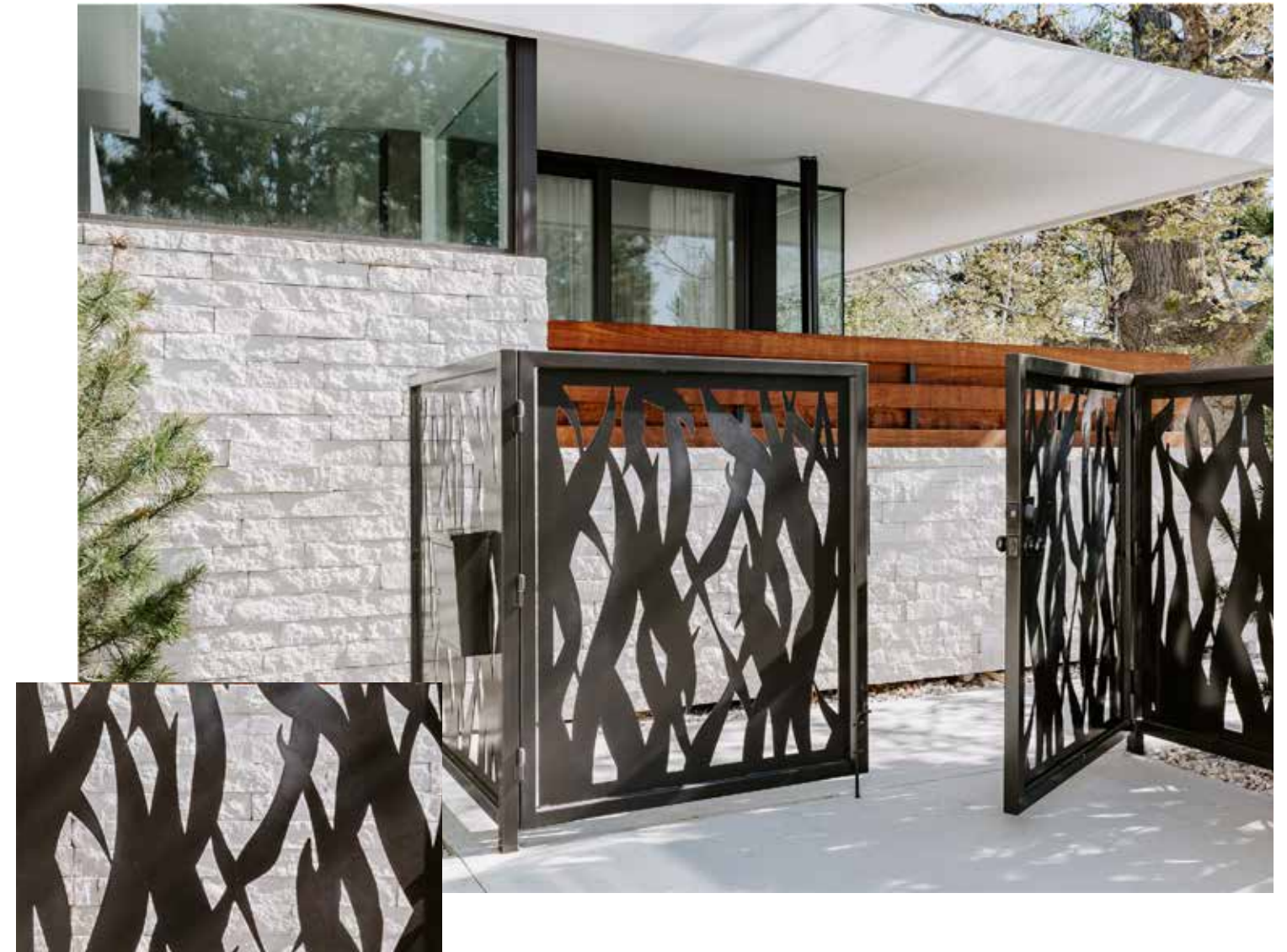
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DANIEL LIBESKIND

WORDS: Kris Scott

“ A CHAIR, WHEN YOU USE IT, IS PART OF AN ENVIRONMENT. YOU WANT TO SIT ON IT, LOOK AT IT. IT’S A SCULPTURAL OBJECT THAT CATCHES THE LIGHT OF DAY AND CAPTURES THE FORM OF THE FIGURE SITTING IN IT. IN THAT SENSE, FOR ME IT’S STILL ABOUT ARCHITECTURE.”

—DANIEL LIBESKIND

Renowned architect and designer Daniel Libeskind has designed buildings — the Denver Art Museum extension among them — and he’s designed chairs.

Chairs, he says, are tougher.

“It’s no accident that Frank Lloyd Wright said it’s harder to design a chair than a city,” Libeskind says. “It’s such a powerful phrase but frankly, it’s right. A chair is maybe the most serious object in the household.”

The American-Polish designer’s latest serious household object creation is the Boaz. Available as a chair and barstool, the new design is a collaboration between Libeskind and German furniture manufacturer Wilde + Spieth. Made of leather upholstery and a steel frame, Boaz’s strong structural base and sophisticated lines evoke “the language of architecture, the language of light,” Libeskind says.

“IT’S NO ACCIDENT THAT FRANK LLOYD WRIGHT SAID IT’S HARDER TO DESIGN A CHAIR THAN A CITY, IT’S SUCH A POWERFUL PHRASE BUT FRANKLY, IT’S RIGHT. A CHAIR IS MAYBE THE MOST SERIOUS OBJECT IN THE HOUSEHOLD.”

The Boaz design, he continues, “has integrity, in aesthetic form but also in a practical and functional sense. There are so many chairs on the market, and so many tricks and fashions. But to design a chair that is modern, that is going to be serviceable, be elegant in all sorts of environments — that is classical but also 21st-century and combines the dynamics of the history of chair design with the time we live in — that is a huge challenge.”

Collaborating with Wilde + Spieth on the Boaz, Libeskind says, was a satisfying experience. “They are really pushing the design — technically and aesthetically — to its very limits and I think that is why this design is not just a gimmick. It is not five minutes here, a sketch, a prototype and manufacturing. It is really as serious as designing a building.”

The Boaz Chair is available in black or brown leather (other colors available upon request) and a chrome or powder-coated steel frame. ■



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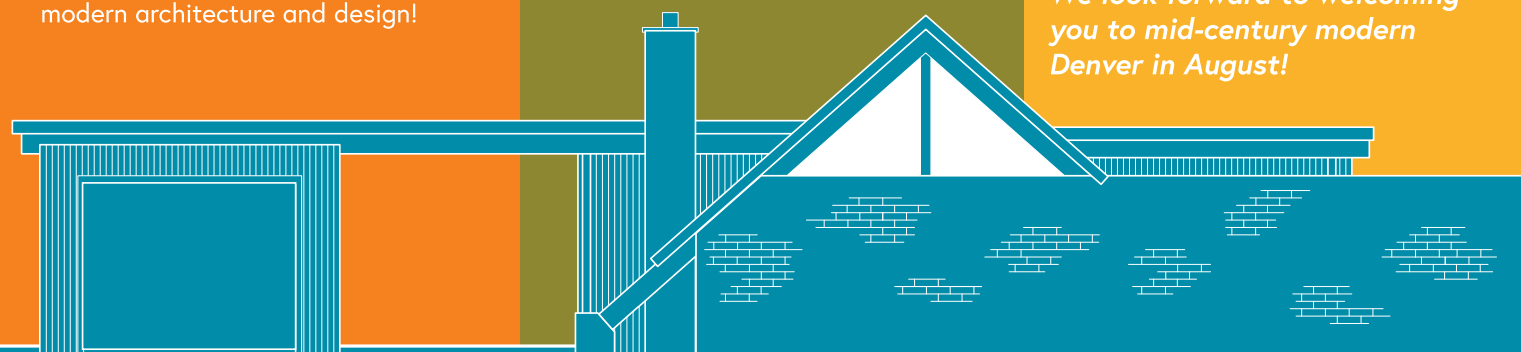
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GROW UP

S*Park's greenhouse glows up like an emerald day and night, but its design and function are as practical and intelligent as the structure itself is beautiful.



WORDS: *Kris Scott*
IMAGES: *James Florio*

AT NIGHT, IT LOOKS A LITTLE LIKE THE GLOWING CITY OF OZ — THERE'S JUST SO MUCH GREEN. AND, WELL, IT LOOKS LIKE THAT FOR GOOD REASON. IT IS A GREENHOUSE, AFTER ALL.

But it's not just any greenhouse. This one sits perched atop Uchi restaurant in Denver's Curtis Park S*Park community (S*Park is short for Sustainability Park). Its many windows are made of 3/16th-inch tempered glass, and through all those many panes of glass, passersby see what, when broken down, amounts to 8,000 square feet of greenhouse, containing 340 vertical aeroponic — meaning no soil; air and mist only — growing towers, which altogether contain about 34,000 plant “ports.” And, oh right, the green ... there are about 150,000 plants growing in those ports on any given day.

The greenhouse is run by Sally Herbert of Altius Farms, who worked with S*Park developer Westfield and architect firm Tres Birds on designing the space. Together, they brought Denver-based institutional greenhouse builder Nexus on board to help realize the space. Putting what amounts to a farm in a vertical, second-story, glass-enveloped structure doesn't happen without quite a bit of deliberation, says Tres Bird's Mike Moore.

“There were some very important design considerations we had to plan early for, like ensuring that structural greenhouse concrete floors slope properly to drain, and specifying the right floor seal to prevent moisture absorption above the restaurant,” he says. Moisture, in



fact, was a concern in other ways, too. “Condensation within the greenhouse during very cold weather is leaking out of the building, [so] we are having to add a perimeter gutter to eliminate the possibility of icicles.”

Other design details, says Herbert, including a natural ventilating system and a fogging system that doesn't make too much noise. There's also a nice touch, via the Tres Birds team, that Herbert informally calls “the oculus” — an 8-foot diameter skylight of sorts that allows greenhouse workers to gaze down into Uchi, and vice versa.

But why grow such an expansive indoor urban greenhouse?

“We're trying to bring farming back into the urban centers. Reduce food miles, provide a product that hasn't nutritionally degraded,” says Herbert, who elaborates that Colorado imports 95 percent of its produce. With issues of climate change, population growth and sustainability in play, “we have to change the way we grow our food,” Herbert says.

The greenhouse's design is space- and water-friendly, as well. “We grow the equivalent of an acre to an acre and a half of produce every month. That's about ten times what you're getting in horizontal conventional farming — with about 10 percent of the water.”

The greenhouse sells most of its produce — edible flowers, leafy greens, and herbs — to local chefs, and it's also carried in a few local markets. Herbert's hard-working small team of six harvests daily and, notes

Herbert, the same person who is harvesting ingredients in the morning is also usually delivering them later in the day.

As practical a solution as it is to a growing problem, there is also something magical about the greenhouse that Moore and Herbert both allude to.

“We love how it glows at night, especially in the winter,” Moore says of his project team, which included Tres

“WE'RE TRYING TO BRING FARMING BACK INTO THE URBAN CENTERS TO REDUCE FOOD MILES AND PROVIDE A PRODUCT THAT HASN'T NUTRITIONALLY DEGRADED. WE HAVE TO CHANGE THE WAY WE GROW OUR FOOD.”

Birds architect Aaron Tweedie. “I often pass by this corner while bike commuting in the evening, and it feels really good to see greenery flourishing during the heart of winter in the city when everything else is dormant.”

The greenhouse's extraordinary qualities go even deeper for Herbert, who is often at the greenhouse from early morning until after 6 p.m. Then, when the greenhouse is at its quietest, she says, “the feeling of being in with these living plants and knowing they're going to nourish somebody in the nearby neighborhoods — there is something so incredible about that.” ■



OPPOSITE: The Altius Farms greenhouse glows green and silver above sushi restaurant Uchi at dusk. Though artificial lighting is sometimes used — to coddle seedlings, say, or take a stunningly beautiful photo — founder Sally Herbert says the rest of the time the greenhouse is “harnessing the Colorado sunshine — we think it is important and certainly more sustainable.” ABOVE LEFT: An Altius Farms worker checks on produce growing in a few of the more than 300 vertical aeroponic towers. ABOVE RIGHT: Rows of seedlings sit waiting to be transplanted into towers. Herbert says they have about 10,000 seedlings “ready to go in at any point in time.”



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MODERN IN DENVER'S FAVORITES

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WORDS: Kris Scott, Katie Grogan, Peter Scher

INSPIRING INSTAGRAM ACCOUNTS FROM HOME AND AROUND THE WORLD

Where do you look for creative inspiration in the 21st century? For many, it's Instagram. But while the platform was originally launched for and embraced by creatives, nine years later it has more than 1 billion users, many of whom are more interested in posting selfies (and dogs ... and food ...) than carefully curating their output into a board that sends a clear, creative message. Thankfully, there are still plenty of folks who use Instagram as a digital medium on which to keep a portfolio of sorts. But with so many users, it can be difficult, not to mention tedious, to sort through the noise to find the true creative genius. With that in mind, *Modern In Denver* reached out to designers, photographers, artists and architects to help us curate the 24 accounts that are killing it on the regular. Read on for those recommendations, but be forewarned — this is a rabbit hole of creative genius that could, in the short term anyway, affect your own output. In the long run, however, we hope it inspires you to even greater creative heights.



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We have to include one more account —ours. It's @moderninddenver and we share our best images, stories, news, and inspirations to celebrate great design everywhere we find it. We would love it if you checked it out!

NATIONAL / INTERNATIONAL ACCOUNTS



NAME: Anti Reality
HANDLE: @anti_reality
ARCHITECTURE / DESIGN
Often colorful, eye-popping concept architecture



NAME: David Adjaye
HANDLE: @adjaye_visual_sketchbook
ARCHITECTURE
Art, architecture, and design posts inspired by nature and culture



NAME: Alec Soth
HANDLE: @littlebrownmushroom
PHOTOGRAPHY
Thought-provoking content—photos, questions, poems, etc.



NAME: Garbett Design
HANDLE: @garbettdesign
GRAPHIC DESIGN
Clever and colorful branding and graphic design projects



NAME: Dung Ngo
HANDLE: @misterngo
ARCHITECTURE / DESIGN
Wanderlust-worthy international travel destinations



NAME: Open House Magazine
HANDLE: @openhousemagazine
MAGAZINE
The homes and other spaces of creative people worldwide



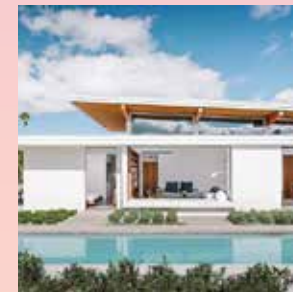
NAME: Plants In Decor
HANDLE: @plantsindecor
INTERIOR DESIGN
Greenery used in design projects all over the world



NAME: Room On Fire
HANDLE: @roomonfire
INTERIOR DESIGN
Soft-hued architectural and design projects



NAME: Sanna Annukka
HANDLE: @sannaannukka
ART & DESIGN
Abstract Nordic folk art screen prints



NAME: Chase Daniel
HANDLE: @thevuvobandit
PHOTOGRAPHY
Specializes in travel, commercial, and architectural content



NAME: Ronan & Erwan Bouroullec
HANDLE: @ronanerwanbouroullec
FURNITURE DESIGN
Imaginative and innovative industrial design



NAME: Pierre Yovanovitch
HANDLE: @pierre.yovanovitch
INTERIOR DESIGN
Interiors designed with a deep consideration for architecture

LOCAL ACCOUNTS



NAME: JC Buck
HANDLE: @jc_buck
PHOTOGRAPHY
Black and white architecture and landscape images imbued with emotion



NAME: Eyes Open Project
HANDLE: @eyesopenproject
ART & DESIGN
Whimsical products, art, and fashion made by creatives



NAME: Peter Blank
HANDLE: @peterblank.milehimodern
REAL ESTATE
Modern interiors and exteriors, art, and travel

LOCAL ACCOUNTS



NAME: Bret Alexandra
HANDLE: @thefourthouse
INTERIOR DESIGN
Highly styled residential interiors



NAME: Brandon Lopez
HANDLE: @brandon.brightside
PHOTOGRAPHY
Sunny and playful snapshots



NAME: Berger & Föhr
HANDLE: @bergerfohr
GRAPHIC DESIGN / BRANDING
Minimalist prints and branding projects



NAME: James Florio
HANDLE: @jamesfloriophotography
PHOTOGRAPHY
Captures architecture and its connection to the environment



NAME: Derek Friday
HANDLE: @derekfriday
GRAPHIC DESIGN / BRANDING
Boulder-based designer inspired by mountain running and travel



NAME: Grey and Scout
HANDLE: @greyandscout
INTERIOR DESIGN
Crisp and modern interiors



NAME: Johnson Nathan Strohe
HANDLE: @johnson.nathan.strohe
INTERIOR DESIGN
Utterly hip commercial projects throughout Denver



NAME: Octopus Initiative
HANDLE: @octopusinitiative
ART & DESIGN
Modern artwork and info on the monthly art lottery at the MCA



NAME: state Studio
HANDLE: @state.studio
INTERIOR DESIGN
Sketches, materials, and the interiors they inspire



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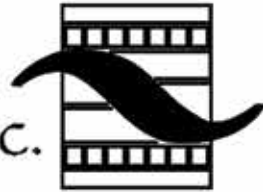


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A VISION QUEST

Aspen designer Derek Skalko led a controversial plan to restore and expand a mid-century classic designed by Victor Lundy. Through public opposition and other challenges that lasted five years, he persevered — and the result is a unique and remarkable home.

WORDS: *Ray Mark Rinaldi*
IMAGES: *Derek Skalko*

FOR developers, architectural preservation is a math problem, really. You can't save a civic treasure unless the financials add up. Acquisition plus renovation has to equal profit. Otherwise, the temptation is to tear a structure down, no matter how significant it may be, and build new.

And demolition was clearly one of the options for the 1972 Victor Lundy house in Aspen. No one disagreed that it was a modernist gem that ought to be protected, and that it was one of the few remaining examples of mid-century design in a mountain hamlet that was once known for them. But it was also, practically speaking, a small building on one of the most valuable residential lots in the country, and a bundle of money could be made by replacing it with a larger structure that maxed out the potential of the site. In Aspen's unstoppable housing market, changes to Lundy's masterpiece were seemingly inevitable.

But Lundy's legacy had an ally in designer Derek Skalko, and Skalko had a plan to save key elements of original place while transforming it into a property that could compete in the top tier of Aspen real estate. He wouldn't destroy the local icon, but grow it, putting the large part of an addition below street level to minimize its impact on the site.

That was back in 2014, the start of Skalko's five-year odyssey that included working with an investment group as the client, securing the deed, designing modifications, convincing the community of its benefits, winning government approval, and completing construction. None of it was easy.

A 20-foot-tall, automated sliding glass door on the east side of the Lundy House's great room eases the transition between interior spaces and the great outdoors of Aspen. The first-floor exterior lounge, complete with its own fireplace, was added as part of an expansion that quadrupled the size of the home.

“While the cost and square footage realities of the project were always critical to the dialogue and design process,” said Skalko, principal of Aspen-based I Friday Design. “Our focus was always to create something really special.”

Special meant honoring the work of an architect whose long career has embodied the soul of modernism — open plans, cutting-edge technology, stark volumes, and stripped-down notions of beauty — while always understanding and respecting regionalism, in this case, by using natural materials and maintaining ample connections to the outdoors. Lundy, who was born in 1923 and now

lives in Texas, may not be the best-known architect of the 20th century, but he mastered its best moves.

At 301 Lake Avenue in Aspen, originally a 2,076-square-foot, two-bedroom vacation house, Lundy employed all he knew and centered it around a great room that served as a living, kitchen, and dining area. The star attraction is the fireplace, a 30-foot long ode to function, recessed into a flat, brick wall that reaches 22 feet to the ceiling with no mantle. Perpendicular to that is another wall, a popped-out, floor-to-ceiling atrium with sliding glass doors that allow natural light to flood the space.



The rear wall of the original Lundy House was removed to allow a connection to the addition, which is two floors, one at ground level and one below. Nearly every room in the house opens to one of four patios. Other outdoor spaces include a sunken garden, a dining terrace, and an open roof with a bar and spa.





The Lundy House has a completely re-designed kitchen / dining area designed and built by Kevin Vesel, of veselbrand. All major appliances are seamlessly integrated into a tall elevation made of brushed and cross-sawn, fumed white oak. While the island is topped with a leathered Capolavoro granite stone, the custom dining table is 14 feet long and structurally reinforced with an aircraft aluminum honeycombed core. "My goal was to update the look and functionality of the kitchen but maintain an organic, Colorado feel, close to the original intent," says Vesel.

In a rare engineering feat, Lundy utilized a "trampoline truss" system that holds the building's roof in place without the need for columns that could interrupt the flow of his expansive great room. Instead, eight thin, steel tensile rods — which are anchored to building's perimeter and meet in the middle of the ceiling — keep the roof aloft. The support structure, exposed on the interior, allows the top of the building a little movement when covered with snow. (Interesting side note: Hannskarl Bandel, an American-German structural engineer who worked with

Eero Saarinen on St. Louis' Gateway Arch, assisted with the engineering.)

"Skalko and ownership chose to retain and update the home's key interior features — new, high-performance glass, a linear gas burner to make the fireplace practical, a rebuilt ceiling that replaced rotting wood on the underside while dropping the bottom surface just enough to install recessed lighting, something not in fashion when Lundy did his work. But there were significant modifications to the existing



structure, as well. The original kitchen, for example, which was set against a freestanding wall toward the rear of the original house, was moved and redesigned. That delicate task went to Denver-based kitchen designer Kevin Vesel. His main challenge: Design and build a kitchen that would function for one person or a catered event, all the while looking like a perfectly proportioned furniture piece that seamlessly coexists in the space without feeling like it detracts from the openness.

IN A RARE ENGINEERING FEAT, LUNDY UTILIZED A "TRAMPOLINE TRUSS" SYSTEM THAT HOLDS THE BUILDING'S ROOF IN PLACE WITHOUT THE NEED FOR COLUMNS THAT COULD INTERRUPT THE FLOW OF HIS EXPANSIVE GREAT ROOM. INSTEAD, EIGHT THIN, STEEL TENSILE RODS — WHICH ARE ANCHORED TO BUILDING'S PERIMETER AND MEET IN THE MIDDLE OF THE CEILING — KEEP THE ROOF ALOFT. THE SUPPORT STRUCTURE, EXPOSED ON THE INTERIOR, ALLOWS THE TOP OF THE BUILDING A LITTLE MOVEMENT WHEN COVERED WITH SNOW.



In a great room that spreads more than 40 feet square, “The key word for me was volume,” he says.

He responded with a full-featured contemporary kitchen and bar that opens to reveal its culinary prowess, or hides away to seamlessly blend as a proportionate piece of finely crafted furniture. Integrated into the tall fumed white oak millwork are refrigerators, pantries, open shelving, and a juicing/breakfast station for small appliances. Complementing the 20-foot-tall tall elevation is a 20-foot-long island, with a flush induction cooktop, downdraft from Miele, and an oversized sink. The leathered, granite countertop ties the earth tones and textures of the space together, and the glossy moss green lacquered front panels add a little hint of something special.

Additionally, the two bedrooms that were located behind that wall, in the very rear of the house, were demolished, creating a starting point for the addition, which would grow the house to 9,597 square feet.

Those alterations were enough to generate opposition in Aspen, where the development fell under the microscope of everyone from preservationists to NIMBY neighbors to public officials concerned about its impact on the street.

“This project was incredibly contentious with the community,” says Skalko, the face of the redevelopment — and the punching bag for everyone who had an issue with it.

With fortitude, he won them all over.

To be fair, Skalko and the 301 Lake development team did have leverage: They could have simply torn down the place and built yet another oversized Aspen mansion. The house had no historic preservation protection, and local rules allowed both its demolition and a replacement dwelling with as much as 9,000 square feet above ground. That underlying truth was, no doubt, in the air throughout the approval process and forced naysayers to the negotiating



table. But it wasn't the primary tactic Skalko used to put his ideas forward. Instead, he argued with design.

What the investors understood was that preserving Lundy's original design was actually something they could market, an amenity that set their property apart from its MLS competitors. If the project could be done with sensitivity, it would be good for the community and good for business.

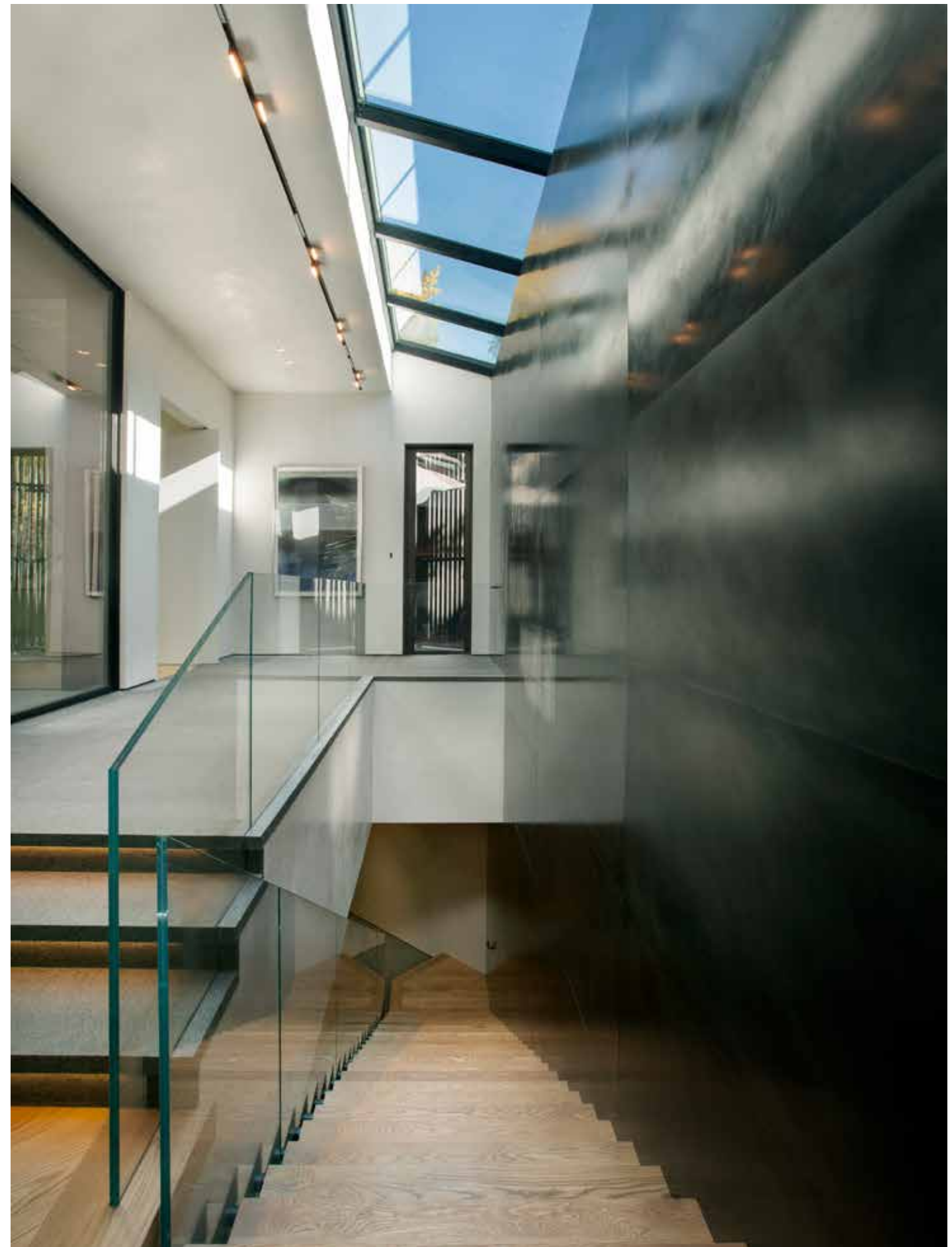
The team added a second architect into the fold, Chad Oppenheim, of Miami-based Oppenheim Architecture, who brought vast design experience as well as a national reputation to the project. Oppenheim and Skalko fine-tuned

a renovation scheme that called for disrupting only one wall of Lundy's original brick box where a two-level addition — one story above grade, one below — could be positioned.

The addition's 4,954-square-foot ground level holds a master suite with a bedroom and a study, each with its own fireplace and expanse of windows. The rooms are loaded with high-end touches such as custom furniture and shelving, window treatments that recess behind walls so they disappear when open, and a television that drops down from the ceiling.

The lower level includes new construction as well as the excavation of ground below the existing

The Lundy House has two distinct sections: the original structure, built in 1972, and the addition, completed this year. But they share similar qualities, including a minimalist, modern sensibility and plenty of light, due to sizable windows and skylights throughout. In all, the house has five bedroom suites and six full baths, plus two half baths.





A master bedroom suite was added to the first floor of the Lundy House and has two fireplaces and a television that drops from the ceiling. The house is currently for sale, custom furniture included. The master bathroom mirror is located above the sinks along a bank of windows, which ensures privacy but still lets in plenty of sunshine.



structure, bringing it to 5,003 square feet. That's ample accommodation for four bedrooms, four bathrooms, a bar, media room, gym, and a spa with a Japanese soaking tub and steam room.

Best of all, the basement has plenty of light. That's due to a key feature of the renovation, a triangular, open-air courtyard, complete with outdoor fireplace, that's submerged to sit even with the lower-level rooms. That gives the house an additional, very private patio, and brings sunshine to the interior rooms via sliding glass doors.

The addition does interrupt Lundy's original plan; what once was basically a square is now a long "L," taking its lead from the triangular shape of the lot. Hardcore preservationists may take issue with that.

But the architects took cues from Lundy wherever they could. The

addition retains the stripped-down feel that defines the house. For example, there are no baseboards; instead the walls stop a half-inch above the floors creating a delicate detail. In some ways, they may have improved upon his work. They added a garage, missing from the original; created luxury lounges off the atrium and on the roof; and installed new insulation and glass. The enlarged house, while four times bigger, uses about the same amount of energy. And, by moving the bedrooms to the new wing, they actually expanded the original great room, making it even grander, not to mention brighter thanks to the addition of a second clerestory window on the room's rebuilt rear wall.

Still, it may be Vesel's newly created dining table that steals the show. At 14 feet long with a span of 10 feet between the hand-patinaed machined steel legs, the table, which seats 10 comfortably, is

The master bedroom suite has its own den, which could also be used as another bedroom. High-performance glass windows connect the house to its natural surroundings but maintain comfortable temperatures inside year-round. The study has a built-in desk and shelving and is equipped with a full-service wet bar.



fabricated with an aircraft aluminum honeycombed core, and integrated flush legs, “We are always engineering creative solutions that allow us to push the design boundaries for our clients” says Vesel.

For Skalko, the high-tech yet low-key approach was crucial to protecting Lundy’s vision. “Our interventions, while advancing Victor’s design, were meant keep the home viable for the way people live today, and hopefully for many decades to come.”

That was his whole mission, in a way — preserving modern architecture while persevering from a business and community perspective.

“We had lofty goals and expectations in the beginning,” Skalko says, “And five years later, I believe our team collaboration achieved something extraordinary.” ■

PROJECT CREDITS

ARCHITECTURE AND INTERIOR DESIGN:

I Friday Design
Oppenheim Architects
Studio B Interiors

LANDSCAPE ARCHITECTURE:

Bluegreen

STRUCTURAL ENGINEERS:

JJR Structural

KITCHEN DESIGN & MILLWORK:

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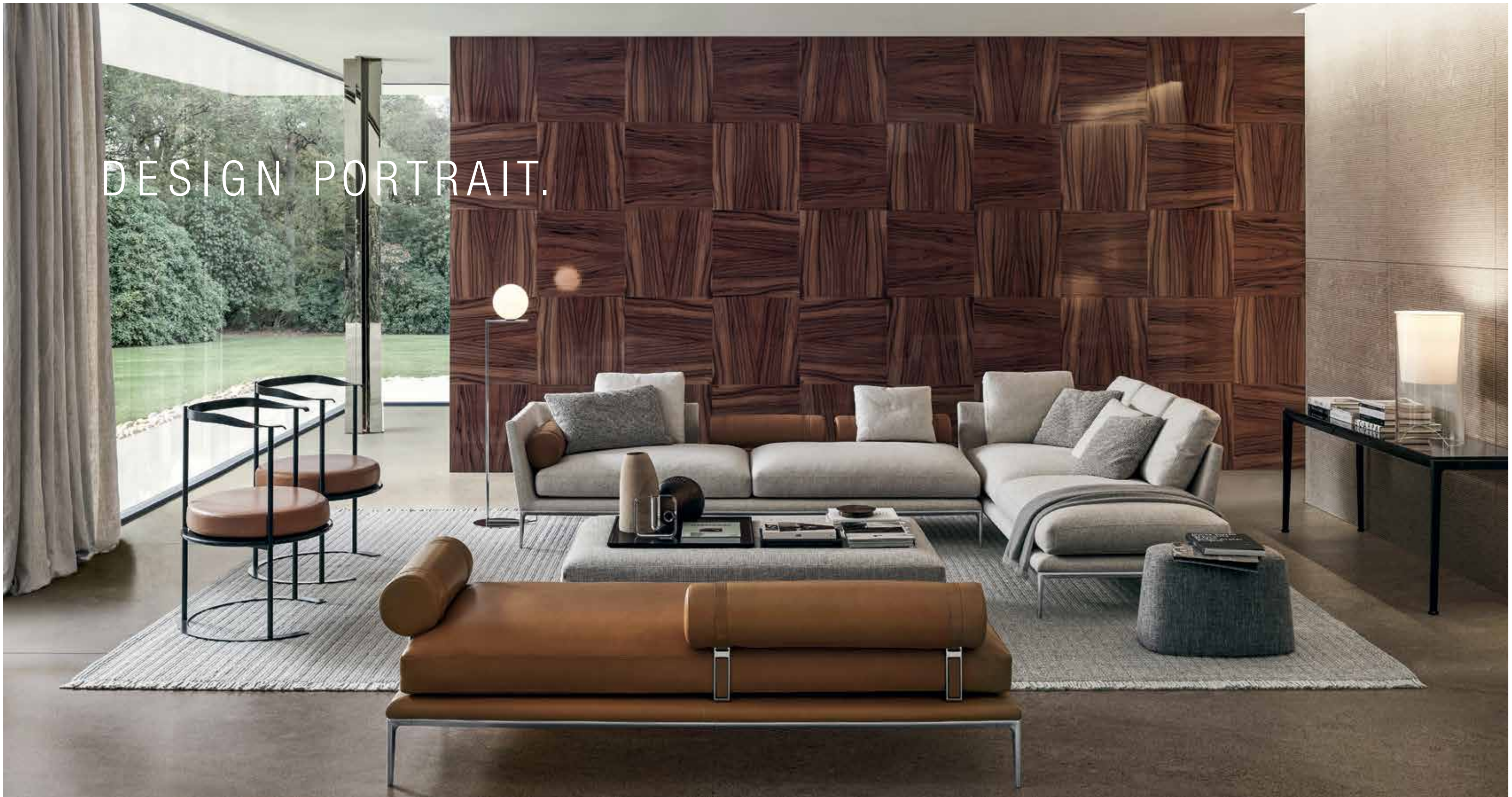
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While the enhanced Lundy House is largely underground, nearly every room on the lower level connects to the outside via a triangular patio built below grade. The lower level interior includes an area for lounging and entertaining, complete with its own bar. There’s also a fitness area, steam room, massage room, and a large Japanese soaking tub. The sunken garden has a built-in snowmelt system that keeps it available for use even in winter.

DESIGN PORTRAIT.



B&B Atoll, seating system design by Antonio Citterio. www.bebitalia.com

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SALONE DEL MOBILE 2019

PROSSIMA ATTRAZIONE

WORDS: Alicita Rodriguez

HIGHLIGHTS FROM THE WORLD'S BIGGEST DESIGN EVENT

With over 350,000 people descending on Milan, Italy every spring, the city becomes the epicenter of world design. The 58th annual Salone Del Mobile furniture fair takes center stage with over 1,500 exhibitors showcasing their new designs and taking the pulse from the attendees to help them make decisions on what pieces will show up in homes across the world. From reissues of classic designs to forward-looking experiments and innovative materials, here are some of the designs that caught our eye.



Petite Friture

FRANCIS MIRROR TABLE

Haunting and colorful, the Francis Mirror Table evolved from the iconic Francis Mirror. By taking the mirror and laying it on its side, design company Petite Friture created a new reality meant to intensify "the impossibility of distinguishing that which is real from that which is reflected."



&Tradition

ELEFY CHAIR

Playful Spanish designer Jaime Hayon brings another much-discussed piece to Salone this year with his Elefy Chair. Inspired by the intelligent and graceful elephant, Elefy is a shell chair that imitates the animal's shape. Seen from behind, Elefy mimics the rounded silhouette of the animal, with the sides of the chair acting as its ears.



Living Divani

LIGHT WITH A TABLE

Light with a Table combines a floor lamp with a side table, creating the perfect reading spot. Part of the 50th anniversary collection by Italian luxury brand Living Divani, Light with a Table by minimalist designer Keiji Takeuchi is a stripped-down version of a traditional street lamp. Somewhat anthropomorphic, it resembles a skinny butler holding a tray.



B&B Italia

DOCK SOFA

Take a good rest on Dock, a sofa system by Piero Lissoni. A platform base provides a horizon line. Topped with cushions, armrests, and smoked glass tables, Dock is a custom creation. With corner, chaise, and double-sided configurations, Dock provides a home base for any space.



Flos
BELT

Lighting at the show got really flexible, with systems that defy tradition. Design duo Ronan and Erwan Bouroullec added soft elements in the form of leather belts. The brothers' Belt system incorporates LED beams and leather lines and loops. Hung from the ceiling, wall, or floor, Belt even includes the buckle as a connecting element.



House of Finn Juhl
GRASSHOPPER

When Finn Juhl exhibited his pair of Grasshopper Chairs in 1938, nobody was taken with his design. Only those two existed—until now. The resurrected Grasshopper Chair is available in oak or walnut, upholstered in textile or leather. A trained architect, Juhl created designs that were notoriously difficult to construct, like the Grasshopper with its tricky angles.



Artek
FIN / JPN FRIENDSHIP COLLECTION

To mark the 100th anniversary of diplomatic relations between Finland and Japan, Finnish company Artek unveiled the FIN/JPN Friendship Collection. Well-known Artek tables experienced a friendly takeover when Tokyo-based architect Jo Nagasaka transformed them with his original ColoRing technique, a surface treatment that evokes topographical maps.

Gan
NUANCES

Internationally recognized designer Patricia Urquiola returns to one of her obsessions—waves—with Nuances, a collection of rugs and ottomans. Urquiola's focus was to use recycled wool felt but to make it feel "a little more summery, less dense and wintery." Stripes, color transitions, and subtle curves accomplish her goal of transforming the material.





Japan Creative
RAW EDGES

Designed by London-based Raw Edges and built by Japanese woodworking manufacturer Conde House, JC23 is a playful collaboration in multiple ways. Besides joining two international design forces, JC23 merges pieces and finishes to create a series of unique tables and stools.



My Home Collection
VINNIE COFFEE TABLE

Paying homage to one of the greatest drummers in contemporary music, Vinnie Colaiuta, Vinnie Coffee Table is shaped like a drum barrel. The piece goes further, however, with a design that uses a continuous joint-free cylindrical plywood shell, like how drums are actually made. The resulting table, split into two halves, offers convenient storage.

Louis Poulsen
OE QUASI LIGHT

Danish-Icelandic artist Olafur Eliasson collaborated with Danish lighting brand Louis Poulsen to create this large-scale pendant, a mathematical puzzle of sorts. It joins two contrasting geometric shapes: an outer icosahedron (20 faces and 12 vertices) holds an inner dodecahedron (12 faces and 20 vertices). LED lights at the vertices direct light toward the lamp's core.



SERIOUS



DESIGN IN MIDCENTURY AMERICA

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Serious Play: Design in Midcentury America is co-organized by the Denver Art Museum and the Milwaukee Art Museum. It is generously funded by the Estate of Elizabeth Kirkpatrick, the Adolph Coors Exhibition Endowment Fund, Johnson Foundation of the Rockies, National Endowment for the Arts, the donors to the Annual Fund Leadership Campaign, and the citizens who support the Scientific and Cultural Facilities District (SCFD). Special thanks to Mod Livin'. Generous support for the Free Play Zone is provided by Herman Miller Cares. Promotional support is provided by 5280 Magazine, CBS4, Comcast Spotlight, and The Denver Post.

IMAGE CREDITS: Irving Harper for George Nelson Associates, *Sunflower clock* (detail), 1958. Lacquered wood, enameled aluminum, and enameled brass. Manufactured by Howard Miller Clock Company. Collection of William and Annette Dorsey. Photograph by John R. Glembin.; Alexander Girard, *Armchair for Braniff International VIP lounge, model 66310* (detail), about 1965. Vinyl, urethane foam, latex foam, molded plywood, cast aluminum, and woven textile upholstery of cotton, wool, and nylon; 26 x 40 1/2 x 29 in. Manufactured by Herman Miller. Minneapolis Institute of Art: Gift of Della Collection of George R. Kravis II. Image courtesy of Wright; Henry P. Glass, *Swing-Line Toy Chest* (detail), 1952. Lacquered Masonite and birch; 31 1/4 x 33 x 17 1/2 in. Manufactured by Fleetwood Furniture Company. Milwaukee Art Museum: Purchase with funds from the Demmer Charitable Trust, M2015.85a,b. Photograph by John R. Glembin.





Kartell / Autodesk
A.I. CHAIR

Hailed as “the world’s first production chair created with artificial intelligence,” A.I. was designed using prototype generative design software. Initially, designer extraordinaire Philippe Starck posed this question to the system: “Do you know how we can rest our bodies using the least amount of material?” The resulting product is fluid, light, and organic.

Moroso & Diesel Living
AEROZEPPELIN

AeroZeppelin is a big sofa with oversized cushions resembling an airship, but it has a secret: the backrest cushions rotate vertically or horizontally to adjust seat depth. This way, the modular sofa pleases users with different seating preferences. It broadens the Diesel Living brand, known for its edgy, fashion-inspired designs.



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TWO HALVES OF A WHOLE

Building a modern addition onto this traditional Greenwood Village farmhouse was a design challenge that required delicacy, poise, and an appreciation for dualistic unity. In taking on the project, HMM Architecture and Interiors opted to embrace the two structures' differences rather than fighting them—letting each sing the other's praises.

WORDS: *Andrew Weaver*

IMAGES: *David Lauer*



TWO HALVES OF A WHOLE

Since at least the days of the ancient Greeks, the aesthetic concepts of beauty and unity have made fairly cozy bedfellows. Ideas about what makes a thing beautiful have changed from age to age, but the notion of wholeness — of disparate parts coming together in a satisfying way — has flitted into the picture again and again, preoccupying thinkers from Aristotle to Aquinas. We can't seem to shake it.

When Harvey Hine and Neal Evers, of Boulder's HMM Architecture and Interiors, went to work on a Greenwood Village project that involved grafting a large modern addition onto an existing farmhouse, it's safe to say they had this beauty-unity complex on their minds in a big way. Set on a rolling seven-acre plot, the home belongs to a couple who had recently moved from Manhattan with their two young children. "Their move to Colorado was very much geared toward lifestyle," says Evers, who served as the project's manager. "They wanted their kids to have a yard, and they wanted to live away from people and have some privacy. They also wanted to bring a modern aesthetic from New York and try to put it next to this '90s suburban farmhouse."

This, of course, was challenging enough, but to complicate matters further, Greenwood Village zoning stipulated that the new structure — which would serve as a guest house — be attached to the existing home. "The zoning's set up so you can build one primary residence and a barn or two," says Evers. "But the barns are really limited in what you can do with them. So you can't really do a [separate] guest house. It had to be attached."

All of this added up to a paradox that has flummoxed designers and builders forever: how to add to an existing structure without overpowering it, disrespecting it, or muddying the aesthetic of the whole project with uncomfortable feelings of disjointedness.

The first step, according to Hine and Evers, was to identify elements of the existing house that could be reflected in the addition's design. Large angles and volumes — the pitch of the roof, the shape of the chimney — are the first things people see when looking at a building, say Hine and Evers. It was crucial, therefore, that they leverage these elements in weaving together the feel of the old structure with that of the addition. "If you look at the existing house, the roofs are certainly the strongest design element," Hine says. "The 45-degree pitch was something that we picked up." They didn't aim for exact formal replicas, but rather for echoes, harmonious notes in the same chord. If the two halves of the project "look like they are respectful of each other and understand each other," says Hine, the sense of unity comes through.

Next, says Evers, their task was to build some space between the structures, to give each room to breathe. They knew they wanted to use a lot of glass because the house sits in the middle of the seven-acre property — a solid wall would cut the landscape in half. After noodling a few ideas, they settled on a glass bridge that would hang above a lower room and overlook a backyard pool. "You couldn't really build the modern piece directly next to the old piece because they are so different," Evers says. "We wanted the connection between them to be very delicate. Even though they're similar in form, they're acknowledging each other by being different." The glass bridge, he says, is a way to balance the two sides of the house, to counterpoise them without making them fight.

The final step, after settling on the form of the addition, was to fill it out with everything the owners wanted — a home office, a guest suite, a kid's play room that opens onto the pool deck, and a big dining area inside the glass bridge, with sweeping views of the property out both sides. This last element, according to Hine, is perhaps the most important. "The views are just incredible year-round," he says. "Whenever you're in the house, that's a huge part of the experience."

Just as the house's exterior favors a dualistic harmony — acknowledging design differences without pitting them against one another — so, too, does the inside. "One of the fundamental differences between the old, traditional house and this new modern vocabulary is that the new really connects the outdoors with the indoors," says Hine. "That's a wonderful experience, but there are times when you just want to be in a cozy room and not be connected to the outside with lots of glass." The bright, extroverted rooms of the new structure balance with the contemplative, introverted ones of the old.

The result is a home that celebrates its own curious duality rather than trying to work around or disguise it. "One of the owners was very adamant that this wouldn't be a compound," Evers says. "She didn't want a fancy entrance gate. She very much wanted it to feel like they were on a rural piece of property." The harmony of the two halves of the structure, he says, was crucial to achieving this feeling. "It purposely excites you and takes you by surprise," says Hine, but after a while, "it softens up a bit."

What better definition exists for good design? Differences resolve into balance. Scattered parts become a whole. The satisfaction, in the end, is immense. ■



HMM leveraged important design elements of the original house in the new addition, like the 45-degree roof pitch seen here, which opens to the lot's striking yard with Andersen E-Series anodized aluminum-clad windows. The ceiling wood matches the floor finish with North American "Jade Lake" hard maple from Kentwood Originals. Bright, modern touches round out the space, like the 3-centimeter EuroStone "Thyme" quartz countertops on the two islands and the white Kelsey sectional from Dellarobbia.



The addition was given space to breathe and balance its new aesthetic with the more traditional look of the existing house via a glass bridge that allows the two halves of the property's landscape to visually connect. For the exterior, the addition drew inspiration from the existing house but updated the materials to modern options: 24-gauge standing seam metal siding from Kudu Roofing and a rice husk-based, low-maintenance wood alternative called Resysta overlap siding.

“YOU COULDN'T REALLY BUILD THE MODERN PIECE DIRECTLY NEXT TO THE OLD PIECE BECAUSE THEY ARE SO DIFFERENT. WE WANTED THE CONNECTION BETWEEN THEM TO BE VERY DELICATE. EVEN THOUGH THEY'RE SIMILAR IN FORM, THEY'RE ACKNOWLEDGING EACH OTHER BY BEING DIFFERENT.” - NEAL EVERS

TWO HALVES OF A WHOLE



The new addition is thoroughly modern, but still manages to bring feelings of warmth and coziness into its design through its attention to layout and materiality. The live-edge table comes from a Guanacaste tree (also known as elephant-ear tree) sustainably sourced in Costa Rica and built by Denver Modern. The fireplace at one end of the room is a gas unit called Heat & Glo MEZZO 60, sourced and installed by Denver's Rio Grande Co.



The addition was designed as a guest space that doubles as an entertaining area, as evidenced by its careful balance of inviting, intimate spaces and grand, show-stopping flourishes. The cozy seating area, decorated with paintings purchased by the owners, is juxtaposed with towering ceilings whose lines are accentuated with exposed ceiling beams in North American "Jade Lake" hard maple from Kentwood Originals.

PROJECT CREDITS

PROJECT ARCHITECT: **Harvey Hine, HMHAI**

PROJECT ARCHITECT: **Neal Evers, HMHAI**

INTERIOR DESIGN: **Kate Dixon, HMHAI**

CONTRACTOR: **Old Greenwich Builders**

LANDSCAPE ARCHITECTURE: **DIG Studio**



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herbert bayer

the bauhaus exemplar

GRAPHIC DESIGNER, TYPOGRAPHER, PAINTER,
PHOTOGRAPHER, SCULPTOR, ART DIRECTOR,
ENVIRONMENTAL AND INTERIOR DESIGNER, AND
ARCHITECT. PERHAPS MORE THAN ANY OTHER FIGURE
THAT CAME OUT OF THE BAUHAUS MOVEMENT, BAYER
— A TRUE ARTISTIC POLYMATH — LIVED HIS LIFE
ACCORDING TO THE 100-YEAR-OLD GERMAN ART
SCHOOL'S IDEALS.

words: kris scott

HAVE YOU MARVELED AT THE MASSIVE GLASS-CLAD EXTERIOR OF A MODERN SKYSCRAPER? OR SOUGHT OUT THE CLARITY OF AIRPORT SIGNAGE TO HELP GUIDE YOUR TRAVELS? YOU'VE ALMOST CERTAINLY DEPENDED UPON YOUR SMARTPHONE'S ORGANIZED INTUITIVENESS TO GET YOU THROUGH YOUR DAY, OR HAVE APPRECIATED THE LEVEL OF STORAGE AND WORKSPACE A MODERN KITCHEN PROVIDES.

Whether you know it or not, Bauhaus is to thank for all these things and more. Since its inception, the German art school's work and its ideals of bringing together fine and applied arts — in a way that embraced form following function and the concept of less being more — have influenced everything from modern architecture to typography in public spaces to the iPhone's invention and IKEA's abundance of affordable home furnishings.

This year marks the 100th anniversary of Bauhaus. And while celebratory events are happening all around the world — in Russia, Nigeria, Brazil, India and, of course, Germany and the U.S. — here in Colorado we don't have to travel far to pay homage to what is arguably the last century's most important design movement.

That's because of Herbert Bayer. A Bauhaus student-turned-master, the Austrian-born polymathic creative moved to Aspen in 1946, putting his visionary stamp on the Roaring Fork Valley mountain town, as well as creating iconic works in Denver and beyond.

bayer: the bauhaus years

Bauhaus, the design movement that Bayer would eventually come to embody, began in Weimar, Germany. In 1925, it moved to a Dessau campus, then landed in Berlin before closing in 1933. At the time it was founded, it was one of the strongest examples of the burgeoning modernism that came to define a generation. Bauhaus sought to bridge the gap between "fine arts" and industrialization, eschewing the unnecessary ornamentation of earlier eras and focusing on the marriage of form and function. It embodied the German ideal of *Gesamtkunstwerk*, the idea that through combining disciplines such as architecture, art, and all other forms of design, one could arrive at a "total work of art."



above: A poster Bayer created around 1968 for a series of upcoming exhibitions celebrating Bauhaus's 50th anniversary, it honors the movement's interest in primary colors and elemental shapes. **below:** Bayer's "The Lonely Metropolitan," a 1932 photo montage he created in Berlin. Bayer created a number of these visionary surrealist images starting in the late 1920s and continued well into future decades.



A 1932 surrealist self-portrait photo montage titled "Humanly Impossible," which shows Bayer's arm removed from his torso, holding the detached portion in his hand. Though Bayer rarely talked about or explained his work, art scholars have theorized that the horror on his face in this print, as well as the timing of when it was created, hint at the past trauma of World War I as well as the growing unease that the cataclysmic events could be repeated. It's also been conjectured that this piece is a direct retort to the idea of an idealized Aryan body that was being portrayed in Nazi art and mass culture at the time. "Humanly Impossible" was created one year before the Bauhaus closed under pressure from the fascist regime.



"The Bauhaus provided a model for a life integrated by good design," says Bauhaus scholar and University of Denver Professor and Director of Museum Studies in Art History Gwen Chanzit. "The idea that our environment might be enhanced by total design, where every well-designed part contributes to the whole, still resonates with us."

It was precisely this ideal that appealed to Bayer, whose interest in Bauhaus founder Walter Gropius's 1919 Bauhaus Manifesto, as well as Wassily Kandinsky's book "Concerning the Spiritual in Art," eventually led to his stint as a Bauhaus student beginning in 1921. Over the next few years, he studied both in Weimar and Dessau, concentrating on painting under both Johannes Itten and Kandinsky. But he also developed interests in a wide range of disciplines, including typography and graphic design, and was quickly recognized for his growing talent.

After his studies ended, Gropius brought Bayer on as junior master, and then director, at Bauhaus's newly founded printing and advertising workshop, where he remained until 1928. While there, Bayer developed a passion for commercial typography. He designed a typeface — Universal Type, known for eschewing capital letters — that to this day remains synonymous with the movement, is still visible on buildings in Dessau's Bauhaus campus, and has inspired countless other similar typefaces. "Why should we write and print with two alphabets?" Bayer later asked in a Museum of Modern Art *Bauhaus: 1919-1928* exhibit catalog. "Both a large and a small sign are not necessary to indicate one single word. We do not speak a capital 'A' and a small 'a.' We need only a single alphabet."

After Bayer left Bauhaus, he developed a fascination with photography, particularly with surrealist montages, many of which he produced between the late 1920s and into the 1940s. He also acted as art director at both German Vogue and an advertising agency, and developed art exhibition designs alongside some of his old Bauhaus colleagues.

Meanwhile, under Nazi pressure, the Bauhaus shut down in 1933. Bayer's and others' paintings were removed from German museums by the regime and included in a large 1937 touring exhibition titled *Degenerate Art*. Bayer and other Bauhaus supporters represented everything the Nazis hated and feared; the Nazis wanted nostalgia and nationalism to rule the world order, and Bauhaus and its disciples embraced left-leaning ideologies of progressivism and the avant-garde.

Under this cloud of threatening political pressure, many Bauhaus students and masters would emigrate to the U.S. This included Bayer, who fled in 1938, landing in New York City.

There he was commissioned to design the Museum of Modern Art's *Bauhaus: 1919-1928* exhibition. The exhibit garnered glowing reviews, many of which marveled at its innovative design. A 1938 press release noted that "the museum floors — traditionally not part of an exhibition — will be decorated with painted guidelines, footprints,

"my work seen in its totality is a statement about the integration of the contemporary artist into an industrial society."
- herbert bayer

and abstract forms, which will not only direct the visitor step by step through the exhibition but will bear artistic relation to the actual physical shape of each gallery and the type of the objects exhibited in it."

Despite that success, Bayer wasn't exactly happy in the big city. So, when Chicago industrialist and art supporter Walter Paepcke came calling to lure Bayer to Colorado, hoping he could help him reinvent a dilapidated former mining town, Bayer was more than willing to consider a relocation.

bayer: brings bauhaus to colorado

Paepcke and his adventurous and artistic wife, Elizabeth, had become enamored with Aspen's outdoor splendor, but the town itself was pretty much deserted after the silver boom crashed. The Paepckes envisioned Bayer as Aspen's "art director," someone who could help realize their vision of the town as an expression of physical, intellectual, and cultural utopia — a Bauhaus challenge if ever there was one.

Step-granddaughter Koko Bayer — her mother married Herbert's son — notes that the mountain town's surroundings immediately appealed to Bayer, who'd spent much of his Austrian youth skiing and hiking as often as possible. "He really loved the outdoors in this very primal way. He was really connected to the land; he grew up on skis — it's a big part of why he ended up in Colorado."

So Bayer agreed to the Paepckes' proposal and moved to Aspen with his family in 1946. Over the next three decades, Chanzit notes he designed "everything from graphics describing the new skiing opportunities, posters, hotel brochures and menus to large scale sculpture and architecture, all integrated according to Bauhaus ideals of total design."

It was a 1949 Bayer/Paepcke collaboration, however, that ultimately launched what remains to this day as one of Bayer's most important and enduring Bauhaus — and

herbert bayer: the bauhaus exemplar

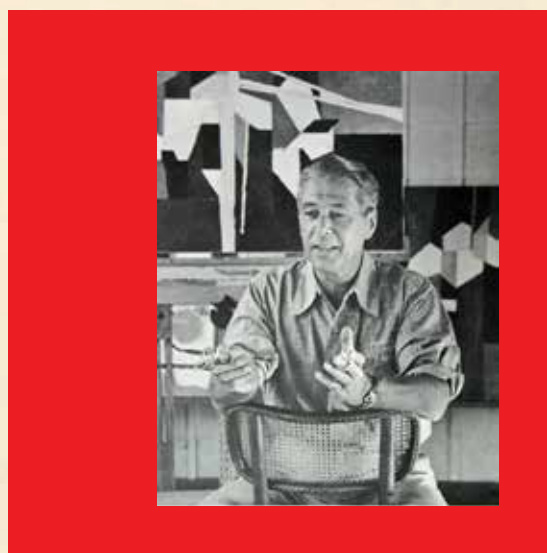


Bayer designed the Bauhaus' typographical identity — the Universal Type. Both uppercase letters and serif forms were abandoned in Bayer's pursuit of the most distilled, efficient version of a typeface. Though he designed other typefaces — including some entirely in capital letters — it was Universal that would come to represent the Bauhaus brand. It's still used today on the Bauhaus Foundation campus in Dessau, Germany.





Bayer's sculptural work Kaleidoscreen, installed on the Aspen Institute's campus in 1957, was typical of the Bauhaus aesthetic in its ideal of form marrying function. The piece was intended as a sun/wind screen at the campus's pool. Its Bauhausian colors mimic those that Bayer used elsewhere on the campus. BELOW: Bayer in his Aspen studio in 1960. Herbert Bayer's Kaleidoscreen installed in Aspen, Colorado, about 1957. Herbert Bayer Collection and Archive, Denver Art Museum. Photograph courtesy Denver Art Museum.



Coloradan — contributions. Looking for a way to help heal the relationship between Germany and the rest of the world, Paepcke and Bayer planned and executed the town's 20-day celebration of German poet, statesman, scholar, and philosopher Johann Wolfgang von Goethe's 200th birthday. The event was wildly successful — attended by Albert Schweitzer, José Ortega y Gasset, Thornton Wilder, and Arthur Rubinstein — and led to the creation of The Aspen Institute the following year. The institute ultimately evolved into the 40-acre campus it is today, where it continues to house an international non-profit think tank devoted to “values-based leadership and the exchange of ideas.” Bayer designed the majority of the campus using Bauhaus philosophies.

“Certainly Bayer had a profound impact beyond Colorado,” says Chanzit, who has focused much of her Bauhaus scholarship on Bayer — she’s also the author of “From Bauhaus to Aspen: Herbert Bayer and Modernist Design in America,” and the Denver Art Museum’s Curator Emerita of Modern Art and the Herbert Bayer Collection and Archive. “But it was in Colorado, specifically at The Aspen Institute campus, that he was able to put Bauhaus principles into a total environment, with buildings, sculpture, paintings, graphics and interiors, all integrated by good design.” But, as much as Aspen benefitted from Bayer’s prodigious talents, it’s clear he got a lot in return. The relationship

herbert bayer: the bauhaus exemplar



Three buildings designed by Herbert Bayer on the Aspen Institute campus. Clockwise from above: the Health Center, now known as the Resnick-Malek Health Center, was built in 1955 and features Bayer's customary primary colors, as does the the Aspen Meadows Guest Chalets, designed in 1954. Both structures now reside on what is called the Aspen Meadows Resort. The hotel portion was reopened in the summer of 2018 after a 10-month renovation that paid tribute to the buildings' Bauhaus origins. Finally, there is the Koch Seminar Building, built in 1953. The campus's first permanent building, it includes an exterior wall that displays Bayer's sgraffito mural.



Photos: VRX Studios

between man and land was a symbiotic one, noted late museum administrator and contemporary art champion Jan van der Marck in his book *Herbert Bayer: From Type to Landscape*. “Herbert Bayer needed Aspen not just because it enabled him to reconnect with his Alpine roots, but even more importantly because Aspen provided the optimum conditions for his fertile mind to spring into full bloom.”

Bayer left Aspen in 1974, moving to Montecito, California, and died in 1985. His productive relationship with Aspen ultimately has had a profound impact on his legacy as both a Bauhaus disciple and an artist, notes Chanzit. “What I find extraordinary about Bayer is that he really became the Bauhaus exemplar. After the Bauhaus, others wound up concentrating in one area of work ... but Bayer continuously practiced a full range of artistic work. For some 60 years, he was active as a painter, photographer, typographer, architect and sculptor and as a designer of graphics, exhibitions and environments.

“More than any other person at the Bauhaus,” she continues, “Bayer followed Bauhaus precepts throughout his long life.”

Koko Bayer, who is filming and producing a documentary about Bayer that she hopes to release in 2020, notes that Bauhaus’s 100th anniversary has given her step-grandfather’s legacy — and particularly its connection to Aspen — a deserved new light.

“Once he left New York, it’s like he died,” she says, noting that until recently, much of what’s been written about Bayer focused on his pre-Aspen studies and career. “If you walk away from the East Coast — especially to move to Colorado in the 1940s — that’s like suicide in the art world. It’s nice to see him coming back into this broader history. Because, really, through the Aspen Institute, he influenced a lot more people than he would have had he stayed in New York.” ■



Photo: Dan Bayer

bauhaus IN ASPEN

COLORADO'S ROARING FORK VALLEY IS HOME TO ONE OF THE WORLD'S BEST REMAINING EXAMPLES OF BAUHAUS IDEALS.

Given Herbert Bayer's Aspen influence, it's no surprise that the folks at the Aspen Institute have taken pains to celebrate Bauhaus's centennial anniversary and commemorate its influence on the town's architecture, design, landscape, and culture.

Their efforts started in 2016, says curator Lissa Ballinger. Through previous campus tours, she notes, they were well aware of the general public's interest and, frankly, surprise in how Bauhaus and Bayer helped mold Aspen, and their Bauhaus 100 plans were immediately embraced by a number of local institutions, which ranged from the Pitkin Country Library to Carbondale Arts to the town's Historical Society.

All those places and many more have been hosting Bauhaus-themed events in the Roaring Fork Valley since the beginning of 2019, and future events and exhibitions will continue to happen well into the year. Those interested in learning more about upcoming events, which include ongoing architecture, art, and landscape tours, can do just that by visiting bauhaus100aspen.org.

For a more unstructured appreciation excursion, here are four locations on the Aspen Institute campus — which is open to the public — and other places around Aspen where you will find works of art, design, and architecture infused with Bayer's Bauhausian DNA. ■

ARCHITECTURE: THE ASPEN MEADOWS RESORT

Any Bauhaus/Bayer-inspired Aspen trip — honestly, any Aspen trip no matter the reason — should include a stay at this 22,000-square-foot space, which includes 98 guest suites recently renovated with a hard nod to Bauhausian authenticity.

SCULPTURE: THE MARBLE GARDEN

Bayer created this 1955 work after finding 19 pieces of marble near the town. Located on the west end of the campus around a soothing water feature, the sculpture garden was one of the first to use modernist imagery in a natural environment.

LANDSCAPE: THE GRASS MOUND

A true pioneer of landscape design as interpreted through art, Bayer created this piece in the mid 1950s and is often credited as the first artist to create an "earth work." The mound has inspired many other artists to experiment with sculpted outdoor spaces.

GRAPHIC DESIGN & ART:

"BAYER & BAUHAUS: HOW DESIGN SHAPED ASPEN"

Head to this Aspen Historical Society exhibition at the Wheeler/Stallard Museum for for a "unique view into his extensive works — both fine art and commercial." This exhibit includes a fairly large collection of Bayer's graphic design works and paintings.

A DENVER DOSE OF bauhaus

WANT AN AN UP-CLOSE AND PERSONAL BAUHAUS EXPERIENCE? HEAD TO KIRKLAND MUSEUM OF FINE & DECORATIVE ART'S SALON-STYLE SETTING TO GET AN INTIMATE LOOK AT THE WORKS OF BAUHAUS MASTERS.

Kirkland Museum celebrates all things art, crafts, and design, so it goes without saying that the salon-style museum, which allows visitors to travel through about a century and a half of works, is also getting in on the centennial Bauhaus action. Many of the pieces visitors can see right now are always on display, but Kirkland has also pulled a number of Bauhaus works out of storage for the exhibit.

This includes works from names you're familiar with, including Marcel Breuer and Ludwig Mies van der Rohe, but also those you might not know, many of them Bauhaus-trained women who never really got their due, including the metal work of Marianne Brandt and geometrical tea services from world-class Bauhaus ceramicist Margarete Heymann.

Kirkland has pieces from two artists with Colorado connections, including Herbert Bayer — notably a full



Photos: Jess Blackwell

set of his "Seven Convolutions," which you can read about on pages 124-125. Kirkland is also displaying a number of the polymathic Bauhaus master's works, including paintings, sculptures, surrealist photo montages, and a rug that graced the floors of Atlantic Richfield's corporate headquarters.

Also featured are a few pieces from Werner Drewes. Drewes was a Bauhaus student who emigrated to the U.S. in 1930. Though he never lived in Colorado, his two sons lived in Boulder and Lakewood, and he visited family here fairly often. His grandson, Stefan, who still lives in Lakewood, recalls hiking in the mountains with his grandfather, who often stopped to sketch the Colorado landscape. A number of Drewes' pieces are on display, including a woodcut self-portrait and works that were inspired by his mountain excursions.

The expanded display will be on view for the rest of 2019. ■

+kirklandmuseum.org



Herbert Bayer's "Seven Convolutions" are a set of seven two-color lithographs inspired by the artist's time in Colorado's outdoors and characterize the constant vigor of elemental forms in nature. The series was created with the help of master lithographer and artist Lawrence Barrett at the Colorado Springs Fine Arts Center in 1948, and this is the first time Kirkland Museum has displayed the seven lithographs as a full set. The copy on this page is Barrett's title page description that accompanied the lithographs.

The Kirkland's lithographic set is one of only 90 impressions produced. Each print is 14.25-by-18.25 inches and framed in a labeled and numbered metal frame that was part of the Atlantic Richfield Company Art Collection (the company was helmed by Bayer's good friend Robert Orville Anderson until 1986).

seven convolutions

original lithographs by

herbert bayer

april 1948

Lithographs are prints taken from stones on which drawings have been made with lithograph crayons, tusche, or ink containing grease. Crayons, tusche and ink are black, but the prints can be made any color in printing by the use of colored inks.

When lithographs are to be printed in more than one color, more than one stone must be used. The "Convolutions" are two-color lithographs; two stones were used in their making, one for the black which carries the dark masses, shapes, and lines, and one for the color which carries the tones and the high lights.

It is not necessary to use regular lithograph crayons to make drawings on stones for lithographs. Any substance containing grease will do. The ink used for printing lithographs can be used also for drawing on the stone. The inking roller, used to roll up stones for printing, may serve to apply ink to the entire surface of a stone to obtain an all-over middle tone. Such a tone brings out the rich texture of the grained surface of lithograph stones.

This technique, using the inking roller to apply a thin coating of ink to the stone prior to drawing on it, is useful when an artist wishes to draw darker shapes into a middle tone—to delineate shadows and outlines—or to scrape out middle tones to obtain high lights.

In the "Seven Convolutions" series of two-color lithographs, all of the first stones, which were the key stones, were printed in black. Some were drawn with lithograph crayons; some were drawn with a brush and tusche which is similar to crayon in liquid form.

The second stones were made to print the middle tones and high lights. In each subject the middle tone was printed in the appropriate color according to the artist's conception of the design.

Herbert Bayer wanted the lithographs to be drawn on stone in a direct manner so that the quality and texture of the stones would not be destroyed. He was apathetic to the harsh effect that is so often the result of scraping and scratching out high lights. Therefore, it was necessary to discover a new medium for drawing on stone before the color stones could be made.

The solution to our problem was simple although it required practice to perfect the technique: on the second stones, which were printed in color, the artist drew the high lights with chalk, and immediately turned them over to the printer who inked the printing roller lightly with black lithograph ink and used it to lay a thin film of ink on the entire surface of the stones, except those parts of the stones which were protected by the chalk and were to be the high lights. Thus, for each subject two stones were drawn upon and prepared for printing—one with black ink, the other with colored ink.

In 1797 Alois Senefelder, a German, invented a process of printing which he called "Lithography," meaning "to draw on stone." Until that time all printing was done from plates or blocks of wood or metal having either raised lines or surfaces such as the raised surfaces of type from which books are printed, or from plates with incised lines such as engravings and etchings.

In lithography, stones from which prints are made have neither raised nor incised lines. Lithography is possible because of the antipathy of grease and water each for the other. The drawing on stone is made with greasy crayon or ink and the stone is printed with greasy ink. The stone is kept moist during printing so that only the drawing, or areas which were greased, receive ink. Thus, the ink from the inking roller is transferred again to the paper when the impression is made. Lithographs are printed by a special kind of hand press.

Lawrence Barrett

Colorado Springs Fine Arts Center



1



2



3



4



5



6



7

1. ondulation (wave)
2. windung (convolution)
3. pflanzen (plants)
4. wasser (water)
5. wasserfall (waterfall)
6. holz (wood)
7. flügel über bergen (wings over mountains)



photos: James Florio

THE articulated wall

YOU KNOW IT, YOU PROBABLY LOVE IT, AND IT'S TIME WE CALLED IT BY ITS TRUE NAME, OUT OF RESPECT FOR COLORADO'S BAUHAUS MASTER

You've seen it, probably from your car or the light rail, though chances are you don't know its real name — "Articulated Wall" — and have likely called it by one of its other popular monikers: the I-25 French fries, the Post-It Notes or, simply, the yellow thing. But do you know its origin story?

Herbert Bayer created the bright canary yellow sculpture after the Denver Design Center's developer, who was moving locations from downtown to the Baker neighborhood, saw a smaller, Mexico City-based version that Bayer created for the 1968 Olympics. Bayer made Denver's version larger because, in true Bauhaus fashion of thinking that every well-designed object contributes to the whole, he wanted it to be noticed by passing cars. It was a notion he'd been thinking about since at least 1968, when he wrote, "I have long considered the highway an issue worth the attention of the artist ... up to this point we have only known how to disgrace a highway with advertising."

And noticeable it has been. Koko Bayer, Herbert's step-granddaughter, notes that "so many people in Denver know it and love it, but there is a disconnect with who actually made it." Still, she says, it's probably enough that people connect with the work. "It's a really powerful piece of sculpture," she adds.

It is indeed an impressive feat of creation, made from 32 prefab concrete stacked pieces that equal 85 feet in height and weigh more than 2 million pounds. Another little-known fact: The "wall" is held together by an aircraft carrier refueling mast at its center.

The piece's ability to morph was intentional, of course, and Bayer had other plans for the site. Had he lived longer, notes Bayer scholar and Curator Emerita of Modern Art and the Herbert Bayer Collection & Archive for the Denver Art Museum Gwen Chanzit, "I'm quite sure he would have designed a landscape garden around the sculpture with berms and recesses, to make the site more attractive for those up close." The "Articulated Wall" was Bayer's last major work — he died in 1985, the same year it was installed.

And while Chanzit adds that Bayer "achieved his goal of making interesting views from I-25 — and now the light rail," Koko Bayer would like more people to see the piece outside of their daily commute.

"If you're not a designer, you've maybe not ever gone back into that [Denver Design District] zone," but make the time, she says, because it's also worth seeing up close. And one more request: Start calling it by its real name. "French fries," Koko Bayer adds with wry humor, "are not yellow." ■



long live bayer

A NEW DENVER MIXED-USE DEVELOPMENT IS DRAWING INSPIRATION FROM HERBERT BAYER, EXTENDING HIS LEGACY AND THAT OF BAUHAUS.

Colorado's Bauhausian son, Herbert Bayer, has been gone for nearly 34 years, but thanks to a team of people connected to the 75-acre Broadway Park development, his legacy continues to not only thrive, but to shape the state that he called home for much of his adult life.

In April, development company D4 Urban launched a new website for Broadway Park, a newly named mixed-use urban redevelopment site just south of downtown Denver primarily in the Baker, Platte Park, and West Washington Park neighborhoods. Though it has been in the works for many years, the launch gave immediate confirmation — in the form of the logo, a variation on the Bauhaus "b" designed by Bayer — that this would be a project largely influenced by the typographer himself and the German art school movement to which he devoted his life's work.

Bayer's influence, notes D4 Urban development developer Dan Cohen, "extends from the design of the logo for the redevelopment, to the streetscape design, to the architectural forms, to public art, to art inside the buildings and beyond." Specifics include:

1. A series of landforms within the future Triangle Park open space that will surround the "Articulated Wall" and

are inspired by the landforms that Herbert Bayer designed and built in Washington, Aspen, and Philadelphia.

2. The incorporation of another large, Bayer-designed sculpture titled "Four Gates" for the site's "Mercado" open space area — to be completed by 2023.

3. Design for signage and wayfinding elements around the redevelopment inspired by Bayer's typography and creative wayfinding solutions.

"We first found inspiration from 'Articulated Wall' because of its scale and its iconic nature as a Denver landmark," Cohen says. "The more we have come to appreciate Bayer, to understand the depth and breadth of his work, and recognize his mastery across so many types of media, we have realized that he is, in fact, the perfect artist to draw inspiration from for the myriad of design challenges that are inherent within the mixed-use urban redevelopment of the nature that we are undertaking."

"We felt it was important," Cohen concludes, "to honor the legacy of one of Colorado's most accomplished artists." ■

the prodigal step-grand daughter

SHE DIDN'T APPRECIATE HERBERT BAYER THEN. NOW? SHE HONORS HIM THROUGH HER WORK.

In 1982, when Koko Bayer was around 15 years old, her mother married Herbert Bayer's son. She didn't, she notes now, have an appreciation for who'd just joined her family.

"I was a goofy kid," she says, "I thought Andy Warhol was the greatest artist in the world at the time."

As it turns out, if you put a teenager together with an octogenarian man known for his somewhat stoic ways, a deep relationship is not necessarily going to form. The two never really spent much

time together, and she's clear that at the time, she barely knew or appreciated him.

That doesn't mean, however, that Bayer doesn't feel close to her step-grandfather now. Once she was in her 20s, she started to develop a deeper appreciation for his life and work. And, in the last few years, she's devoted a huge part of her own life to knowing him better, including developing a documentary based on him. She and other family members had been "hoping someone would make a new documentary of him" when a close family friend who knew Herbert as well as anyone passed away. "What would have been a really great interview — great storyteller, amazing person — was gone. I was like, 'It's such a tragedy that we never captured that.'"

So Bayer, a lifelong artist, sprang into action, working tirelessly on a passion-project documentary — titled "head + heart + hand" — that she hopes to release in 2020. But there's another way that Bayer connects with him that's more profound. In 2014, a group

of developers asked her to create a Bayer-inspired installation for a stairwell in Denver's South Broadway Denizen Apartments. She'd long wanted to try wheat pasting, so she did a portion of the project in the technique.

And, just like that, she was hooked— turns out, it was the perfect complement to the hard work of the documentary. "The documentary project is just this never-ending thing. You find something new — a new source, some new area of interest — and you have to go follow it. It's just so open-ended." It can, she says, feel overwhelming at times.

Not so with wheat pasting. "I just had such a good time doing it," she says. "You go out, you put up a piece and you're done. It had such a closure to it that was really nice. I call it my sanity project."

She's been using the technique ever since, often incorporating the imagery in some of Herbert Bayer's more famous photo montages in her work. Would he like it? She gets asked that question all the time, she



Koko Bayer creates work honoring her late step-grandfather Herbert Bayer, including wheat-paste murals that combine his imagery with her artistic aesthetic. Some Bayer-designed pieces that she frequently incorporates into her own work include his 1959 "In Search of Times Past" photo montage, and "Bright Lips," which he created for the August 1940 issue of *Harper's Bazaar*.

"In a way, even if I had been around him more at that time, I've learned more about his art by pasting it up on walls than I probably would have from him. There's something about blowing up an image to a giant size — you really see a lot of nuance in how things were built. Herbert was doing Photoshop before Photoshop." - Koko Bayer



says, and she's recently thought a lot more about it. "I think he'd like them. He was very passionate about public art, and the source images I picked are ones he was definitely proud of," she says.

The wheat pasting, more than anything else, seems to have brought Bayer to a place where she feels closer to him now than when he was still alive. "Herbert was like so many other artists and geniuses — there's really not a lot of people who ever really got very close to him at all." He didn't talk about his art much, she remembers, adding:

"That's true of a lot of visual artists. Everything we have to say is in our art."

"In a way, even if I had been around him more at that time, I've learned more about his art by pasting it up on walls than I probably would have from him. There's something about blowing up an image to a giant size — you really see a lot of nuance in how things were built. Herbert was doing Photoshop before Photoshop."

She sees these works as "a collaboration between myself and Herbert's work. I remix his work,

pull some things of his into my aesthetic. At the same time, I want it to be semi-educational so that more people learn about him, and it's really had that effect."

That, she thinks, is probably what Herbert Bayer would have liked most about what she does.

"I think he'd like the education aspect of it. I think he'd love the idea of his work being introduced to whole new generation of people here in Denver." ■

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THE XAN-TASTIC FOUR!

WORDS: *Kris Scott*
IMAGES: *Friday Photo*

WITH A SMALL TEAM AND A DISCERNING PROCESS FOR CHOOSING WHO THEY WORK WITH, THE TALENTED GROUP AT XAN CREATIVE HAS FORMED CONNECTIONS WITH THEIR CLIENTS THAT TRANSCEND THE PROJECTS THEY WORK ON TOGETHER.

When George Gastis quit the 9-to-5 work environment to become an entrepreneur, it wasn't without anxiety. He'd bought an old auto mechanic garage that he planned to turn into an urban farm-restaurant-market hybrid — complete with rooftop greenhouse — and, while he was incredibly passionate about the project and its concept, he wasn't sure anyone else would understand its appeal.

He'd already talked to a number of Denver-area architects and designers when a friend suggested he meet with Melissa Friday of Xan Creative. It was at that meeting that he began to feel more confident about the big leap he'd made. "Xan immediately got the concept," he says. "Melissa was finishing my sentences and connecting to the project before I even made the whole concept clear."

But if the initial meeting boosted his conviction, it was seeing Xan's interpretation of his concept come to life on paper that truly proved to him that his project could not only become exactly what he wanted it to be, but could also succeed. Both Gastis and the Xan team remember that meeting as an emotional moment. "Seeing that initial concept was an incredible release for me," Gastis says. "It was like: 'Somebody gets it, and they believe in it.' It's like they took it out of my head and there it is on the screen."

THE XAN-TASTIC FOUR!



GODDESS AND THE BAKER

Xan describes this light, bright Milwaukee location for Chicago based Goddess and the Baker space as “modern café meets daytime nightclub” and says their design “focuses on the layering of strong geometric patterns with refined glass and brass accents. The feminine aesthetic and cool palette combined with mid-century furniture stirs the energy of the space.” Of working with the team, client Tamar Mizrahi Stone says: “Xan has the unique ability to have a sense of the operation, while at the same time a good design sense ... [it] never appears compromised due to operation or functionality.”

This feeling that Xan just “gets it” is pretty much universal among their clients. It’s why so many of the companies they work with keep coming back to them, and why new people work with them based on the rave reviews they’ve heard from past clients. For example, they’re working on a second café location for Goddess and The Baker and have more in the pipeline. Another current project, Dang Soft Serve opening in Oneida Park, came from the owners of Sweet Coogie’s Ice Cream in Congress Park. They’re working with Sage Hospitality/Urban

Farmer on another restaurant called Emporium, which will be located in the Milwaukee Athletic Club. The list goes on.

The all-female Xan Creative team includes Friday at the helm as creative director and founder, her wife and marketing director Stephanie Friday, interior designer Dana Ensing and production designer Regan Horacek. They call themselves an interior design firm, but that doesn’t really get to the kernel of who they are and what they do for clients, who often call upon Friday and her

team to help them make decisions that go beyond the interior design. That speaks to Xan’s competence in what they do, but also to the relationships they build with those clients. And it starts, Friday notes, earlier than many of the people they work with realize, “We need to be involved at the ground floor to properly develop the operations for these hard working environments.”

When she meets with potential clients, she’s looking to both find out if they connect and, probably more importantly, gauge the level →142



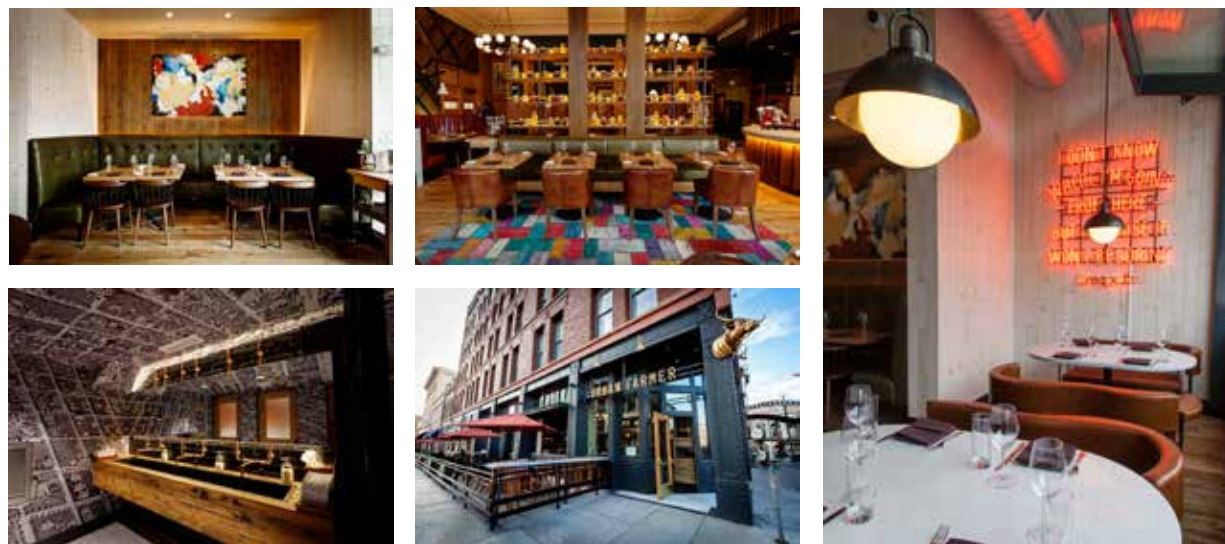
From left, marketing director Stephanie Friday, owner and creative director Melissa Friday, their dog Wrigley, production designer Regan Horacek, and interior designer Dana Ensing. The custom neon sign in their office reads “Enemies of Sameness,” one of the tag lines that — along with “we don’t sweat the details, we revel in them” — represents this creative firm’s “Xanifesto.”

Photo: James Florio



URBAN FARMER

Urban Farmer's design concept "blends Colorado history and agriculture with cosmopolitan refinement," Friday says. "The space's tangible history is honored and preserved, then enhanced with warm finishes, rich over-dyed leather throughout, and pops of color for added whimsy." Details include steel-spindled walnut dining chairs and oxidized brass light fixtures reminiscent of steer horns. Xan is currently working with Sage Restaurant Group on another restaurant/bar in the historic Milwaukee Athletic Club.



FROZEN GOLD

For this "funky, disco-inspired soft serve ice cream shop," Friday says, "the name inspired the space design — an interior that is cool enough for adults imbibing on boozy shakes, and fun for kids, too. The energetic lighting design was critical to create a smooth day-to-night transition in service."

THE XAN-TASTIC FOUR!

of enthusiasm for the project. “The more passionate you are about what you’re trying to do,” she notes, “the more I’m on board — that inspires me to create a truly unique space. We each need to believe in what the other is doing, so that we can both make the project that much better.”

That said, if Friday agrees to take on a project, it doesn’t mean she’ll stop asking the tough questions. As a project progresses, she says, “things are going to go wrong, and it can be a roller coaster of emotions — there will be lots of reality checks and things that they didn’t understand they were going to be faced with.” Oftentimes, she says, she asks the questions “that nobody else has really gotten real with them on, and I think a lot of times, clients appreciate us right out of the gate for that.”

Friday jokes that she calls herself the “fun-hater” because of this, but her clients definitely don’t see her that way. Lauren Bailey, CEO and co-founder of Upward Projects in Phoenix, notes that her company had never worked with designers like the Xan team before. “Xan is an extraordinary partner in our design process in every way,” she says. “They think about each detail and the interaction of those details. Never before did we have a design team think about how mechanical impacted lighting systems, and how lighting affected color, and so on, the way they did. Many people can create good design on paper, but factoring the existing details of a space and how they interact with one another make it a great design.”

Gastis agrees. “Melissa is everything you want in a partner or vendor. She drives things on your behalf, knows when to stop and get clients involved in discussions — even if it’s beyond my technical knowledge. And she’s good at translating stuff into simple layman’s terms for me.”

Gastis calls Xan “probably one of the best kept secrets in Denver,” and that goes beyond their competence in their field. “I just think the world of them and have such respect for them,” he says. “And Melissa is one of kindest people you’ll ever meet. I feel like I’ve known her my whole life, and I’ve known her for two years.”

Friday says that she used to joke “that we’re the only design company that



GROW & GATHER

This project, Dana Ensing says, “is all about heart, and will serve the local community in a multi-purpose space that was once a neighborhood garage.” In that spirit, she adds, they are aiming to make the space feel “approachable and energetic without losing the cool auto-shop vibe.” Also, since creative reuse is a value that both Xan and the client share, they’re incorporating artifacts from the original shop into the design, but with new purpose. “We were careful to not over-design,” Friday adds, “but to let the original building be the star. The feel is industrial layered with the warmth of reclaimed surfaces and pops of freshness.”



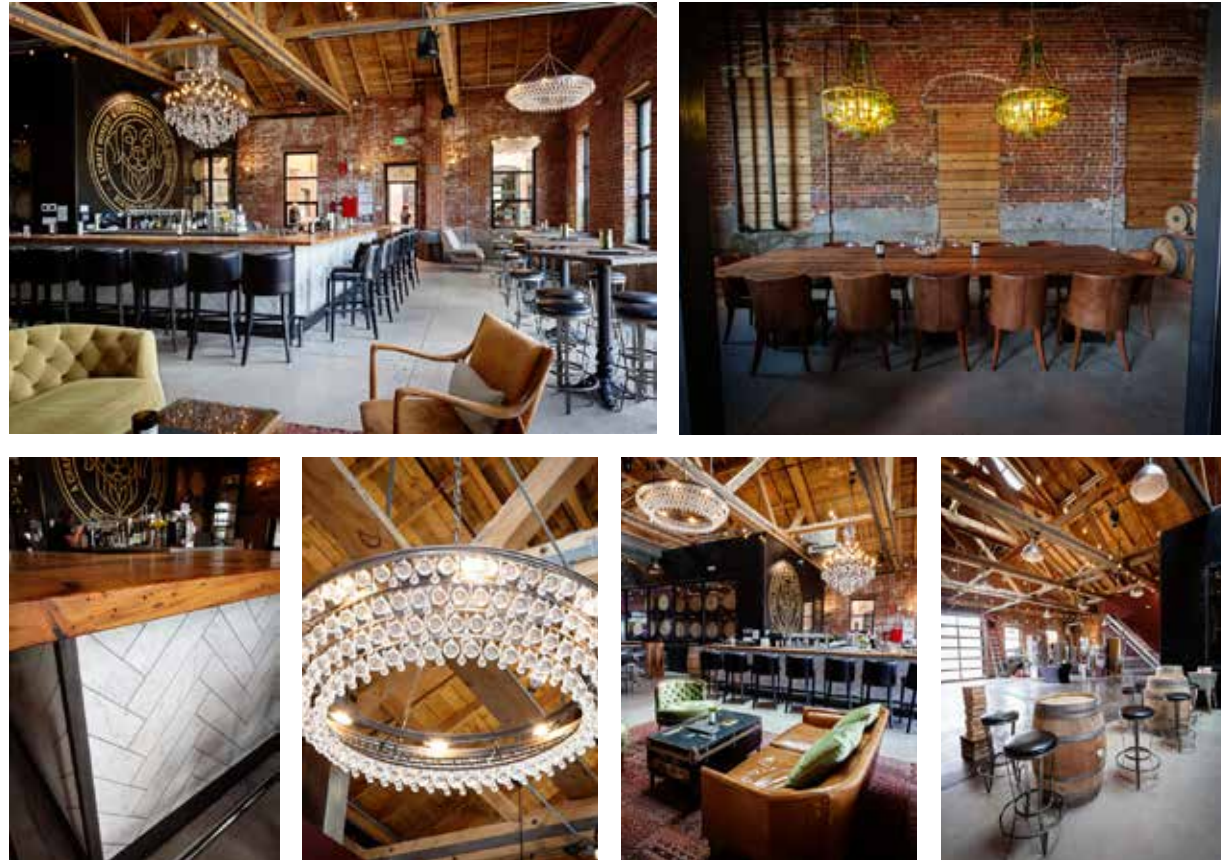
SWEET COOIES



Sweet Cooie’s Ice Cream & Chocolates, an expansion on Little Man Ice Cream, was inspired by developer Paul Tamburello’s mother. “The space is as charming as the woman it is named after,” Friday says, with “upscale design nods to her childhood era.” While the details such as the lighting, marble counter and custom menu wall evoke nostalgia, whimsy is introduced through the curvy lines of the booth banquettes. Friday, says Tamburello, “is the type of designer that drives the design and the design language hard so that it is very clear to all people involved in the project — from the architect to the trim carpenter.”

BIGSBY'S FOLLY

A historic railroad building turned craft winery, Bigsby's includes a wine production facility, tasting room, and blending room. "We contrasted the exposed structure of the original building with luxe, sophisticated furnishings — white marble tile, sparkling light fixtures, feminine mingling with masculine," Friday says. The warm, cozy environment is meant to evoke a living room vibe, and the barrel room is surrounded in glass to create "the centerpiece to the space."



hugs our clients." Kidding aside, many of Xan's clients do consider them friends, and vice versa. They go out for dinner and drinks together, even travel with them. They've stayed small on purpose, Friday notes, because they want to work with people they enjoy spending time with, and greater creative control.

"The process that we go through with people, it's a very emotional process. Often a lot of our clients are throwing everything aside and

taking their life savings and saying things like: 'I'm going to make pizza now, are you in?'"

Ultimately, she adds, "it's about the people, not about the project. You spend so much time together — I mean our projects take anywhere from nine months at best to a year and a half, sometimes two years. You need to be able to enjoy them and enjoy each other, and you're going to need to get each other through those times."

Gastis's venture, Grow and Gather, will open in Englewood later this summer, but though the process is ongoing, he no longer feels the anxiety quite like he did at first, and that's largely due to his partnership with Xan.

"I'm in good hands," he concludes. "It's been truly like a perfect match as far as building the right team. They're just really good at what they do." ■



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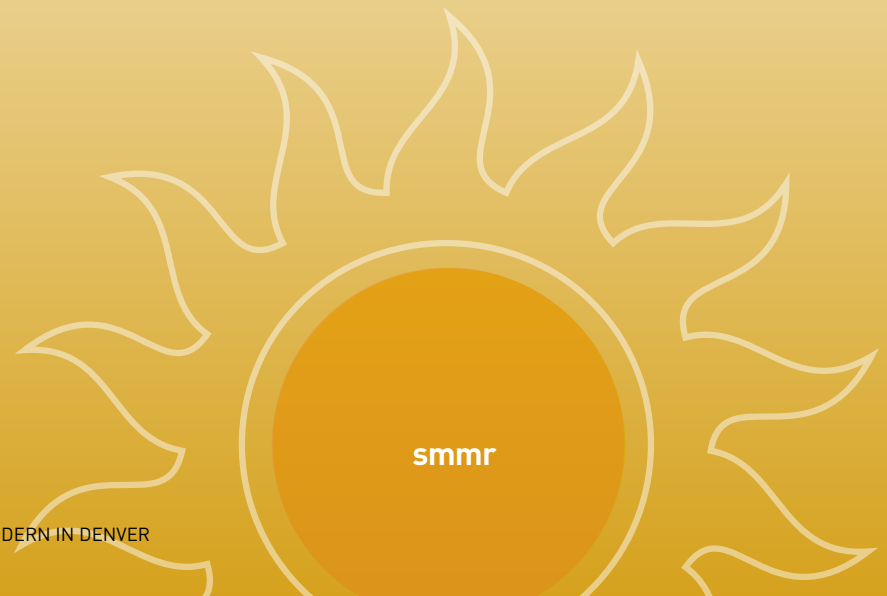
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That means a well-designed stay in a well-designed vacation rental property. Or a camping confab in turnkey trailers. Or even simple literary lounging, with posh picks to perk up a patio. Whatever your proclivities, here are a few of our favorite ideas for hot summer design to help you find a way to get away.



**400,000 BRICKS.
SIX WEEKS BUILD TIME.**
Two LEGO-crazy model makers.
More than 400 cups of coffee.



This is what it took for one of only a dozen worldwide LEGO-certified modelers, Rene Hoffmeister, and his colleague Pascal Lenhard, to build the first life-sized VW camper van at the February f.re.e outdoor trade show in Munich. The duo used 3D computer modeling software to determine the exact number of bricks necessary for the project, and then — after quickly falling behind schedule due to 20,000 missing transparent bricks for the windows — worked days, nights and weekends to complete it.

The final result, a replica of the Bulli T2 model, is nearly seventeen feet long and more than six feet high (seven with the roof popped) with working headlights. But it was the small details — dishes, a radio, gas stove, ketchup bottle, and even a tiny spider with web — that the team says was the most fun part of the project. For comparison, the LEGO van was displayed next to a T2a camper, built from 1967 to 1971, for comparison. "You associate great memories with this vehicle," Lenhard says. "It just has charm. It is a cult car."

The project is a LEGO world record holder and is slated for display at the Volkswagen Museum in Wolfsburg, Germany, later this year.



STEPHEN DYNIA - PRINCIPAL AT DYNIA ARCHITECTS

Moscow: A Collision of Modern and Tsarist Architecture

DYNIA VISITED MOSCOW BECAUSE IT HAD ALWAYS INTRIGUED HIM. IT WAS, HE SAYS, "A FORBIDDEN COUNTERPOINT TO OUR WAY OF LIFE IN MY YOUTH THAT ALSO HOLDS THE REMAINS OF SOME OF THE GREAT REVOLUTIONARY ARCHITECTURAL EXPERIMENTS AT THE ONSET OF THE SOVIETS' RUSSIAN CONSTRUCTIVIST ARCHITECTURE." SO HE SET OFF TO EXPLORE THOSE, HE SAYS, AS WELL AS "THE INCREDIBLE CAVIAR AND VODKA PAIRINGS!"

Our mission on this trip was to seek out as many examples of Russian Constructivist architecture as possible: worker halls, industrial facilities, factory housing etc. — along with tours of traditional icons like the Kremlin, a performance at the Bolshoi Theatre, and the Pushkin Museum with many incredible caviar and vodka pairings in between!

The triumphant and tragic episodes of Russian history are chronicled in the city's built fabric. This includes the grandeur of Tsarist buildings like the restored Metropol Hotel with its stained-glass ballroom ceiling, where we had the pleasure of attending a reception; the Constructivist era; Stalinist neoclassical work in the lavish subway stations; and late Soviet brutalism and modernism, as well as 21st-century architecture. Of particular note was Gorky Park, which includes the Garage museum, a new venue featuring a variety of modern artists exploring Russia today. It is next to the garden of fallen idols — statues of Lenin, Stalin, Brezhnev and other Soviet notables that were toppled during the fall of communism and now reassembled into a narrative of the country's history.

Walking the streets, my dear Ahita, who reads Russian, stopped to notice the sign of

an architectural museum featuring an exhibit on Konstantin Melnikov. We hunted down this important piece of Constructivist architecture, now surrounded by new apartment blocks, and through the overgrown yard saw a woman smoking a cigarette. We asked if we could visit but were told to get lost. The glimpse of this masterpiece sufficed. Melnikov, the Rusakov worker hall designer among other noted works, was later banned from practicing architecture — his individualist artistic vision countered the Soviets' "collective" mentality.

It is interesting how architecture transcends nationalism. Next to the Kremlin there is Zaryadye Park, by the American firm Diller Scofidio + Renfro. It is built on the site of the Hotel Rossia, a modernist, 3,000-room Soviet hotel built in the international style in the 1960s and torn down in 2006. The new park includes a contoured landscape with a performance hall, restaurants and a skating rink tucked under the land forms. An observation walkway in the shape of a boomerang cantilevers over the river offering stunning views of the city, which we viewed at dusk as we anticipated the following mornings high speed rail trip to St. Petersburg to catch the magic of the white nights!

WHY GO: The capitol city of the former communist nation is a sight to be seen. Different architectural styles remind you of the city's deep history and evolving modernity. Moscow offers world class cultural experiences, serene open spaces, and dynamic nightlife — and summer is the perfect season to explore it all.

WHERE TO STAY: Built on the site of a Soviet-era Armenian restaurant, the Ararat Park Hyatt Moscow stands out for its sleek modernity. After a day of sight-seeing, retreat to the chic rooftop pool for lounging and stunning views of the Kremlin's iconic towers, or head to the spa for an old-world Russian deep-tissue massage.

WHAT TO EAT: Summer is the perfect season to check out the Strelka Institute for Media, Architecture & Design's rooftop terrace. Along with amazing views of the Moscow River, Strelka Bar offers an extensive cocktail list along with their menu that features seasonal dishes using local ingredients.

WHAT TO DRINK: Follow Stephen's lead and go for the vodka — it is Russia after all. Make an event of it and go to Beluga in the city center. With 70 varieties of vodka, 20 kinds of caviar, and plenty of pairings, you'll be ready to take Moscow by storm.

LANGUAGE: Russian

CURRENCY: Russian Ruble

MILES FROM DENVER: 5,480

AVERAGE ELEVATION: 512 feet

AVERAGE HIGH TEMPERATURE IN JULY: 75°F

WORDS: KRIS SCOTT, KATIE GROGAN • PORTRAITS: JAMES FLORIO

Once upon a time, jetting off to some colorful corner of the world for a well-deserved vacation required outside help and more than a little tedious legwork. From meeting with travel agents to sifting through piles of outdated brochures, there was a lot of toil that needed to happen before a would-be explorer actually got a chance to, well, explore. No longer. Now, the world is at our fingertips, with everything a voyager needs — maps, tips, photos, recommendations, local secrets — just a click away. The only ingredient left is inspiration.

That's where we come in.

Everyone's idea of a perfect vacation is different. Trekking a Patagonian ridgeline? Throwing some chips on a Monte Carlo table? Simply digging your toes into the beach, cold drink in hand? There's no right answer. Which is why we've gathered a list of dream vacations from some of the sharpest, most creative minds in our community — to spark your inner adventurer. In the following pages, you'll encounter our vacation muses' trips, each unique, detailed and thrilling in its own way. From high-octane adventures to culture-soaked repeses, there's something here for travelers of all stripes. Bon voyage.



James Florio



Pina Messina



ABIGAIL PLONKEY – FOUNDER/CHIEF EXPERIENCE CURATOR AT MAXIMALIST

Mexico City: Design with a Side of Mezcal

PLONKEY SAYS THAT AS FOUNDER OF A CREATIVE AGENCY, INTERNATIONAL TRAVEL IS “VITAL TO MY VOCATION — EACH TRIP INFLUENCES AND FUELS THE IDEAS BEHIND THE BRANDS AND DESIGNS I TOUCH — EVERYTHING FROM PATTERN, COLOR AND MATERIALS TO EXPERIENTIAL TOUCHPOINTS OR SERVICE STYLES.” HER MOST RECENT INSPIRATION? SOUTH OF THE BORDER.

I recently traveled to Mexico City where I made an effort to live like a local by staying in an Airbnb instead of a hotel, and hit the streets on foot exploring food markets, dive bars, and artisanal shops as well as local art and architecture.

Mexico City is one of those places that fascinated me from day one. The people are kind and welcoming, and there’s no shortage of cafés, parks, and inspiring design. The food scene was out of this world — a melting pot of different influences from coastal fresh fish and ceviche to pozole and handmade pasta. The “menu del día” at rooftop bar La Azotea was a perfect way to experience the food with views for days. You see more Mezcal cocktails than margaritas, and I discovered my new favorite cocktail: the Mezcal Aperol Spritz. I ordered it at Cicatriz, a hole-in-the-wall bar with a friendly neighborhood vibe. They even shared the recipe with me!

Anyone who appreciates architecture and design will love wandering the La Condesa neighborhood. Peppered with Art Nouveau and Art Deco architecture around every corner, it’s like stepping into a European city. The Frida Kahlo Museum inspired me as a designer; it was surreal to stand in Frida’s home and see how she lived and created her art. And if you enjoy Denver’s RiNo Art District, you must explore the murals, markets, and eclectic boutiques in the Roma district.

As a creative, I’m inspired by experiences where I can immerse myself in the local culture, art, design, fashion, and food. I’ve learned that making connections and talking to the locals can lead you to an insider’s guide to the city you may never have expected — and one you’ll never forget.

WHY GO: If Mexico City’s rich culture, authentic cuisine, and fascinating history aren’t enough to lure you down south, the striking examples of modernist architecture should certainly do the trick!

WHERE TO STAY: Get the local experience by staying in an Airbnb. Or if you prefer the hotel route, we suggest the Hotel Camino Real. Designed for the 1968 Olympics, late architect Ricardo Legorreta transformed the building to reflect his Mexican modernist style.

WHERE TO EAT: Stop at the Farmacia Internacional for breakfast. Not only is the food delicious, but the owner is very friendly and can offer a list of shops and bars to check out, including Cicatriz. Don’t miss an opportunity to order tacos al pastor and Mexican Coca-Cola at one of the street stands (if the locals are lined up, it must be good)!

WHAT TO DRINK: Try Abigail’s new favorite cocktail: the Mezcal Aperol Spritz. The combination of mezcal, Aperol, grapefruit juice, simple syrup, lime juice and dry sparkling wine makes for a unique refreshment perfect after a full day of traipsing through the Mexico City streets.

LANGUAGE: Spanish

CURRENCY: Peso

MILES FROM DENVER: 1,706

AVERAGE ELEVATION: 7,240 feet

AVERAGE HIGH TEMPERATURE IN JULY: 75°F



Jeff Sheldon



Reid Shamba



London Arnold

BRAD TOMECEK – PRINCIPAL AT TOMECEK STUDIO ARCHITECTURE

Iceland: Land of Isolation, Serenity and Beauty

ARCHITECT TOMECEK COUNTS ICELAND AMONGST HIS TOP VACATION SPOTS, IN PART FOR ITS “VAST, PURE, AND POWERFUL SCENERY,” BUT ALSO BECAUSE IT OFFERS A VARIETY OF EXPERIENCES, FROM BUSTLING REYKJAVÍK’S FOOD AND CULTURE TO A SCUBA DIVING TRIP THAT OFFERS A ONCE-IN-A-LIFETIME OPPORTUNITY TO THE AURORA BOREALIS.

Iceland is situated on top of a volcanic hotspot where the American and Eurasian tectonic plates meet. The resulting landscape is a genuine fusion of intense geology and rugged beauty. Ice is ubiquitous as can be expected given the country’s name. Glaciers carved fiords millions of years ago, which led to present day topography that is excellent for dramatic hiking and driving experiences. Waterfalls born of melting glacier ice dot the landscape and become defining features.

Reykjavik is the closest Iceland has to a bustling metropolis on the island, and it’s quite walkable, from Old Town to the Hallgrímskirkja town church, located at the highest elevation. Grab a dish of Icelandic meat soup or some Skeyr yogurt on the Skólavörðustígur, or main street, as you wander through the town. For a more contemporary experience, visit the relatively new Harpa Concert Hall located by the harbor. The multifaceted façade was designed by artist Olafur Eliasson to conjure the play of light on the glaciers.

The Golden Circle — a well-known route close to Reykjavik — allows adventurers to explore the island’s majestic isolated

beauty without venturing too far from civilization. This area includes the massive Gullfoss waterfall, Þingvellir National Park and the Silfra crack — the actual spot where the European and American continents’ tectonic plates meet. Scuba diving the Silfra is a memorable experience as the glacial water allows maximum visual distance with zero distortion. There is even a 5-foot wide, 125-foot deep crevasse where divers can touch both plates at once.

Travel the island’s circumference via the Ring Road and, along the way, visit Vík, known for its vivid black sandy beaches, and Eyjafjallajökull, the site of the volcano responsible for the 2010 eruption that affected global travel. Gazing upon this quiet peak, one can almost forget the disruptive and violent forces that created this quiet and magical landscape.

Finally, the Northern Lights dance seasonally in this area, which is far removed from any light pollution. On a clear night, visit one of the local thermal baths to watch the northern lights and maximize your Icelandic experience!

WHY GO: Summer up north has its own unique charm. The weather is mild, the locals are friendly, and the roads are more accessible for easy travel off the beaten path. Basically the whole country is an Instagram waiting to happen and, with 21 hours of daylight, you’ll never have to worry about finding the right lighting.

WHERE TO STAY: Located less than an hour outside Reykjavik, the ION Adventure Hotel is the perfect place to set up camp while you explore all of the attractions of the “land of fire and ice.” Nestled next to Þingvellir National Park, a host of outdoor excursions are right within reach.

WHERE TO EAT: If you’re an adventurous eater, try a true Icelandic delicacy— puffin. Get it as one of your seven courses of the Icelandic Gourmet Feast at Tapas Barinn. Along with your smoked puffin, you’ll sample other traditional

Icelandic ingredients like Minke whale, lamb and Arctic Charr — all in elegant, bite-sized portions.

WHAT TO DRINK: Since the end of prohibition in 1989, beer has become the most popular alcoholic beverage in Iceland. Grab a pint of Viking Classic by Iceland’s most popular beer brand and enjoy the sweetness afforded by their glacier water brewing process.

LANGUAGE: Icelandic

CURRENCY: Icelandic Króna

MILES FROM DENVER: 3,589 to Reykjavik

AVERAGE ELEVATION: 1,640 feet

AVERAGE HIGH TEMPERATURE IN JULY: 57°F



SEAN CAMPBELL - CEO OF FORMATIV DEVELOPMENT COMPANY

Washington DC: A Hometown Exploration Staycation

CAMPBELL GREW UP IN THE NATION'S CAPITAL, AND LOOKS FORWARD TO WEEKEND GETAWAYS EXPLORING HIS OLD STOMPING GROUND. THE AMOUNT OF NEW DEVELOPMENT THAT HAS TAKEN PLACE IN RECENT YEARS, HE SAYS, HAS NOT OVERSHADOWED THE HISTORICAL CHARM OF D.C., WHICH PROVIDES A STELLAR CONTRAST OF DESIGN AESTHETICS FOR THIS DEVELOPER TO DRAW INSPIRATION FROM.

Growing up in downtown Washington, D.C., I was acutely aware of the city's reputation of being a sleepy government town with great museums, mature cultural outlets, and neo-classical architecture. It was never considered a culinary destination or hip city with bold architectural design for active lifestyles.

Well, that has all changed. I recently took a trip back home to experience the amazing evolution of D.C. and its transformation into a culinary power with hip hotels, progressive architectural design, and a "cool" factor that will rival anything in the U.S. Our trip had one rule: We could not do or see anything that we had done before, a true staycation in our hometown. No staying with Mom and Dad, either; new discoveries only, and it was a blast!

Culturally, D.C. is second-to-none with its variety of amazing museums, art galleries and historical destinations. We took a different path, though, and visited the bustling Union Market with all its unique shops and dining options that make up this cool new neighborhood. The developing Navy Yard is also a great experience and is a perfect example of the old and new D.C.

Afternoons spent exploring The Wharf district offers a window into the growth D.C. has seen over the last few years. Sitting right on the Washington's Potomac River, this project has become one of the preeminent examples of mixed-use development. From public outdoor spaces to bars/restaurants and hotels to luxury apartments and condominiums, it's incredible to see this city thrive.

There are many new and design-forward hotels to pick from in the nation's capital, and the culinary scene in D.C. rivals any city in America and is ever-evolving. My wife and folks loved staycations in Washington D.C. because of the incredible contrast of new and classic. One moment you're on the original cobblestone streets in Georgetown or the Navy Yard, and the next you're on a rooftop drinking a finely crafted cocktail in a newly built industrial modern building. From a design standpoint, and as a developer, I am drawn to great design and active placemaking. Take a trip back home and be a tourist in your own back yard, and it works in Denver, too! Make your trips filled with endless inspiration.



WHY GO: You've read about our capital city in textbooks, but D.C. is anything but the drowsy seat of the American government. In recent years, it has blossomed into a hub for cultural, culinary, and musical life.

WHERE TO STAY: The neoclassical marble-clad exterior of the Line DC Hotel encases an interior that is anything but dated. The 110-year-old church in the Adams Morgan neighborhood honors its roots in the lobby with repurposed pew seating and a stunning architectural chandelier made from up-cycled organ pipes.

WHERE TO EAT: Newly renovated neighborhood institution Pembroke at the Dupont Circle Hotel provides a stunning setting for globally-inspired farm-to-table fare. From the mid-century modern aesthetic, marble tabletops, and playful plush leather sofas, Pembroke will take you from drinks to dining in unparalleled style.

WHAT TO DRINK: While exploring DC's scenic waterfront, stop in at Rappahannock Oyster Bar whose newest location on The Wharf occupies a restored historic oyster shed building. With wines, craft beers, and unique cocktails all chosen to compliment some stellar shellfish, you'll be set to enjoy the perfect summer happy hour.

LANGUAGE: English

CURRENCY: U.S. Dollar

MILES FROM DENVER: 1,661

AVERAGE ELEVATION: 150 feet

AVERAGE HIGH TEMPERATURE IN JULY: 88°F

EMILY ADAMS - PRINCIPAL, NEOERA

Puerto Rico: Where History, Nature and Good Food Collide

ADAMS IS VISITING PUERTO RICO THIS SUMMER WITH HER DAUGHTERS AND STAYING WITH FRIENDS BECAUSE, SHE SAYS, "VISITING PEOPLE WHO ARE INTIMATELY FAMILIAR WITH THE AREA IN WHICH THEY LIVE PROVIDES A COMPLETELY UNIQUE VACATION EXPERIENCE." IN ADDITION TO EXPLORING THE ISLAND'S VISUAL SPLENDOR, ADAMS SAYS SHE'LL CHECK OUT SOME ANCIENT ARCHITECTURE AND PROBABLY, SHE SAYS WITH A WINK, DRINK A MOJITO OR TWO.

Last year I made a promise to myself: never miss an opportunity to vacation where friends and family or even "friends of friends" are living abroad. Experiencing otherwise unknown local spots with killer cuisine and meeting up with people I know well or even tangentially makes me feel as though, in a small way, I am integrating into their culture and becoming a part of the global community. These are the types of vacations for which I long.

I found myself in Spain last year and had the time of my life. This year, my daughters and I are traveling to Puerto Rico. We are curious to see how the island is faring after devastating Hurricane Maria. At first glance, I believe we'll see a recovered island, but as we wander to some of the more remote areas, I suspect we'll see a slightly different picture.

We are going to keep our itinerary pretty loose so we can explore. However, we do have a few "musts" on the trip.

- Explore the colorful buildings and cobblestone streets of Old San Juan
- Pretending we're in an "Avatar" movie scene by kayaking in the bioluminescent bay in Vieques at night
- Going to Castillo San Felipe del Morro and Castillo San Cristóbal — I have a fascination for castles which began while doing a thesis project on a chateaux in southern France
- Visit the El Yunque National Forest, which is the only tropical rain forest in the national forest system
- And of course, the beaches, the cuisine — can't wait to try mofongo, a plantain-centric dish, the pork dishes and the tamale-like pasteles.



WHY GO: The Island of Enchantment offers the ideal Caribbean vacation with no passport required! The rich culture, mouth-watering cuisine, and spotless beaches make Puerto Rico a worthy vacation destination in its own right. But even better, tourism pumps necessary resources into the economy to help Puerto Ricans continue to rebuild after Hurricane Maria.

WHERE TO STAY: Built in 1958, San Juan's La Concha Renaissance just underwent a massive renovation that updated its amenities while honoring its mid-century modern roots. Rooms have been streamlined, and an abundance of large windows allows for stunning ocean views. After a day of exploring, stop by Perla, the hotel's poolside restaurant shaped like an oversized seashell and enjoy some seasonal, contemporary cuisine.

WHERE TO EAT: Eat like a local and head straight for the *mofongo* (mashed fried green plantains with red snapper) at El Jibarito. Everything is made by the owner's wife, Alda, whose *comida criolla* cooking blends the island's Spanish, African and Indian heritage.

WHAT TO DRINK: Puerto Rico gave the world the piña colada and we are eternally grateful. Pay homage by checking out the commemorative plaque on your way inside Barrachina in San Juan and prepare yourself for the real deal.

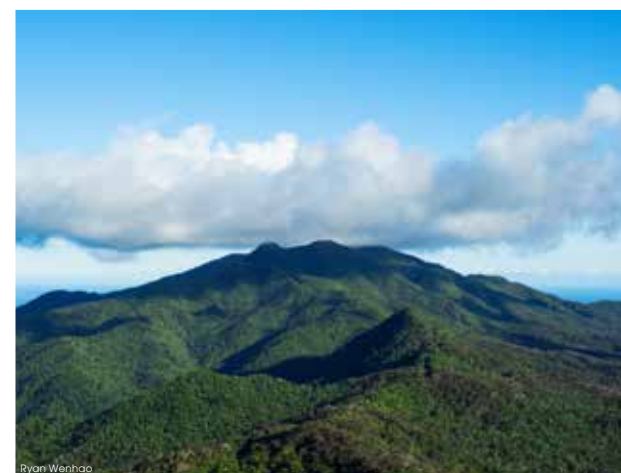
LANGUAGE: Spanish

CURRENCY: U.S. Dollar

MILES FROM DENVER: 2,723

AVERAGE ELEVATION: 0 feet

AVERAGE HIGH TEMPERATURE IN JULY: 88°F





MEGAN FRECKELTON - DESIGN DIRECTOR, PUNCH BOWL SOCIAL
Lake Como: A Sun-Soaked Home Away From Home

FRECKELTON'S IDEAL VACATION IS "A PLACE SO PERFECT YOU WONDER IF IT'S POSSIBLE TO STAY THERE FOREVER," SHE SAYS. LAKE COMO, IN NORTHERN ITALY'S LOMBARDY REGION, IS THAT PLACE FOR HER. WITH LOCAL FARM FINDS, THE ABILITY TO HOP ON A BIKE AND EXPLORE THE LOCAL MARKETS, AND INCREDIBLE VIEWS, "IT CHECKS ALL THE BOXES."

Growing up on a lake (my close runner-up for favorite summer vacation spot: Traverse City, MI,) and spending the last 18 years of my life with mountains views, this part of Italy combines the two, making it an idyllic summer vacation spot.

Nestled in the foothills of the Alps, the weather is mild and humid, the perfect environment for the surrounding farms that produce some of the best olive oil, vegetables and eggs I have ever had. Start the day at the café for an espresso, hop on a bike and pedal the cobblestone streets, taking in the occasional renaissance masterpiece, the brightly colored homes dotted with window boxes spilling over with summer flowers, all perfectly framed by the lake and mountains beyond — a breathtaking view around every corner.

Staying in a smaller town on the lake — our pick is Mandello del Lario — is a truly relaxing experience. The larger towns surrounding Lake Como are very busy during high tourist season, mid-May to Mid-September, and the smaller towns are a great jumping off point as there is an easy-to-navigate ferry system. Take a day trip to the busy town of Bellagio and enjoy the mountain views from its 18th-century terraced garden. Don't forget to stop in one of the many shops for a new leather good (when in Italy!). Next up, Varenna, where after a lakeside gelato you can hike to Castello di Vezio — a castle constructed in the middle ages that keeps watch over Lake Como and offers jaw-dropping views.

When you go, grab a group of friends and opt for an Airbnb, as the villas are plentiful. Forever grateful a friend landed on this destination for his birthday and found Villa Confalonieri, a historic property equipped with a pool, a well-armed kitchen and a bell tower perfect for watching the sunset. Once back "home" after a quick stop at the market, with an armful of fresh pasta, seasonal veggies, olive oil and prosecco, toss everything together, set the table in the garden and laugh the night away. The perfect end to a perfect summer day.

WHY GO: The better question is: Why wouldn't you? There is something for everyone. For a design-heavy day trip, both modern and Neoclassical, jump on the hour and a half train ride to Milan.

WHERE TO STAY: Live like a local and stay at one of the many villas in the area, or check out Hotel Il Sereno by celebrated Spanish designer Patricia Urquiola. The beauty of the lake was incorporated into the contemporary design, allowing for panoramic views from any perspective.

WHERE TO EAT: Take the wise advice of Rick Steves and pick a restaurant that doesn't have a menu posted outside in English and that is packed with locals. And don't miss out on a

simple culinary pleasure: fresh tomatoes drizzled with local olive oil and sprinkled with some good salt.

WHAT TO DRINK: A Spritz—a combination of Prosecco and Aperol, a refreshing, herbal sip after your day on the lake.

LANGUAGE: Italian

CURRENCY: Euro

MILES FROM DENVER: 5,253

AVERAGE ELEVATION: 653 feet

AVERAGE HIGH TEMPERATURE IN JULY: 83°F

JON HARTMAN AND LIZ HENDERSON - WAVES ZINE AND WUNDER WERKZ
Hong Kong: Where East Gloriously Meets West

HUSBAND-AND-WIFE HARTMAN AND HENDERSON SAY THEIR IDEAL VACATION DESTINATION ALL HAVE A COMBINATION OF "A GREAT ART AND DESIGN SCENE, UNIQUE RETAIL, EXCEPTIONAL FOOD, AND OF COURSE PLENTY OF PLACES TO [INSERT COLLOQUIALISM FOR GETTING DRUNK HERE]." IN HONG KONG, THEY SAY, THEY FOUND ALL OF THIS AND MORE.

For the uninitiated Far East traveler, Hong Kong is the perfect first foray — the distinctive Chinese and British influences make it basically two cities in one.

The Western experience starts at the TUVE Hotel, a design masterpiece with brutalist interiors in the Causeway Bay area, and a literal walk in the park away from high-end retail (even if you can't afford anything at the Off-White store, it's still fun to look). For more accessible shopping, head to Central and more specifically Hollywood Road, where in addition to some amazing antique shops and

galleries you'll also find PMQ, an old police barracks transformed into a new-era mall made up of over 100 one-off boutiques, galleries, restaurants, and offices. While you're in the neighborhood, fill your stomach and stimulate your senses at Bibo, where you can enjoy a Michelin-rated meal surrounded by works from Kaws, Banksy, Cleon Peterson, King of Kowloon, and more. On Wednesday nights, hit up the Happy Valley Racecourse, where a hip crowd turns out for a \$10 cover to enjoy live bands and performances, drink specials and, of course, gambling on the horses.

From there, it's a quick trip to the mainland side for your Eastern experience. Kowloon doesn't just feel like another city — it feels like another world. In addition to the Goldfish Market, a street lined with pre-bagged goldfish for sale, you can also eat at one of the cheapest Michelin-starred restaurants in the world: One Dim Sum. A must see for any design aficionado is the CAAU-designed Hong Kong Design Institute — a glass-and-concrete cube housed upon a steel grid and home to classrooms, studios and public galleries dedicated to industrial design, typography, and architecture. Before you leave the mainland, make sure to grab a drink at Aqua — it towers over the city and offers one of the best views of Victoria Bay.

WHY GO: The carryovers from the British colonial era make Hong Kong very much two cities in one. The western side has an Anglo-influence with street names and architecture that feel a world away from the fast-paced bustle of the mainland, where you'll actually remember you're in China.

WHERE TO STAY: Technically TUVE is a hotel, but it borders on gallery. The main entry is church-like with arched ceilings, black steel and marble, and the entire space is small but excellently detailed. The hotel tower houses three rooms per floor totaling 22 rooms, which in a crowded metropolis is something special. If you like a space devoted to details, this is one of the best Hong Kong has to offer. Skip the first floor restaurant for other eateries in the area, but make sure to take a good look around the lobby as it is a work of art.

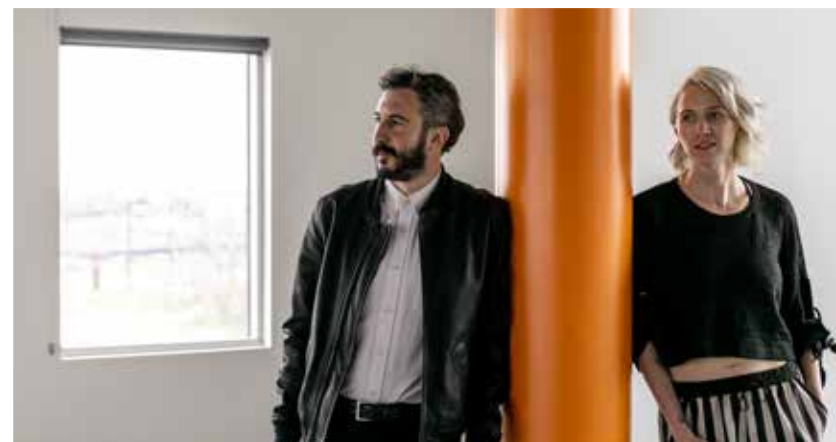
WHERE TO EAT: Try some of the many cheap Michelin-recognized restaurants in the city — yes, that's cheap and Michelin in the same sentence. For dim sum try Din Tai Fung or One Dim Sum. Looking for a whole roast goose? Head to Kam's Roast Goose. And for those who like noodles, give Mak's Noodle a taste. Always be prepared to wait in line and pay in cash.

WHAT TO DRINK: For great cocktails check out one of the speakeasies, like Mrs. Pounds where you enter by lifting a stamp on the building's facade, or Foxglove where the entrance is disguised as an umbrella shop. At J. Boroski there are no menus and each drink is crafted specifically for the drinker. If shots are your thing, Pontiac is the spot — just make sure to be there at midnight when bartenders pour "laybacks of Becherovka down the gullets" of all the patrons.

LANGUAGE: Cantonese, English **MILES FROM DENVER:** 7,456

CURRENCY: Hong Kong Dollar **AVERAGE ELEVATION:** 0 feet

AVERAGE HIGH TEMPERATURE IN JULY: 93°F



OUTDOOR FURNITURE

AL FRESCO AWESOME

Whether perched next to a pool, nestled in a breezy gazebo, or swinging in a summer sunbeam, there's just something about a piece of outdoor furniture that screams, "Grab a cocktail and sit down. Relax. Close your eyes and let the world pass you by." But, like with everything in life, good design makes those moments of chill so much better. Whether it's sexy and sinuous lines, low-slung sumptuous seating, or warm, neutral webbing you're after, this season's roundup of fashionable furnishings is sure to elevate your outdoor living space to new heights of al fresco awesomeness.



Laze 003 Rocking Chair
RODA
solesdi.com



The Cane-Line
BREEZE COLLECTION
creativeliving.com



Quadrado Outdoor Collection
MINOTTI
studiocomo.com





Bloom
SHADECRAFT
shadecraft.com.com



Deck Chair Series
by Børge Mogensen
CARL HANSEN & SON
carlhansen.com



Soleil Bar Stool and Chaise Lounge
ROOM & BOARD
roomandboard.com.com



Black Betty Chair &
Aqua Plant Stand
BEND GOODS
hoffmiller.com

COOKING OUTSIDE THE BOX
A new approach to outdoor kitchen design has arrived in Colorado



Here in Colorado, “indoor-outdoor” living isn’t just a designer’s term meant to distinguish modern, forward-thinking projects. It’s a necessity. “These days, it seems like more than half the projects we’re working on involve connecting interior spaces with exterior ones,” says Jeff Stone, owner of Artisan Outdoor Kitchens in Denver. “We have the perfect climate to enjoy outdoor living.”

A big part of that outdoor living is outdoor cooking—and that’s where Artisan Outdoor Kitchens comes in. After partnering with Connecticut-based Brown Jordan Outdoor Kitchens, Stone’s company will now offer their TECNO line of contemporary outdoor kitchens, designed by Daniel Germani. These sleek, seamless units, made of 100 percent commercial-grade stainless steel, use finger-pull cabinets with no visible hardware for an ultra-modern look, and they are completely customizable in color and configuration, making them perfect for homeowners who want to an integrated feel between their interior and exterior cooking spaces.

“TRADITIONALLY, OUTDOOR KITCHENS HAVE BEEN MADE OF MASONRY—BRICKS, STONES, OR STUCCO. THIS NEW OPTION PROVIDES DESIGNERS AND LANDSCAPE ARCHITECTS A WAY TO CREATE AN OUTDOOR SPACE THAT FEELS MORE LIKE THE INTERIOR OF A HOME.” - JEFF STONE

This represents a radical shift in the approach to outdoor kitchens, according to Stone. “It’s completely different from what’s been done in the past,” he says. “Traditionally, outdoor kitchens have been made of masonry—bricks, stones, or stucco. This new option provides designers and landscape architects a way to create something that feels more like the interior of a home.”

The units can incorporate glass-paneled upper cabinets, if desired, and are custom-built to fit any appliance—from large Alfresco grills to Green Eggs grills to the latest Teppanyaki-style grills. Artisan Outdoor Kitchens powder coats the cabinets to clients’ specifications, meaning the possibilities for design integration are nearly infinite. “We have about 50 standard colors that are very popular,” says Stone, “but for designers and architects looking for something truly unique, we can do any RAL color. Hammered looks, solid finishes, wood grains...the possibilities are almost literally endless.”

Best of all, the units come to the job site completely built—no construction, no ripping up the back of the house and taking the space out of commission for weeks on end. Win, win, win.

Available at artisanoutdoorkitchens.com



Cleo Teak Iroko Table
TALENTI
rifugiomodern.com



Spectra Umbrella
UMBROSA
studiozb.com

Sushi Outdoor Table
KRISTALIA
studiozb.com



Cat's Cradle Dining chair
SUTHERLAND
townstudio.com



Palissade Lounge Chair, Dining
Table and Side Chair
DWR
dwr.com



Forma Easy Armchair
KENNETH COBANPUE
hoffmiller.com



Adirondack Two-Seater Bench
LOLL DESIGNS
dwr.com



CHILL CHAFFEE COUNTY

HEAD SOUTH HIT THE ROAD JACK

WITH THESE THREE UNIQUE AND WILDLY DIFFERENT PROPERTIES, THIS SOUTHWESTERN COLORADO COUNTY IS PROVING THAT IT'S AS COOL AND FUNKY AS SOME BETTER-KNOWN — AND LET'S BE HONEST, OVERRUN — MOUNTAIN TOWNS.

WORDS: Kris Scott, Katie Grogan, Peter Scher

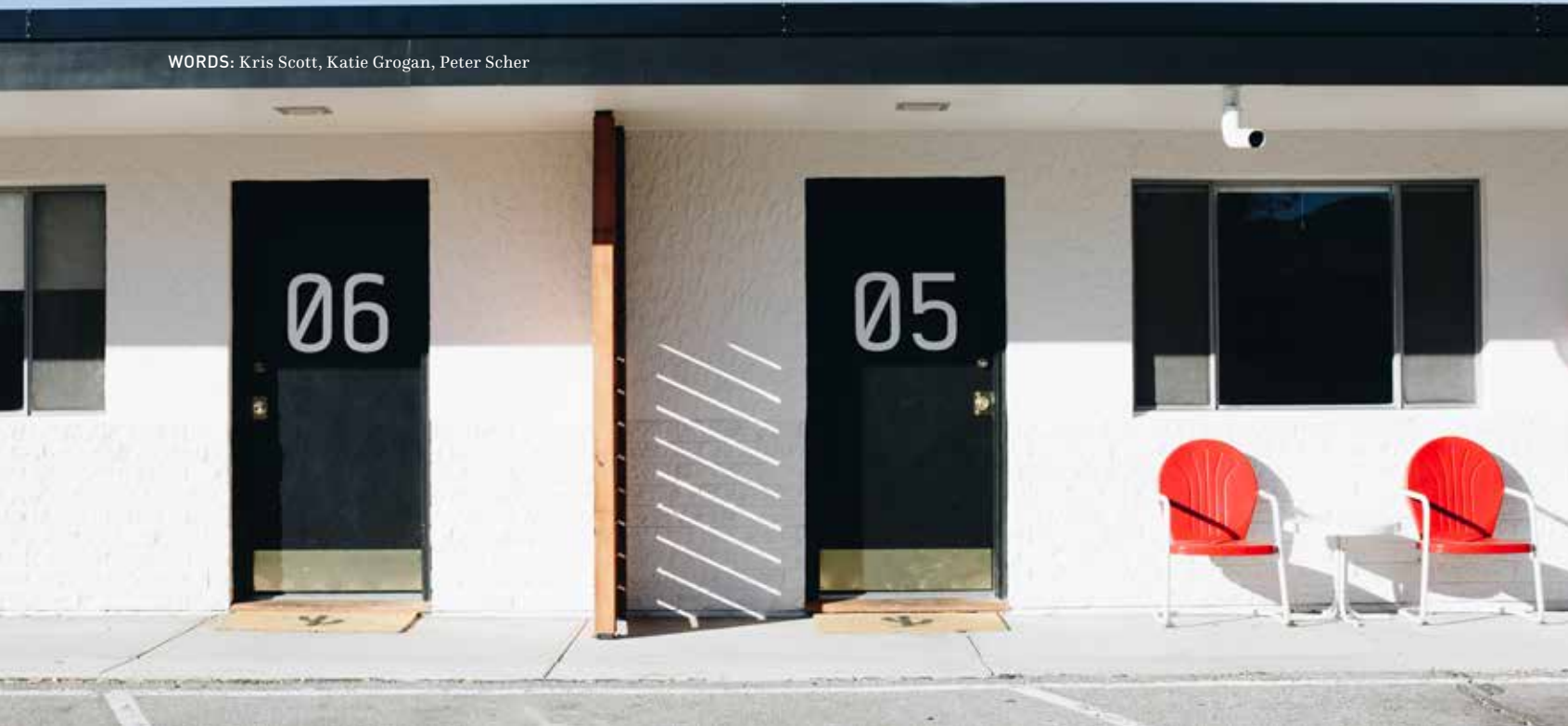


Photo: Brandon Lopez

COLORADO IS SO FULL OF SPECIAL PLACES TO VISIT THAT SOMETIMES IT'S TOUGH TO NARROW DOWN WHICH ADVENTURE TO BRING TO FRUITION.

LET US HELP.

Chaffee County. Not only does it have the greatest of all the state counties' taglines, "Now this is Colorado" — OK, we're not sure any other county has a tagline — but there's truth in those four words. Chaffee County is home to some of the state's most incredible views (we're looking at you, Collegiate Peaks!) and best outdoor adventures, but it's also where two of Colorado's hippest-but-not-overrun-with-tourists towns, Buena Vista and Salida, are located.

Even better, these two small towns — BV's population is less than 3,000 and Salida's less than 6,000 — offer a handful of the Rockies' hippest places to rest your weary head after a long day spent hiking, rafting, ziplining, shopping, eating, drinking, and more.

From swanky hotel to renovated historic property to a motor lodge makeover, here are three properties worthy of those other gorgeous Chaffee views.

AMIGO MOTOR LODGE

SALIDA

7350 US-50 Salida, CO 81201

Road trip from Denver: 2.75 hrs; 145mi

Philip and Kaitlyn Sterling bought the 60-year-old former Monarch Motor Lodge in 2016. "When we got it, it was the second cheapest place in town and looked every bit of it," Philip says. While Kaitlyn handled branding, interiors, and marketing, Philip oversaw the renovation. After three years, the improvements are many — they made each of the 16 rooms a little different with "accent walls, art, etc.," Philip says, added four sparkling Airstreams, and created welcoming outdoor gathering spaces, including a sunroom, fire pits, and hot tub. The eclectic rooms are decorated with found items and favorite Etsy brands/makers, as well as established brands such as The Citizenry, West Elm, and SMEG. "We had a pretty limited budget so that meant a lot of bargain hunting and elbow grease," Philip says. As for clientele, he adds that they get a "surprising range of guests — from young urban couples to families on road trips to older guests who are perhaps enjoying the revival of the roadside motel." The rooms are on the small side but, adds Philip, they're a "great place to rest for a night or two when in town."



Photo: Brandon Lopez



Photo: Meg Ranegar

While you are there

DIAMOND IN THE ROUGH

About 15 minutes west on Highway 50, you reach a roadside oasis. From the outside Thai Mini Cafe doesn't look like anything special, but trust us, this place is a total hidden gem.

CREATURE COMFORTS

Embrace Salida's quirky spirit and stay inside one of the Amigo's four Airstreams — Francis, Merle, PeeWee, or Velma.

SOAK IT UP

Indulge in one of the region's geothermal mineral spas. Mt. Princeton is the most popular, but Cottonwood Hot Springs, Joyful Journey and Valley View are great options for those who prefer the road less travelled.

SWEET TREATS

Escape the heat and indulge in something sweet at The Biker & The Baker. Come for Salida's best desserts and stay for a glass of wine or charcuterie tray.

A VIEW ABOVE THE REST

Take the Monarch Crest Scenic Tram up to the top of the Continental Divide for an impressive 360-degree vantage of the surrounding peaks. Hike or bike back down for a different pace.



Photo: Anthony Barlich



Photo: Meg Ranegar



Photo: Anthony Barlich

LEFT: Modern furnishings meet minimalist design to create a space that is friendly, casual and above all, comfortable. The sun room at the Amigo joins a list of other amenities including a teepee, hot tub, and four renovated Airstream trailers. **BELOW:** In the walled courtyard, stylish seating surrounds the outdoor firepit, creating the perfect place for evening chats on warm summer nights.

Photo: Anthony Barlich





Photos: Kara Mercer

DRAM POOR FARM

SALIDA

Airbnb hosts Brady and Shae will provide exact location and directions after booking is confirmed

Road trip from Denver: 2.75 hrs; about 160 mi

Brady Becker had his eye on this historic Salida property for about 15 years before it came up for sale just as he and business and life partner Shae Whitney were considering a move to Salida. In its 127 years, the farmhouse had been a refuge for the destitute, poor, sick, and elderly — and a dance hall and grange. It had three owners prior to Becker and Whitney, who also own DRAM Apothecary. The couple has done all the design work themselves, aiming for “modern, but with a touch of antique whimsy.” “We’ve mixed pieces like modern leather couches from Article with antique pieces found throughout our trips in Colorado. We had a local welder build bases for the dining room table and kitchen island, and then we used local Doug Fir to make the tops ourselves,” Whitney says. They incorporated a “very neutral” color palette of soft whites, warm greys and a bit of natural sandy pinks. “We wanted the space to feel very cohesive with the natural setting and surroundings.” There’s also some southwest sensibility here, with rugs and various cacti scattered throughout the house. Now finished with the interior renovation, Poor Farm’s owners are focusing on the grounds and gardens, which includes a large pond and private river access — perfect for lovers of the outdoors. “Guests can fish right off our property, or float into town on a rented raft.”

While you are there

STELLAR STARS

Before heading to bed, grab a warm beverage from the loose leaf tea and coffee bar and venture outside to the lawn to witness stars like you’ve never seen them before.

TAKE A HIKE

Try traversing Castle Gardens, a hidden gem of a trail that winds through desert landscapes that will make you feel like you’re walking on the moon. Or try your luck at spotting wildlife with a stroll through the Mount Ouray State Wildlife Refuge right off the property.

MAKE A SPLASH

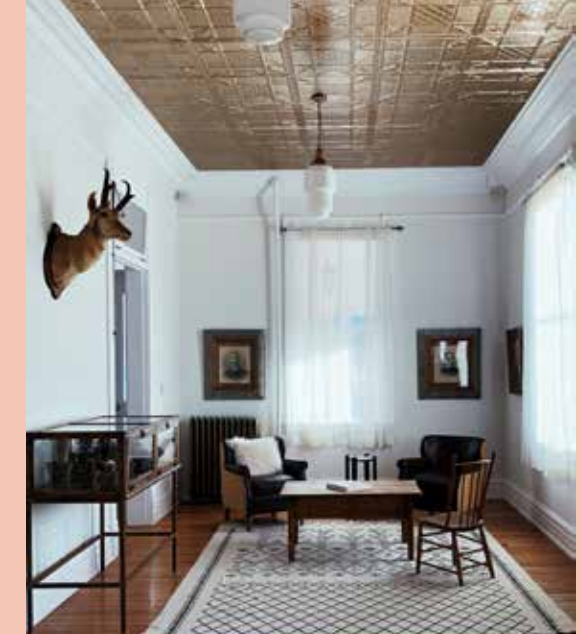
There are many ways to play on the Arkansas — be it by raft, paddleboard, kayak, or ducky. Fish at the farm or float into town for other whitewater adventures.

SIP N’ SHOP

Hit up Howl Mercantile for a cold brew and to browse an impressive collection of goods including DRAM’s very own syrups and bitters — the perfect souvenir from your stay.

EARLY BIRD GETS THE WORM

Don’t snooze on Salida’s impressive breakfast scene. Stop by Ren Hen Bakery for delectable cinnamon rolls or indulge in oversized pancakes and breakfast burritos from Patio Pancake Place.





While you are there

THE BEST VIEWS

Ask for the Green Room, NOLA King Suite, Riverfront King, or Double Queen, or Honeymoon Suite — all boast New-Orlean-style balconies that overlook the Arkansas river!

FUEL UP

Only a few hundred feet from the Surf is your new favorite coffee shop. The Midland Stop serves up locally roasted coffee, homemade chai, and other caffeinated delights. Pick up a blueberry muffin, gluten-free cinnamon roll, or whatever delicious baked good they're offering and enjoy them on the benches by the river just behind the shop.

WALK THIS WAY

Take a leisurely stroll after dinner along the Arkansas by following the footpath right off the back porch or, if you're more ambitious, get in a sunrise hike by using one of the pedestrian bridges for quick access to hiking trails across the river.

BEACH SEASON

Nestled on the banks of the Arkansas River, the BEACH pairs South Main's sublime scenery with a distinctly 'Colorado' soundscape. Free concerts take place on Friday evenings from June through August.

JAILHOUSE BREWS

Hide out inside Buena Vista's former town jail. A favorite watering hole among locals, The Jailhouse offers a rotating selection of craft beer and wine in addition to a free history lesson.

HIP HOMECRAFTS

Looking to slay the high desert aesthetic? Duck inside Rock Paper Scissors to stock up on jewelry, succulents, and other handcrafted goods from local artisans.



Photos: Laci Montrose

SURF HOTEL
BUENA VISTA

1012 Front Loop Buena Vista, CO 81211
Road trip from Denver: 2.5 hrs; 122 mi

Unlike the other properties, Surf Hotel is new construction, though it doesn't really look like it — on purpose. "Our core principles for exterior and interior design are around building timeless spaces, ones that are meant to be loved and cherished for generations," says Kennley Selby, director of design for South Main, the revitalized area of town where the hotel is located. "We always opt for using real materials — raw steel, raw brass, solid wood and real leather — and proper detailing. Real materials don't stay new looking but they actually get better with age in our opinion." Kennley and her husband, Jed Selby, who bought and developed South Main, have relied on craftspeople to bring their furniture designs to life, as well as smaller companies with similar visions. "One of our favorite vendors for the guest rooms was Cedar and Moss," Selby says. One design challenge, she adds, was achieving the look of a European hospitality property in a small, laid-back Colorado mountain town. "We really wanted it to be comfortable, approachable and without pretension." And that approach includes a fully open-door policy. The Surf, she says, aims to be "the living room for the community. We invite people, whether guests of the hotel or not, to come, hang out, work, visit or just to hang around."



SUMMERTIME

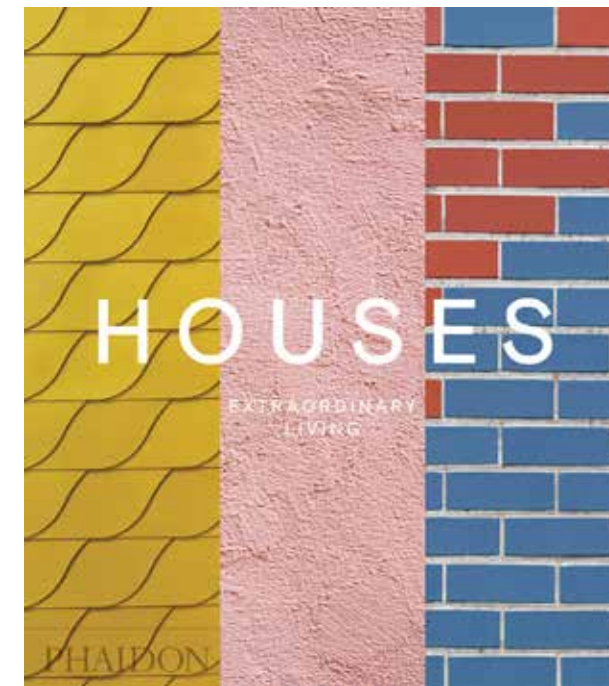
AND THE READING IS EASY



Image from *Houses: Extraordinary Living*

There's just something about summer that inspires reading. Our lives feel less frantic — we can ease ourselves into a hammock with a good book, read by the pool in between dips, or take along a great read for those road trips we inevitably embark on during the warmest season. If the design and architecture genres are your personal literary nirvana, read on for *Modern In Denver's* top picks to stock your summer bookshelf.

WORDS: Kris Scott



HOUSES: EXTRAORDINARY LIVING

Written and published by Phaidon

Illustrated with photos of 400 wonderfully diverse and creative homes, this title celebrates the collision of architecture and domesticity through the lens of famed architects such as Le Corbusier and Mies van der Rohe as well as brilliant modern-day architects and emerging talents.



WHY MATERIALS MATTER

By Seetal Solanki | Published by Prestel

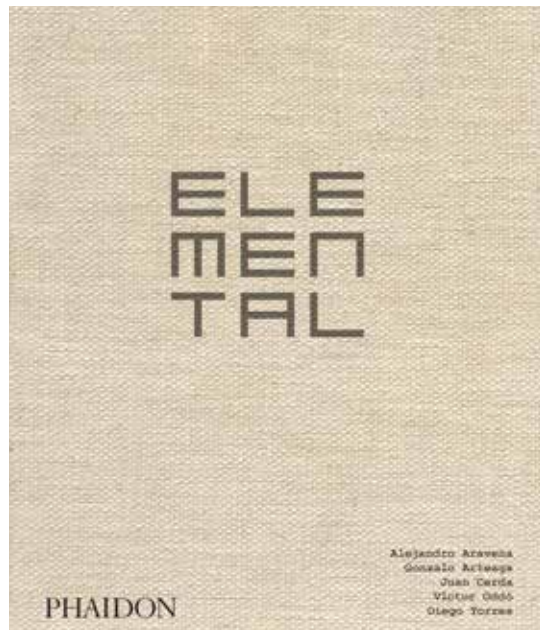
London-based Solanki, a materials designer, researcher, writer and tutor, explores creative ways of addressing modern problems of sustainability. Included among her thoughtful methods are ways of reinventing and transforming materials such as recycled newspaper, corn husks, bacterial pigment, and milk plastic.



LIGNE FORME COULEUR: ELLSWORTH KELLY

By Éric De Chassey | Published by Actes Sud

Focusing on 54 prints donated to the French National Art History Institute by Kelly's partner, Jack Shear, as well as previously unexhibited materials, this collection investigates how color reveals unknown aspects of the artist's work.



“ELEMENTAL: THE ARCHITECTURE OF ALEJANDRO ARAVENA”
By Alejandro Aravena | Published by Phaidon

Santiago, Chile-based Elemental, with its focus on social engagement and innovation, is one of the most visionary architecture firms of its generation. Using photos by renowned architectural photographers and his own personal notebooks, 2016 Pritzker Prize-award winner Aravena takes readers on a visual and personal journey through some of his most innovative and powerful projects in Chile, the U.S., Mexico, Switzerland, China and beyond.



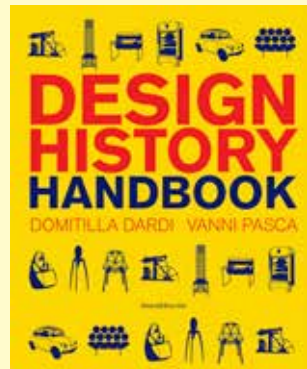
“GIO PONTI: ARCHI-DESIGNER”
By Giacinta Cavagna di Gualdana and Silvia Bignami | Published by Silvana Editoriale

An examination of Ponti’s polymathic career from 1921 to 1978, this book highlights his work in a number of disciplines, from mechanical production, handicraft, architecture, industrial design, furniture, and lighting to the creation of magazines and his work in glass, ceramics and goldsmithing.



“LIVE SMALL/LIVE MODERN: THE BEST OF BEAMS AT HOME”
By BEAMS | Published by Rizzoli

In this title, BEAMS, A Tokyo-based Japanese retailer, has curated the most stylish spaces from its popular interior and lifestyle series to inspire readers to spruce up their home in clever and hip ways. This book is an essential guide to the Japanese “art of tidying” in small spaces.



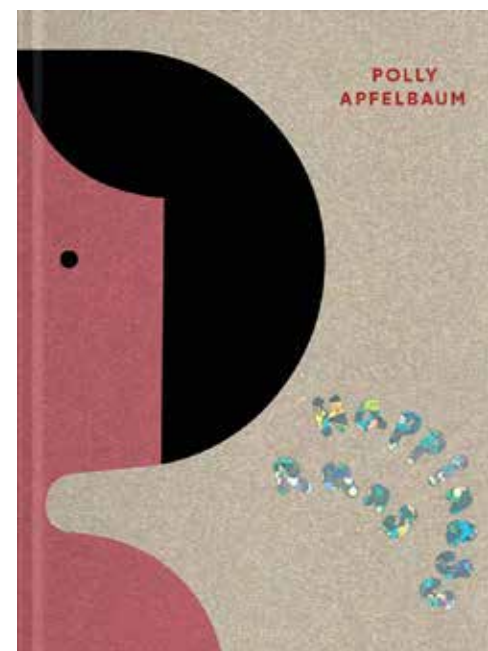
“DESIGN HISTORY HANDBOOK”
By Domitilla Dardi and Vanni Pasca | Published by Silvana Editoriale

A chronological look at design — in its many forms and mediums — that employs in-depth graphics and elaborative design stories to explore the evolution of the craft from the mid-19th century through today.



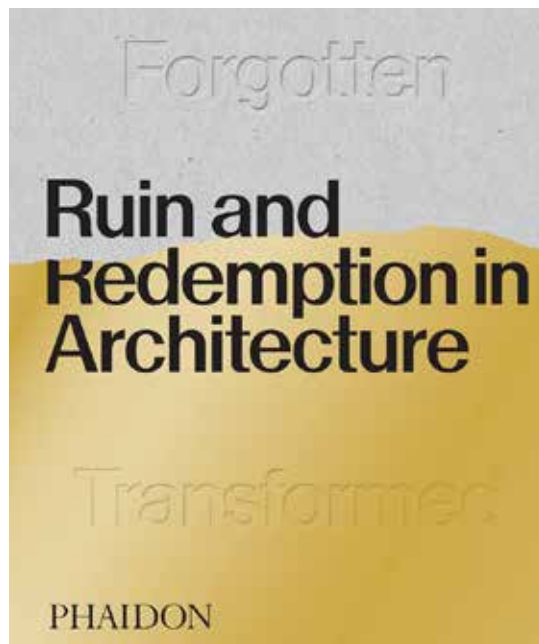
“DECORATING WITH PLANTS: WHAT TO CHOOSE AND HOW TO MAKE THEM THRIVE”
By Baylor Chapman | Published by Artisan

Chapman guides readers through Plant Care 101, then goes on to highlight 28 of her favorite hardy specimens and casts an expert’s eye on where greenery can be best used in the home based on size, scent, aesthetic, and more.



“POLLY APFELBAUM: HAPPINESS RUNS”
By Bob Nickas, Johanna Hofer, Kate McNamara and Patricia Grzonka | Published by Verlag für moderne Kunst

This title presents the colorful geometric paintings, sculptures and woven floor pieces of New York-based artist Polly Apfelbaum. It further probes into her pop art and Bauhaus movements influences, as well as the inspiration she finds in craft culture, comic books, and feminism.



RUIN AND REDEMPTION IN ARCHITECTURE

By *Éric De Chassey* | Published by Phaidon

This survey of 66 forgotten architectural spaces is divided into four sections: Lost, Forgotten, Reimagined, and Transformed. Each one takes a serious look at what happens to our best designs—and the cultural weight they carry—when we neglect, abandon, and forget them. Photos of the spaces before and after their abandonment offer a deeply dramatic look into the process of decay that happens when we step away from the things we’ve made.



“HORTITECTURE: THE POWER OF ARCHITECTURE AND PLANTS”

By *Almut Grüntuch-Ernst* | Published by Jovis

Focusing on research at the juncture of architecture, biology, and technology, this book examines how plants can be used to bring our future cities closer to nature. It then takes it a step further, delving into how the creative and construction potentials of vital plant material can be applied to loftier goals such as ecosystem services and urban food production.



“RUINED BY DESIGN: HOW DESIGNERS DESTROYED THE WORLD AND WHAT WE CAN DO TO FIX IT”

By *Mike Monteiro* | Independently published

Designers have ruined our world, Monteiro argues, but they’re also the people who can save it. The author takes on everything from social media and guns to advertisements and political machinations to demonstrate how important it is for designers to act responsibly for the greater social good.

HELLO.

THIS IS THE PAGE IN THE MAGAZINE THAT ENCOURAGES YOU TO **JOIN OUR NEWSLETTER.** IT'S A GOOD ONE TO BE ON. REALLY. WE SHARE ALL KINDS OF COOL DESIGN STORIES, RELEVANT NEWS, AND YOU ARE THE VERY **FIRST TO GET INVITED TO OUR EVENTS.** SO TAKE A SECOND AND JOIN US. IT'S SIMPLE, JUST GO TO:

MODERNINDENVER.COM
AND **CLICK ON THE SUBSCRIBE LINK**

NICE JOB.



Tapping Ingenuity

WHAT SEPARATES MASS-PRODUCED WATER FIXTURES FROM THEIR TOP-OF-THE-LINE COUNTERPARTS? MODERN IN DENVER SAT DOWN WITH THE EXPERTS AND FOUND OUT THE ANSWER COMES DOWN TO MATERIALS, DESIGN, AND ENGINEERING.

WORDS: Scott Kirkwood



DORNBRACHT

MOST OF US DON'T THINK ABOUT FAUCETS OR OTHER WATER FIXTURES UNTIL SOMETHING GOES WRONG.

Whether we're washing our hands, brushing our teeth, filling a kettle or cleaning dishes, faucets are essentially big, shiny on-off switches. That is, until you move into a new home. Or remodel your bathroom. Or find out your leaky kitchen faucet isn't worth the cost of repairs.

When you start educating yourself on all things water, you may realize you've taken those stainless-steel handles for granted. And you'll quickly learn that the spectrum of water fixtures runs the gamut from Ford to Ferrari. We looked under the hood, so you don't have to.

According to Tim Vander Wall, who runs Studio IAP in Denver, a handful of mass-market manufacturers own roughly 75 percent of the market, producing fixtures in the mid-range in terms of cost. IAP represents elite fixtures from THG Paris

LEFT: The VAIA Collection from Dornbracht is characterized by soft radii, fine silhouettes, and flowing transitions, all of which can be seen in this VAIA tub spout in platinum matte. Available at Ultra Design Center.

ultradesigncenter.com

Tapping Ingenuity

From Kallista's first collaboration with an architect and Bjarke Ingels' first foray into the home interiors industry comes the **Taper Collection**. The faucet's sleek and sculptural design reflects the simple geometry of the pipe from which water is sourced. Available at Kohler, Signature Store.

kohlersignaturestoredenver.com

KALLISTA



The **HV1 (ABOVE)** and **KV1 (RIGHT)** from VOLA are two timeless water taps that are perhaps one of the earliest iterations of a modern design product to marry form and function to divine effect. Both exclusively distributed by Hastings Tile & Bath and available at Studio IAP. studioiap.com

VOLA

and VOLA, bound for luxury homes and mountain retreats, that represent that smaller sliver of the market.

Features are the most obvious contributor to price. If you want instantly hot, filtered water from your kitchen tap or access to 10 different shower head settings every morning, you'll pay a premium. But beyond those practically infinite variations, the differences in cost and quality boil down to three key contributors: materials, engineering, and design.

HIGH-QUALITY FIXTURES ARE GENERALLY MADE OF BRASS OR STAINLESS STEEL — PURE ALLOYS OFTEN SOURCED FROM EUROPE.

Off-the-shelf fixtures from big-box stores are typically manufactured in Asia and made of plastic and inexpensive metal alloys, which might contain small amounts of lead, arsenic or other hazardous elements. High-quality fixtures are generally made of brass or stainless steel — pure alloys often sourced from Europe.

Good design, of course, is intertwined with engineering. VOLA's fixtures were created by mid-century modern icon Arne Jacobsen. Back in 1968, the Danish architect and designer teamed up with Verner Overgaard to create the first faucet that adjusts water temperature and volume with one handle. Like Jacobsen's Egg and Ant chairs, the original VOLA fixtures are included in MOMA's collection and are still sold today, in 26 different colors. That European pedigree is common to top-of-the-line faucets and showerheads from Gessi and Fantini (Italy) to Dornbracht and Hansgrohe Axor (Germany).



FRANKE



ABOVE: Franke's Chef Center turns the humble sink into the ultimate hub for entertaining and practical use. The integral ledge system allows for customizable layouts ideal for a multifunctional space. Available at Ultra Design Center and Christopher's Kitchen & Bath.

ultradesigncenter.com
christophersshowroom.com



FANTINI

LEFT: The **AK/25** is the latest collection released by **Aboutwater**, a brand born from the partnership between Italian design giants Boffi and Fantini. When not in use, the spout swivels to elegantly align with its base. Shown here in Matter Gun Metal PVD finish and available at Ultra Design Center and Solesdi.

ultradesigncenter.com
solesdi.com

Tapping Ingenuity

AXOR MyEdition brings a new dimension of individual customization to the bathroom. Choose between 15 FinishPlus surfaces for the top plate including glass, metal, leather, and wood. Shown RIGHT in Black Walnut and available at Christopher's Kitchen & Bath and Ferguson BAC.

christophersshowroom.com

4bac.com

HG AXIOR



KWC

ABOVE: The KWC ONO Highflex's sweeping curve design allows for movement in any direction, returning to its original position automatically. Available at Ultra Design Center.

ultradesigncenter.com



THG PARIS

ABOVE: In collaboration with artist Arik Levy, the System Collection by THG Paris can be found at Studio IAP and Ultra Design Center.

ultradesigncenter.com

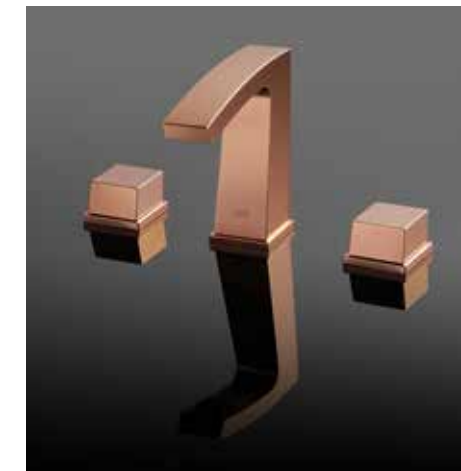
studioiap.com



AGAPE

ABOVE: The Agape Memory Faucet, pictured here in Gun Metal Bronze, utilizes a single control dial to regulate both flow and water temperature. Available exclusively at Rifugio Modern.

rifugiomodern.com



FRANZ VIEGENER

ABOVE: An expanded version of one of Franz Viegener's most popular faucets, Buzz Widespread is available in 8 finishes exclusively at Ultra Design Center.

ultradesigncenter.com

Before a single drop emerges from your kitchen and bath fixtures, it passes through a surprising amount of engineering that you won't see unless you're a member of Plumbers Local 3. Chief among those is a ceramic cartridge, which adjusts the temperature and pressure of the water with the slightest movement.

"One of our salespeople recently described the cartridge as 'the brain of the faucet,'" says Kevin Castelo, general manager at Denver's Ultra Design Center, which represents brands such as Watermark, BainUltra, Kohler and Graff. "When you slide the handle, the cartridge is responsible for opening up the valve and mixing the water so you get the right temperature. Faucets are pretty harsh environments, and people expect them to last a very long time, so if a cartridge is going to provide a good experience and smooth operation, it all comes down to durability."

All plumbing valves contain anti-scald technology (so that a flushed toilet doesn't leave you with first-degree burns); cheaper fixtures use "pressure valves" to even out the flow of hot and cold water while pricier products employ thermostatic technology, which is much more accurate. VOLA has even designed a unique installation process that allows plumbers to easily align and connect the hardware to pipes behind the wall, simplifying complicated, time-consuming processes which can lead to headaches, leaks, and even mold if not done properly.

In the end, the best water fixtures contain a stunning level of engineering and design to ensure that they look like works of art, but aren't nearly as fragile. And though they cost more, the experts say it's usually worth the extra expense in the long term. ■

ONE LAST THING

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

KISS ME KISS ME KISS ME

It's lips! It's sofas! It's a ... rainbow? In honor of its 50th anniversary, "radical design" company Gufram re-releases its iconic furnishing in 25 new colors.

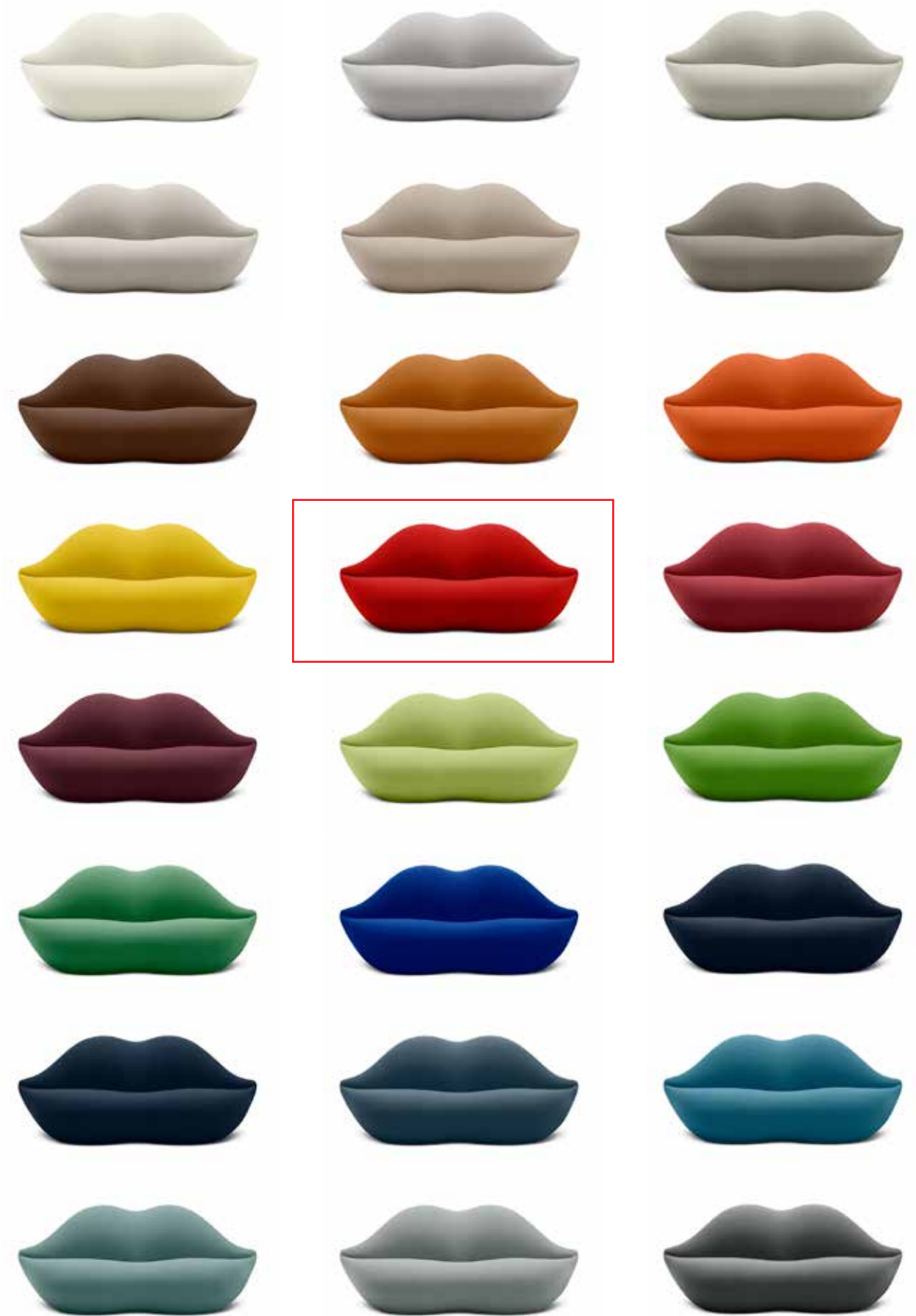
WORDS: Kris Scott

It's not every 50-year-old who can say they look as good today as they did when they were born (OK, prototyped), but the Bocca sofa sure is looking untouched by the passage of time. Well, unless you count being reissued in 25 new colors ranging from minimally neutral to vibrantly "look at me!"

Gufram, an Italian brand known for pushing the limits of industrial design, released the sofa to consumers in 1970. But its history actually goes back even further — surrealist Salvador Dali designed the original version in 1936, styling it after Mae West's lips. When it was redesigned by Studio65 for Gufram, lore has it that it was based on Marilyn Monroe's famous red pout.

In addition to the new colors, Gufram's new issue — titled Bocca Unlimited —upholsters the polyurethane foam lips up in a more structured bouclé wool that "absorbs light in a whole new way" and has a more matte texture, making the spectrum of hues pop that much more.

The sofa, Gufram says, is a "sensual couch ideal for a tête-à-tête," which we're pretty sure means it's perfect for a make-out session. Of course, no one would judge you if you just wanted one for its iconic, cult-status design appeal — in any color of the rainbow, of course.



because good design matters.

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Image courtesy Artistic Tile

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Room&Board

COLORADO'S DESIGN MAGAZINE

MODERN IN DENVER

bauhaus
turns **100**
SPECIAL SECTION P. 116

ARCHITECTURE • INTERIORS • ART • DESIGN • PEOPLE



HOT AND BRIGHT
SUMMER 2019

COLORADO'S BAUHAUS CONNECTION

herbert bayer

He was a leader in the most influential design school of the 20th century. In 1946, he moved to Colorado and left an indelible mark on the design and art of our state. P. 116

HE MOVED TO COLORADO!



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