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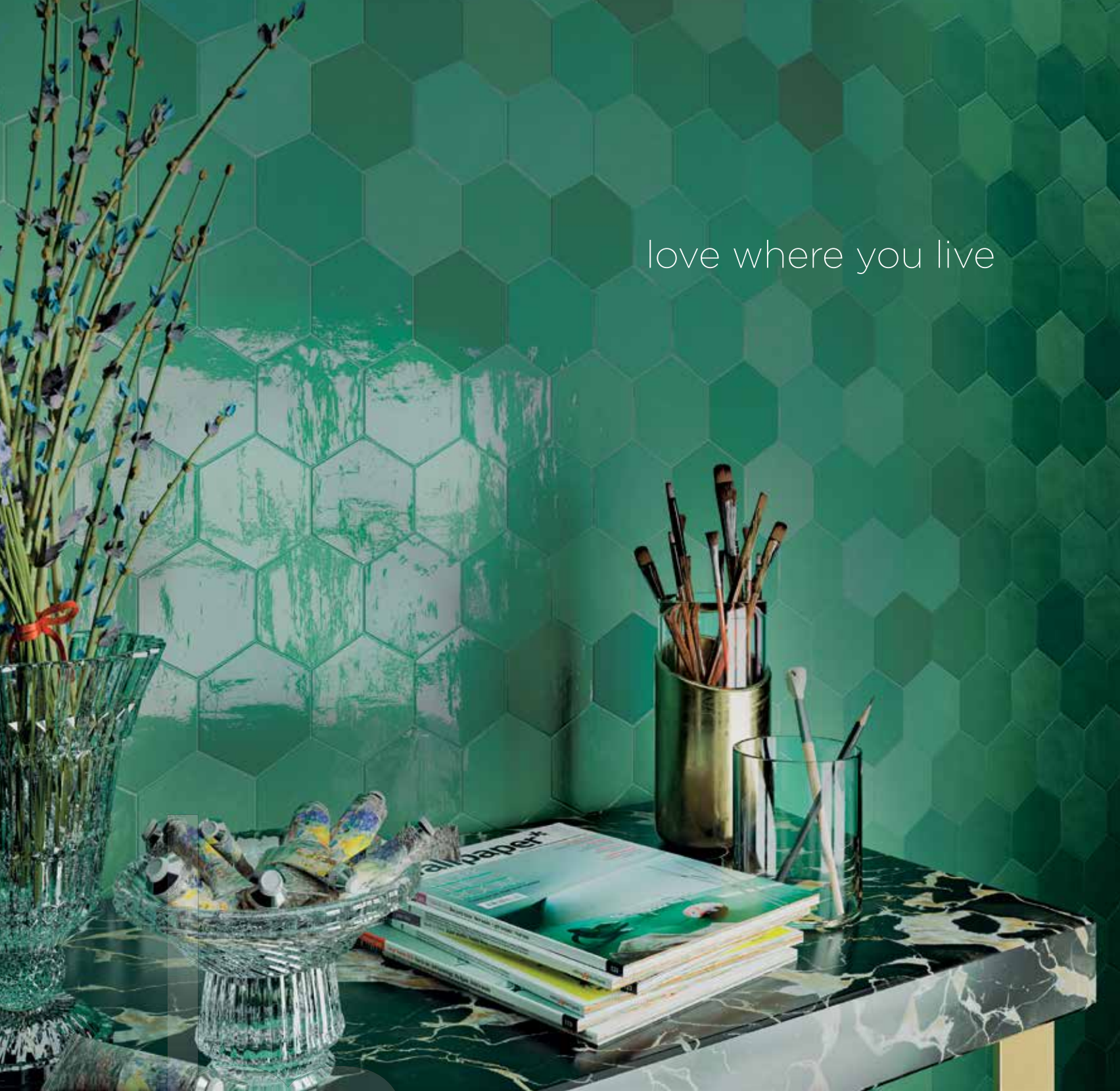
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**32 FIELD STUDY**  
 Neat seats, tech treats, and other enlightening items.

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**54 AN URBAN ENCLAVE OF EARTH, SKY, AND WATER**  
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 For the past decade, Colorado artists like Janna Moreau have been using Instagram to showcase their work, find dedicated buyers, and, ultimately, establish sustainable careers.



**INSIDE** ^



"I DON'T WANT TO BRING A SOUR NOTE  
 BUT REMEMBER THIS BEFORE YOU VOTE  
 WE CAN ALL SINK OR WE ALL FLOAT  
 'CAUSE WE'RE ALL IN THE SAME BIG BOAT"  
 - Gordon Sumner

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TOC: FALL 2020

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Light shines in on the stairwell of the Phillip Exeter Library designed by architect Louis Kahn. See more images of Kahn's iconic architecture in James Florio's photo essay starting on page 120.

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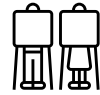


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“Let your choices reflect your hopes, not your fears.” - Nelson Mandela

**Fifty.** This is the 50th issue of Modern In Denver. I am proud to have reached this milestone, as it represents more than 12 years of celebrating the people who have elevated design in our region. It has been an amazing journey—and a privilege to be part of such a dedicated, creative, and passionate community. But in certain ways, this issue feels like only our second, given this new, uncertain world.

Though working in the spring on our summer issue was a challenge, we thought it was a finite moment—that if we all just stepped up, we’d soon be on the other side of the pandemic. When it became apparent that things were far worse than we’d hoped and that our challenges were broader and deeper than COVID-19, I understood that “getting back to normal” was much further away. The summer of 2020 became a point of realization that our collective future is in jeopardy, that many things in our society are not “okay,” and that we must all work together to effect the changes that will heal our country. We need to move past the anger and divisiveness that surround us. However, I am optimistic, and I believe in our ability to choose hope over fear and facts over lies. But this healing process is just beginning.

Such was the backdrop as we worked on this, our second issue since the start of COVID-19. With the pandemic still not under control and so much uncertainty around us, the concept of turning inward and finding a place of safety and sanctuary from the world is more than a trend—it is a necessity.

Three stories in this issue explore this concept through architecture and design. Our cover story profiles designer Christian Butler, who has followed a distinctive path to create a happy, fulfilling life on his own terms. He has merged the roles of developer, architect, and builder into one, giving himself greater control, creativity, and ultimately personal satisfaction. Inspired by Japanese minimalism, Butler uses white space, light, and a strong connection to the outdoors to

design quiet, calm homes with a true sense of sanctuary. You can read his story on page 96.

Surround Architecture also embraced the idea of sanctuary when it renovated a Denver home for a family returning to Colorado from overseas. Using Japanese-inspired natural materials, Surround transformed a home originally designed for a bachelor into a tranquil oasis. The resulting redesign blended white oak with blackened steel panels and board-formed concrete to create a subdued but sophisticated palette in a home that wraps around a placid backyard of blue water, green grass, and mature trees. That story is on page 54.

Influenced by their world travels and the courtyard architecture of homes from Mexico City to Marrakesh, BOSS.architecture designed a remarkable home for a young family in Denver. Guests are welcomed by a floating roof and a custom perforated bronze screen that glows like a lantern at night as they approach the entryway. Inside, the airy, light-filled home wraps around a central courtyard, complete with pool and hot tub. Through its sophisticated use of materials and scale, BOSS managed to design a large home that feels warm and intimate. This story starts on page 74.

The best architectural photographers have an almost obsessive love of great architecture, a passion that motivates them to spend hours and hours getting just one great shot. James Florio is one of those photographers. His love of architect Louis Kahn’s work has compelled him to travel across America to connect, commune, and photograph some of Kahn’s most important work. Writer Ray Rinaldi talked to Florio about photography and how great architecture can take hold of you for a lifetime. Rinaldi’s story and Florio’s photo essay start on page 120.

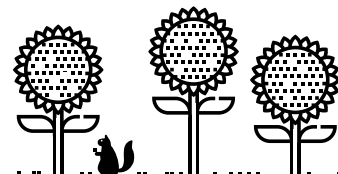
I hope this issue can provide moments of joy and a needed respite as we fortify ourselves and work together to overcome the challenges we’ll face in the coming months.

William Logan  
william@modernindenver.com

THE FALL COVER



Photographer Jess Blackwell captures designer Christian Butler and his dog Siga in front of his latest project. The two homes feature shou sugi ban treated wood with semi-transparent exterior screen walls. This story starts on page 106.



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YES, DO REACH OUT. *Now is a really good time.*

*Modern In Denver is created by our dexterous hands and sometimes agile minds using an iMac 27", Adobe InDesign CC, Illustrator CC, Photoshop CC, Trello, a Brother color laser printer, Apple Music, an iPhone 11 Pro, a Paper Mate flexgrip pen, and a much-needed sense of humor.*

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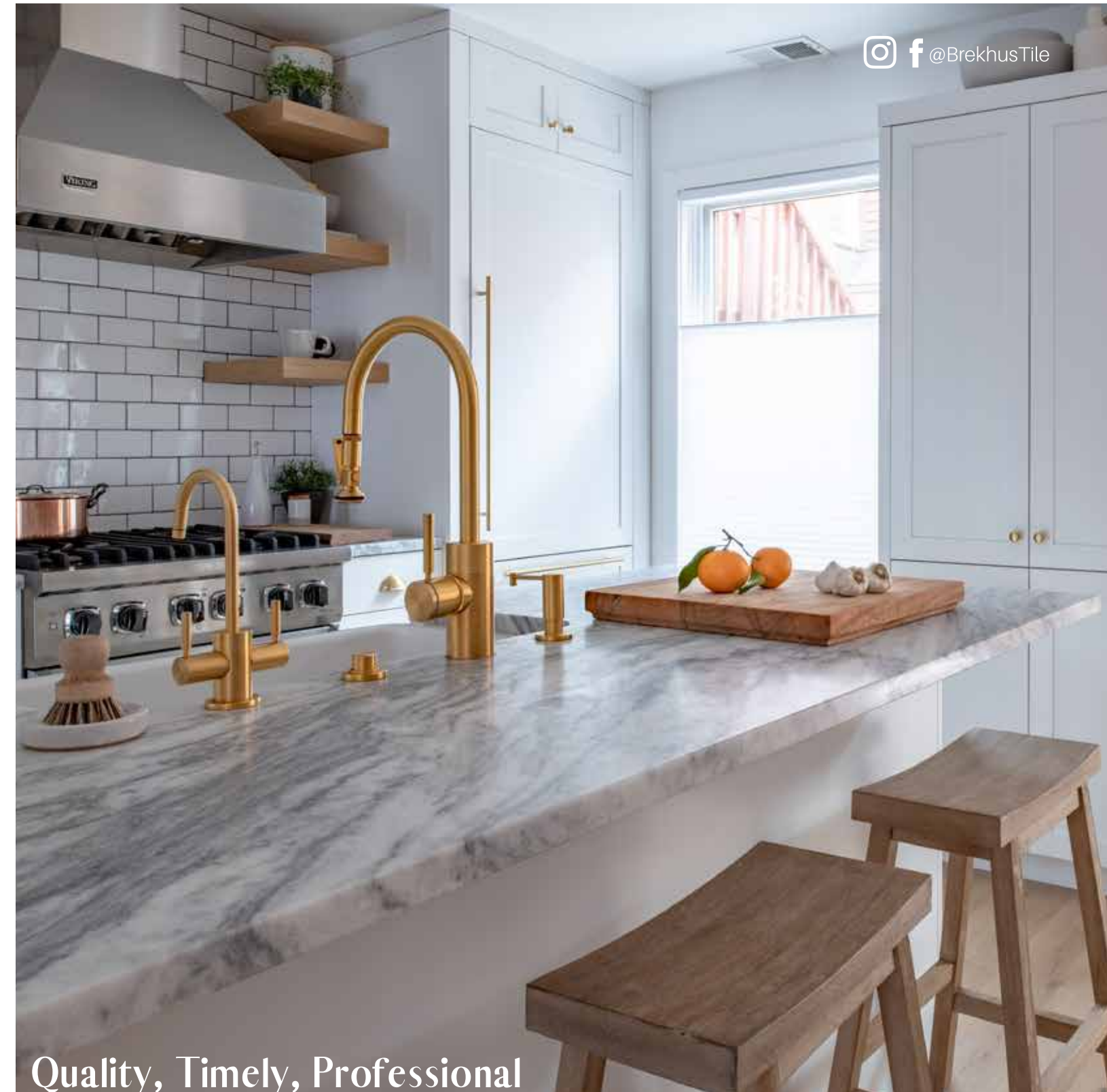
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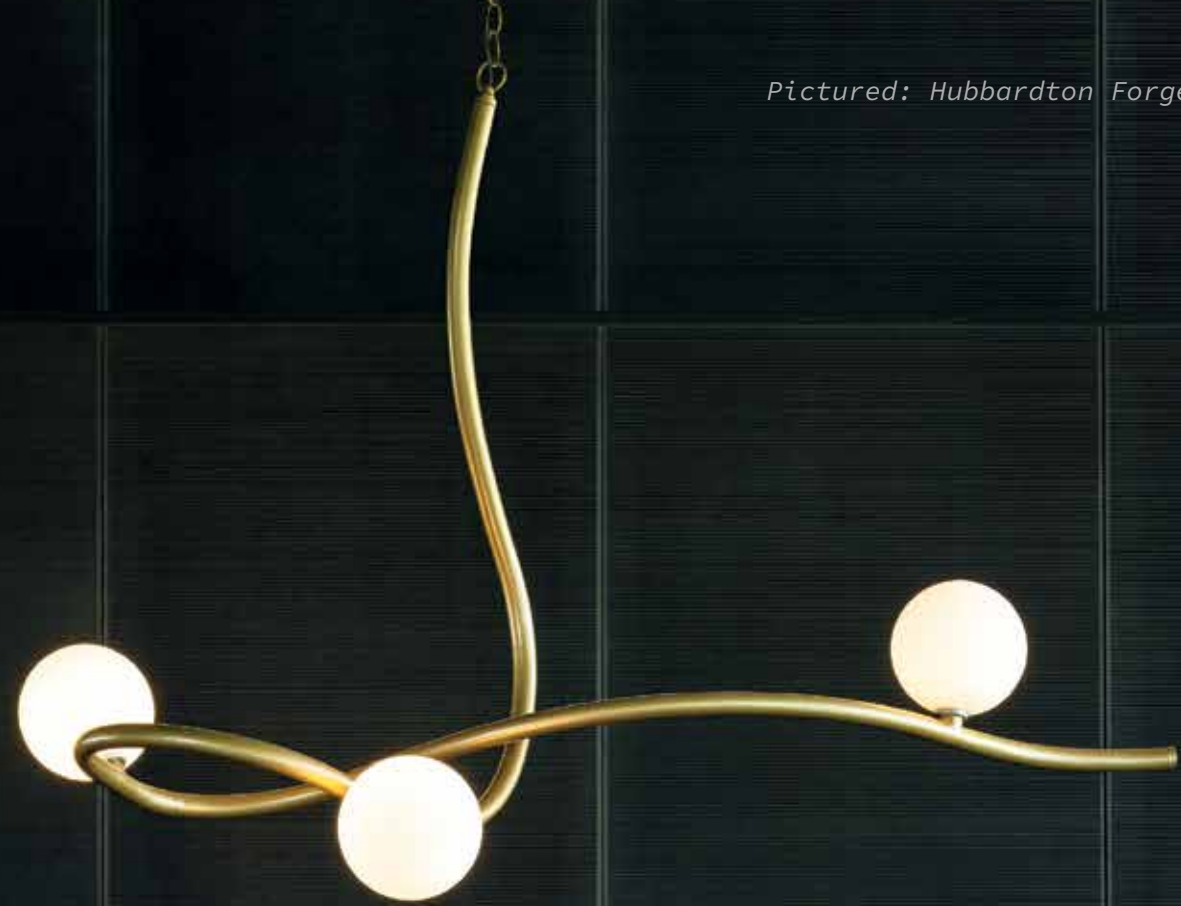


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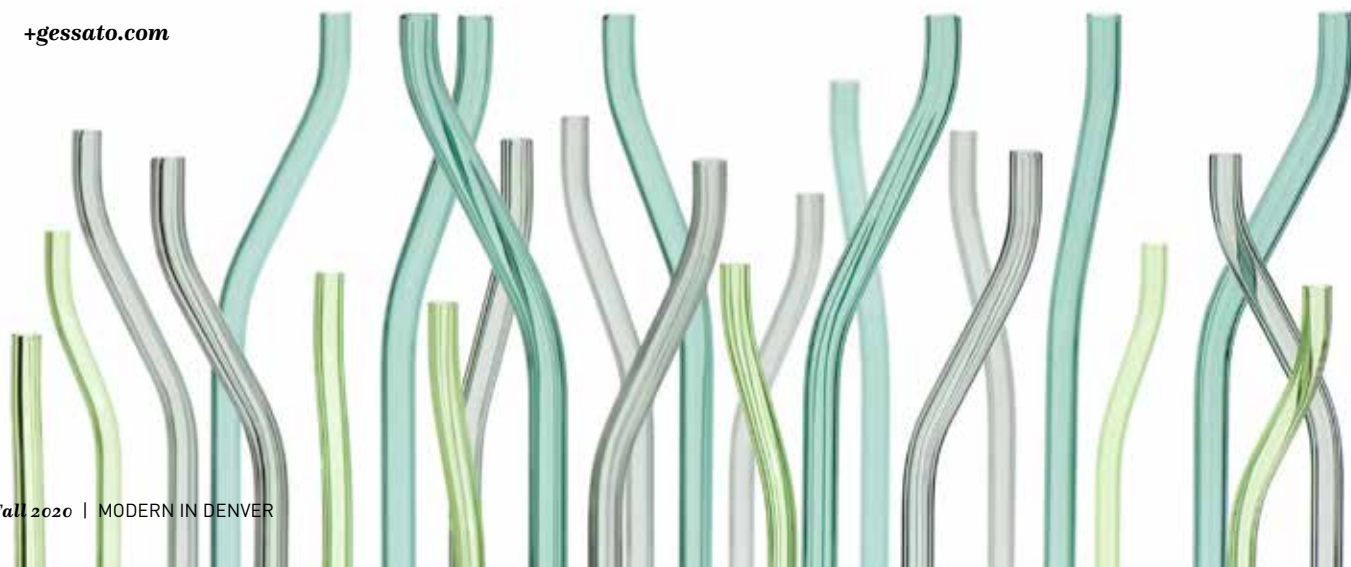
WORDS: TAMARA CHUANG



### GLASS MENAGERIE

These glass straws are like objets d'art sitting sculpturally in a glass display case. That makes sense because Surface Straws is a collaboration between design magazine *Surface* and London design agency Layer. The latter is responsible for some of Bang & Olufsen svelte speakers, among other familiar brands. But these straws are meant to be used. They're made from borosilicate glass for extra durability and usable with hot or cold drinks, plus offer varying heights for different types of drinks. The eco-friendly glass also doesn't affect the beverage's taste the way reusable metal straws do. So sip up!

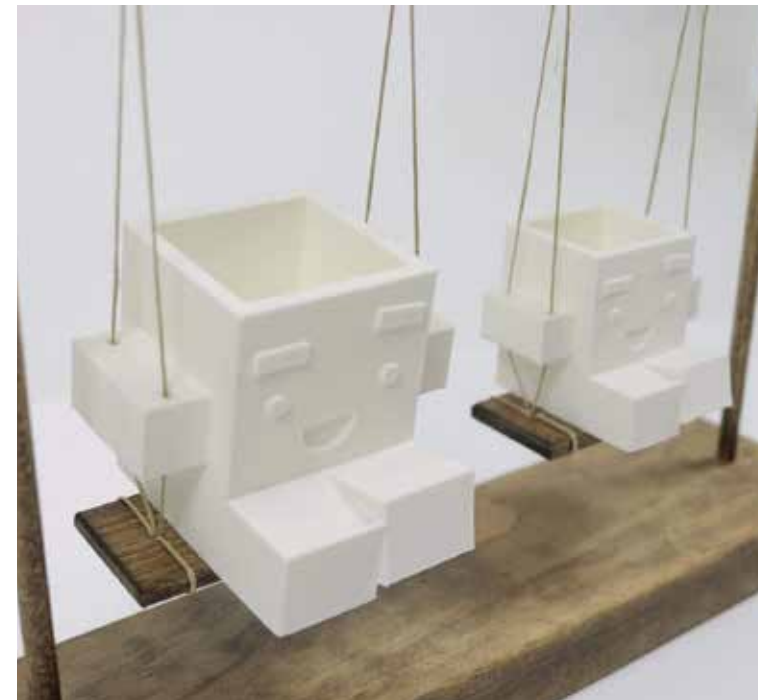
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### WAIT ONE POKETO

Modern living has made us realize that sustainability is up to us. So, at least before COVID-19 struck, we shopped with reusable bags. We said no to plastic straws. And we always rejected foam containers. Let's give ourselves a design break with Poketo's Bamboo Salad Plate in primary colors and the mod-ist of Mid Century Modern patterns. The dishwasher-safe plates are still sustainable; just don't leave them soaking in water for too long.

[+poketo.com](http://+poketo.com)



### SWEET SHOP

What's sweeter than a tiny succulent planter? Two tiny succulent planters from Ohio Workshop, a father-and-son studio that creates whimsical things with wood, metal and a 3D printer. In Double Planter Swing, you'll get two of the little dudes, who look like a mix between a minimalistic SpongeBob and Eugene Levy. On a hand-made wee wooden swing. Adorbs.

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**CABLE CLEAN-UP**

The innovative SuperCall charging cable isn't just a gadget junkie's killer new accessory. It's a neat freak's dream come true. The white silicon-enclosed cable has silver magnets strategically spaced every few inches. That helps keep the cable coiled into a spiral that gently gives when you pull to extend the cable. That means it keeps cables contained so you can say goodbye to tangled messes.

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**WATCHING THE WASH**

The biggest statement that Erode soap makes: Its design will become obsolete with use. Shaped like scenery instead of an ordinary rectangular bar of soap, the scented suds are hand cast with peaks, ridges, and valleys. Rub the soap down over time and the \$48 anti-bar will end up looking like all the other unusable bits left in the shower's soap dish. And by then, Erode will have done its job.

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architectural desires \_ 03

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Jerry Wingren,  
Sculptor





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### GROW TIME

Get some greens growing even if you don't have a yard and living space is tight. Hamama has a series of grow kits that are seeded "quilts" (your choice of veggies) that just need to be watered. The company makes it easy on folks who swear they're plant killers—just place the quilt into the tray, add water to the fill line and let it grow. And the simple bamboo garden bed frame, which measures 12.5" x 6.5" x 2", fits with Hamama's sustainability theme too.

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#### CAR CAMPING

Not everyone has space to park a camper at home. With Nestbox, you don't need one—either the camper or the extra parking spot. Nestbox is a highly designed kit that packs everything a camper has to offer into the back of a Subaru (or a few other compatible vehicles). The compact kitchen is stashed under a bed frame that slides out when it's time to prep, cook, and even wash up (yes, there's a sink!), plus there's extra storage, a fridge, even a folding table and chairs. The best part? At the end of a long work week, just put Nestbox into the back of the car like a suitcase and hit the road.

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# the chameleon

**THE 1970 CAMALEONDA MODULAR SOFA—A DARLING OF DESIGN AFICIONADOS AND STILL AS STYLISH AS EVER—IS BACK.**

WORDS: Alison Gwinn

**I**F classic sofas were designed by classical artists, the Camaleonda sofa would definitely be described as Rubenesque: plump, tufted, and curvaceous.

It's actually more than a sofa. It's a modular seating system designed in 1970 for B&B Italia by Italian architect Mario Bellini. (Bellini, 85 and still working, says the name is an amalgamation of the Italian words *camaleonte*, or chameleon, and *onda*, or wave.) The soft, undulating fabric-

covered modules, engorged with polyurethane padding, can be attached to one another using carabiners, hooks, and rings to form everything from sectionals and daybeds to armchairs and ottomans.

So exciting were Bellini's initial designs that the Camaleonda starred in the 1972 Museum of Modern Art show "Italy: The New Domestic Landscape." Seven years later, B&B Italia ceased production, turning the Camaleonda into a

## CAMALEONDA MODULAR SOFA

much-sought-after set of furniture popular on movie sets and featured in international design museums. But if you wanted to get one for yourself, you had to haunt antique stores and auction houses or beg your interior designer to track one down.

Good news, Camaleonda fans! After five decades in production absentia, the system is being made again by B&B Italia, in consultation with Bellini. The reissue, available in Denver at Studio Como, retains the seat module, backrest, and armrest of the original (B&B even used the 1970 cutting pattern), and the pieces can be formed and reformed into whatever configuration suits your mood. But, hewing to the modern desire for sustainability, the new Camaleonda pieces are made entirely of recycled or recyclable materials, even resting on spherical feet made of beech wood certified by the Forest Stewardship Council and wearing a removable Dacron cover made of recycled PET (the material found in plastic water bottles).

Supplementing the basics are a series of pieces, inspired by the game of chess (and dubbed Regina, Cavallo, and Torre, for the queen, knight, and rook), which are covered in leather and calf hide and can be moved around to serve as additional seats and tables. Checkmate! ■





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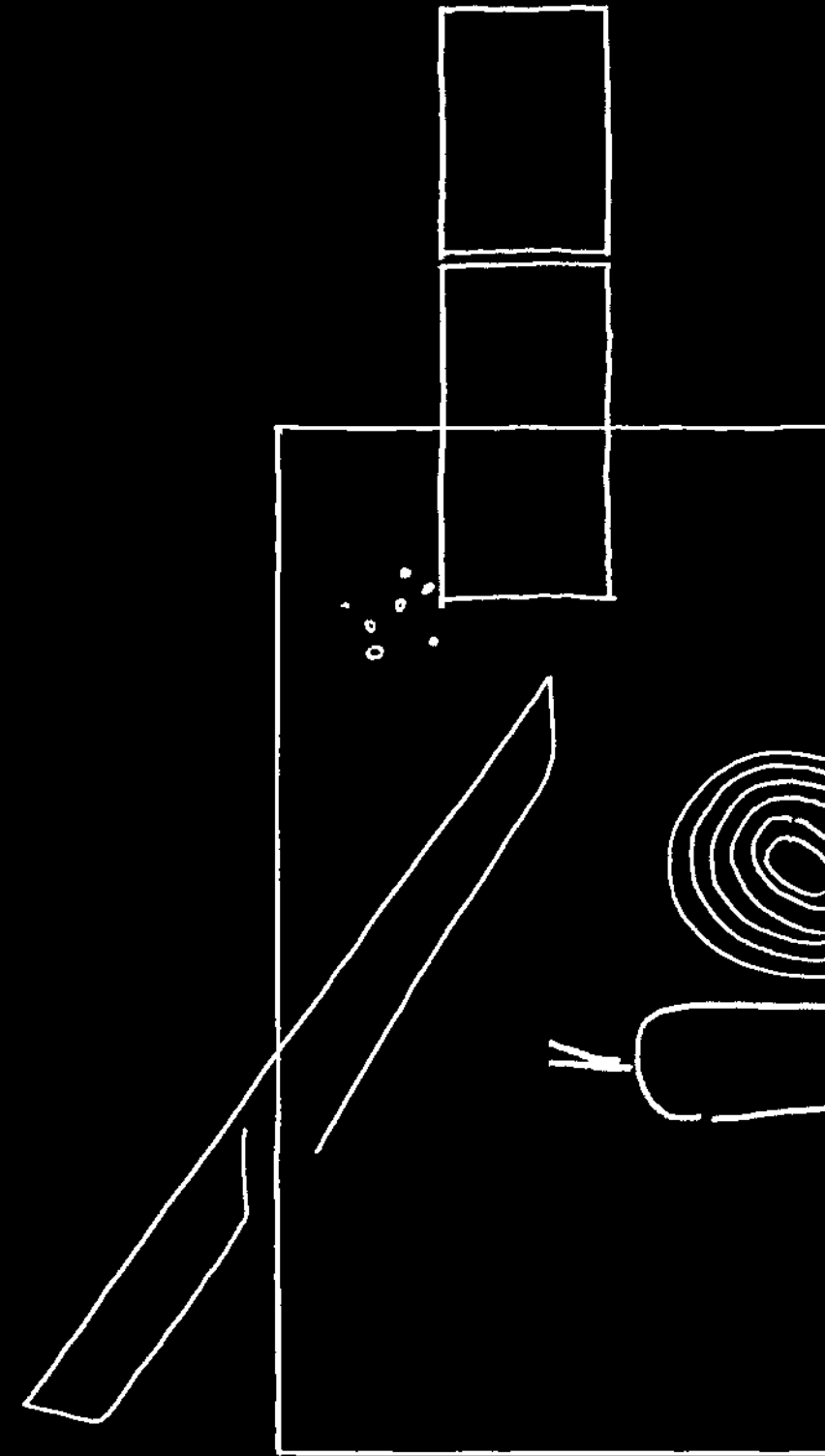


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## QUESTIONING THE CANNON

An eclectic collection of essays interrogates the modern architectural discourse from a perspective too long ignored.

WORDS: Elizabeth Ellis



**I**f architecture is the discipline by which we give meaning to the spaces we inhabit—physically, culturally, historically—racial dynamics must surely lie at its very core. And yet, this connection remains largely unexamined. So argues *Race and Modern Architecture: A Critical History from the Enlightenment to the Present*, a collection of essays edited by Irene Cheng, Charles L. Davis II, and Mabel O. Wilson. It’s an anthology designed to educate, to challenge, and to disrupt. And although it’s been many years in the making, it couldn’t have come at a more salient time.

Through topics as diverse as eighteenth-century neoclassical government edifices, turn-of-the-century skyscrapers, and present-day immigrant housing projects, the collection shines light on the ways in which race—and an unacknowledged foundation of inherently racist categorizations—has influenced the constructs of modern architecture, and indeed of modernity itself.

Is “modernity” synonymous with progress? When we recognize that the development of European and North American modern architectural theory is inextricably entwined with our legacy of colonialism,



The ordinariness of the photo and the heteronormative, white family depicted are part of the rhetorical power of this photograph of the patio of a home designed by Francis Lethbridge. Hedrich-Blessing Collection, Chicago History Museum.

racial violence, and slavery, any simplistic definition of progress immediately crumbles, throwing into question almost every “truth” of the existing canon. *Race and Modern Architecture* exposes this gap in our discourse, and perhaps even more important, challenges us to fill it—not by telling stories of historically marginalized groups but by getting rid of the margins altogether.



Front view of the Virginia State Capitol, Richmond, 1865. Courtesy of Library of Congress.

Taking a critical eye to subjects that span centuries and continents, the collection invites a wholesale rewrite of established modern European and North American architectural history. It lays bare the inequalities and injustices that have silently shaped both the architecture itself and the scholarship that surrounds it. Rejecting any notion of architectural constructs as “race-neutral,” this timely tome sets the stage for a new, and long overdue, discussion; one in which the topic of race not only gains acknowledgment but claims its rightful position—at the center. ■

***Race And Modern Architecture***  
*A Critical History from the Enlightenment to the Present*

Irene Cheng, Charles L. Davis II,  
Mabel O. Wilson

University of Pittsburgh Press



Photography: Ryan Linton



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# BOWLED OVER

Alexa Allen's leather pieces are a wonderful blend of rustic and modern.

WORDS: Alison Gwinn



A background in furniture making gave Boulder artist Alexa Allen three things—an appreciation for tools, a facility for working with her hands, and a “modern masculine aesthetic”—that have translated directly into her leather work, particularly her striking leather bowls.

Allen, a mother of two, does all of her own work by hand out of a studio converted from a garage at her home, with beautiful natural light. Pre-COVID, it served as a gallery too, but now that it's closed, Allen continues to sell many of her wares through

her website, [alexaallenis.com](http://alexaallenis.com), as well as through boutique shops.

She began doing leather work six or seven years ago, after returning to her hometown of Boulder in 2009 from California, where she earned a master's degree in furniture design and worked at a custom cabinet shop in Oakland for about a decade.

“I come from a building background, so I had a lot of building skills and I understood tools and materials and was formally trained as a woodworker,” Allen says. “Leather work

is interesting in that there are still really beautiful old-school tools involved. I'm kind of a tool junkie, and to have these beautiful wooden-handled tools in my shop makes me happy.”

Working with leather was new to Allen, and often easier than what she was accustomed to. “Leather is a really forgiving material; it's not like wood. You can mess around with leather and slowly accumulate the tools you need for each project. So every project I did, I developed a new skill and another set of tools. It has evolved.”

After starting out making bags, Allen began to branch out into bowls and wall mirrors. “The bowls came about because I needed to push myself to do something creative, so I started by drawing on the leather—I'd sit in my studio and draw line after line after line, with an oil-based ink. And because of my furniture background, which taught me the materiality of wood and how you can bend it, I wanted to see how I could manipulate the leather. You get the material—which is actually vegetable-tanned, un-dyed leather sourced from a company in Oregon—wet and then stretch it and bend it over these molds. Then it dries in that shape.”

“My passion is really interiors—so I like doing the mirrors, the bowls, and custom interior pieces. I did a pair of stools and some hand-stitched dresser drawer handles, and that's where I really want to focus going forward. There's more opportunity for me to be creative and fulfilled with the interior pieces. They are more unique.”

“Ultimately, I feel like I can make just about anything out of leather, from pendant lighting to stool covers to mirrors and handles. So my ideal would be to collaborate with architects and designers to do custom, one-off or small-scale production pieces.” ■



Alexa Allen, at her studio in Boulder, above, designs everything from leather bowls, opposite and below, to cuffs and mirrors.



“ULTIMATELY, I FEEL LIKE I CAN MAKE JUST ABOUT ANYTHING OUT OF LEATHER, FROM PENDANT LIGHTING TO STOOL COVERS TO MIRRORS AND HANDLES. SO MY IDEAL WOULD BE TO COLLABORATE WITH ARCHITECTS AND DESIGNERS TO DO CUSTOM, ONE-OFF OR SMALL-SCALE PRODUCTION PIECES.” —Alexa Allen



# wood works

**Born from the privations of WWII, the Chaise Tout Bois embodies a forward-looking spirit of practical innovation.**

WORDS: Elizabeth Ellis

**O**ddly enough, one of the world's most famous wooden chairs was designed by a man best known for creating metal buildings. Part architect, part engineer, part designer, "constructeur" Jean Prouvé began his professional life as a blacksmith's apprentice, and ultimately became a patent-holder and pioneer in mass-construction metal building. (You know those Airstreams and tiny houses we all love? As early 1937 Prouvé was already there, prototyping prefab, portable steel homes.)



Never confined to a single discipline, Prouvé worked instead from core principles—adaptability, scalability, and keen knowledge of materials at hand—applying them broadly across architecture, engineering, manufacturing, and design. When the war left metal in short supply, Prouvé found inspiration in deprivation, and in 1941 the Chaise Tout Bois (translation: "all-wood chair") was born.

Borrowing structural elements from his iconic Standard Chair, Prouvé constructed the Chaise Tout Bois without a single metal screw, making use of available wood types and experimenting with their varying properties of performance and durability. Like the Standard, the Chaise Tout Bois puts utility first, concentrating the strength of the chair in the transition point from backrest to seat, where the sitting human form delivers the most weight.

As oak became more available in the years following the war, an oak-and-plywood combination emerged as the Chaise Tout Bois standard for mass production. In a period of recovery and regrowth, the chair soared in popularity, providing high-quality yet affordable seating to meet the needs of post-war homes, especially those of young families and immigrants. Capturing a cultural moment where practicality, adaptability, and scalability reigned, the design won accolades at the 1947 Meuble de France competition.

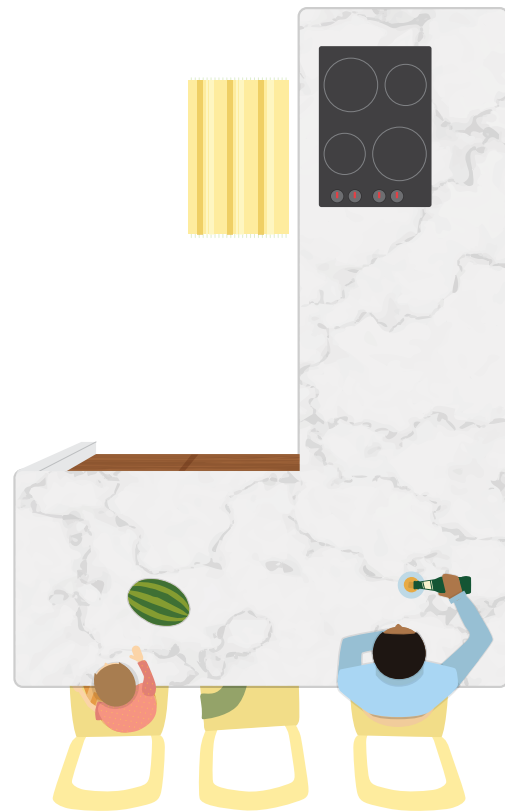
The Chaise Tout Bois was reissued this year by Vitra, available in both light and dark-stained oak finishes. True to Prouvé's 1941 original—and the promise of its name—the piece delivers a modern master class in the art of utilitarian design, with not a single metal screw. As we look toward our generation's own era of recovery, perhaps it's not surprising that the simple, composed strength of the Chaise Tout Bois feels like just the support we need. ■



The Chaise Tout Bois made its mass-production debut in 1941. Made without a single metal screw, the utilitarian, modern oak chair was popular in post-war homes and is now being reissued by Vitra.







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AN URBAN ENCLAVE OF  
EARTH, SKY, AND WATER

Immersed in nature, yet  
cradled in comfort, a Surround  
Architecture remodel creates the  
ultimate family oasis.

WORDS: Emily O'Brien

IMAGES: Surround Architecture





ONNECTION WITH NATURE. THIS SIMPLE CONCEPT LIES AT THE HEART OF SURROUND ARCHITECTURE'S REIMAGINING OF AN ICONIC DENVER PROPERTY.

Originally built by architect Thomas Briner for Steve Ells (founder of Chipotle), the celebrated home occupies a third of an acre near Denver Country Club.

Like so many Coloradoans, the new homeowners—a family of four returning from life overseas—have a deep love of outdoor activities. When they engaged Surround for the project, they named a strong natural connection as their greatest wish for the new space, and shared an aesthetic preference for raw materials balanced with a sense of warmth.

The challenge: how to reconcept an already beautifully designed space, transforming a bachelor pad intended for parties to an embracing, nature-infused family oasis? The solution lies in a Japanese-inspired materials palette, a magical glass-box addition, and the ever-changing impact of light and weather provided by nature herself.

#### FROM SWANKY PAD TO SERENE RETREAT

If you've ever stepped inside a Chipotle restaurant, you already know the home's original palette—maple ply everything, stainless steel, commercial fixtures and appliances, plus a sea of blue penny tile. Realizing the home's power and potential, the design team preserved much of the original structural intent, but guided the palette in a more refined and sophisticated direction using board-formed concrete, blackened steel panels, and smoked white oak.

The firm reconfigured and refinished the four-bedroom, five-bath interior to better meet the family's needs, without losing a drop of the coolness factor that first drew the owners to the home. Key modifications included transforming an upper-floor main bedroom into a two-bedroom children's suite and creating a reversed entry/kitchen layout. The redesign engaged gathering and formalized a space at the entry to feature art and textured bespoke millwork by David Kremer.

#### A SECLUDED ENCLAVE IN THE CITY

Inspired by Japanese design and a wabi-sabi celebration of transience and imperfection, project architect Chad Willis created an environment that wholly engages the backyard outdoor surroundings, yet still protects the home's interior from the hustle and bustle of street frontage. Because the outdoor exposure draws on a private, protected place, the home feels anchored in an oasis, despite its urban location.

Materials also play a key role in establishing a dynamic of raw nature balanced with warmth and security. "You see concrete floors at the owner's suite and large-scale concrete tiles at the main level, balanced with a smoked oak in the vanities and the charcoal-glaze alder in the kitchen. So we're playing with these rather raw, subdued, authentic materials, and really balancing them with this sense of warmth," notes project designer Anna Slowey.

#### A NEW WING FOR ESCAPE AND RESTORATION

The gem of the remodel, a stunning glass-walled main bedroom suite, now forms the adult wing of the home, allowing privacy and separation from the children's area with proximity to the pool and landscaped courtyard.

Where the new addition now sits was once just an empty space. The addition, nestled under an existing cantilevered exterior space, provided an opportunity to create a connection into the courtyard/landscape/pool. Says Willis, "Our approach was to create a massing and material dialogue that made the addition feel very rooted into the rear yard." Wide open to the outdoors with floor-to-ceiling glass walls, the addition still allows livable comfort and privacy. Surround founder and principal Dale Hubbard explains, "Intended as sculpture within the landscape, expansive glass contrasts against masses of concrete to create a pavilion for sleeping and bathing."



The onetime bachelor pad transforms to a family-friendly home, all while keeping its original spunk. Matt McCormick's Halo series, originally conceived as a graphical interpretation of effervescence, hangs above.





Surround kept the 12' commercial range as a token of the home's previous life, but reconfigured and refreshed the room with a new material palette of charcoal-glazed alder cabinetry to complement new smoked glass lighting. An additional wall helps define the room to better reflect the family dynamic rather than as a space singularly focused on entertainment. New kitchen appliances include a Subzero integrated refrigerator and freezer, as well as a Wolf wall oven and microwave. The backsplash consists of Calcutta Bettolgi from Stone Collection. The pendants from Niche Modern help complete the look.



A glass box addition creates a luxury adult wing and bath set away from the rest of the living space yet still enveloped in privacy from passersby. Clean, straight lines are found both in and outside the home. The outdoor pool loungers are from RH; bedroom wall sconces are by Holly Hunt.





Throughout the home are raw elements in their natural form: metal, water, fire, glass, and stone. Project architect Chad Willis says, “We touched the house in a way that felt cohesive.”

Colorado native Bill Stark is the artist behind the Skydiver sculpture, which was purchased when the home was first built and later passed on to new owners. Surround moved the sculpture to the corner to help complete the flow of the living and dining area. The dining table is a custom collaboration by Surround Architecture and David Kremer. The glass chandelier is by Lindsey Adelman, and the fireplace is by Heat N Glo.



The main bedroom and bath are sunk to the same level as the pool and other landscape elements, just slightly lower than the deck. “You don’t just have this visual connection that you did before, but a physical connection that you can actually step out on,” says Slowey. “The pavers kind of find their way from indoors to outdoors, and the Mexican beach pebbles in the outdoor shower areas into the indoors.”

A glass oculus over the bathing pavilion further enhances the physiological ambiguity between inside and out, giving the impression of bathing outdoors. Hubbard says, “Pushing the historic parameters of materials and reimagining glass as wall and roof, rather than simply as fenestration framing a view beyond, allowed us to blur the indoor/outdoor boundary and create a sculpture within the landscape.” True to the

owners’ wish for a deep connection with nature, this portion of the home elevates the everyday rituals of living, bathing, and sleeping by surrounding the inhabitants with raw, natural materials and providing exposure to the sky.

#### A FEAST FOR THE SENSES

The addition’s entire concrete mass is thermally insulated and radiant heated, ensuring that the intensive visual connection to the courtyards and sky come at no sacrifice to sensory comforts. Abundant natural light allows a full impression of the day immediately upon rising—just one example of the experiential nature of the space. Similarly, the bathing area affords a compelling outdoor vista either out to the lawn or up into the sky. Says Willis, “It’s serene in a way that your





AN URBAN ENCLAVE OF EARTH, SKY, AND WATER



**PROJECT CREDITS**

ARCHITECTURE AND INTERIORS  
Surround Architecture

GENERAL CONTRACTOR  
Cadre GC

LANDSCAPE ARCHITECT  
Marpa

STRUCTURAL ENGINEER  
Anthem Structural

CABINETS / CUSTOM FURNITURE FABRICATOR  
David Kremer

engagement with the landscape is very curated. It feels calming like you're looking at a painting."

Auditory and spacial sensation are equally considered in the design. Water filling the Japanese-style Ofuro soaking tub creates the sound of tranquility, while the cast-in-place concrete mass walls reflect elements of the surrounding landscape. Willis says that when you're within the bathing space, you actually feel like you're being hugged by the concrete.

Adds Slowey, "There is an ever-present connection to outdoors as shafts of light change throughout the day or rain falls onto the glazed aperture above. Rich natural and tactile materials afford the ability to soak in the tub with a sky full of stars with the warmth of teak on your back."

The owners expressed a great love of outdoor activities as design inspiration for their renovated home. But with such sublime natural exposure as close as your own tub, one wonders... why go anywhere else? ■



The simple pleasure of bathing outdoors and the deep connection to place and earth that accompanies this experience drove many design components of the bathroom. Thermally insulated and radiant-heated cast in-place concrete mass walls serve to create singular and deliberately focused connections to the adjoining private courtyards and to the sky above. Bathroom pendants by Tim Webber.





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# FOLLOW YOUR ART

Building an art career is tough. But since the arrival of social media over a decade ago, artists like Janna Moreau have used platforms like Instagram to forge new paths into the art profession—one post at a time.

WORDS: Katie Grogan  
IMAGES: Jess Blackwell

Janna Moreau has been an artist for as long as she can remember, but she, like so many others, was never encouraged to pursue art as a profession. “My entire life I was told, ‘Art isn’t a real career. You need to go into business to make money.’”

But then came Instagram.

The über-popular social media platform made its debut in 2010 as a photo-sharing app with prescribed filters to enhance the less-than-stellar photos taken on early iPhones. The app was an immediate hit: In its first week, Instagram had been downloaded 100,000 times. Only two years later, the launch of its Android app and acquisition by Facebook (to the tune of \$1 billion) catapulted Instagram from a trendy iPhone app into a massive social media network.

Since then, the social media platform has diversified to include videos, hashtags, messaging, stories, live-streaming, and most recently Reels, the Instagram version of TikTok. But for the most part, Instagram has stuck to its core focus on photo- and video-sharing. Why? Because it works. Today, Instagram boasts more than 1 billion active users per month and is the second-most-downloaded app in the Apple Store, topped only by YouTube.

For artists, the rise of Instagram opened up a whole new frontier. Because it is intensely visual, art has always flourished on Instagram. But the true impact of the pairing is the empowerment Instagram has given individual artists. Up until the advent of social media, artists depended on representation by art galleries and collectors to make a





To create her unique style of art, Moreau begins by drawing a series of organic, free-hand lines with a fine-tip pen until they mesh together into the form she wants. Then, after protecting the lines with a masking fluid, Janna uses ink, isopropyl alcohol, and a heat gun to create an ephemeral, almost watercolor-esque background, occasionally flecked with metallic tints.

living selling art. Now, through the connections created through platforms like Instagram, artists have direct access to a vast pool of interested audiences and potential buyers and can market directly to them. And for those who never quite made the plunge into full-time artistry, Instagram provides a safe place to experiment with that possibility.

For Moreau, it all started quite casually. After going to school for graphic design and eventually finding a career in user experience (UX) design, in 2017 she broke a years-long hiatus from her art and began sharing her creations with her friends through an art-specific Instagram (@artbyjannamoraeu). “At that point, I wasn’t posting seriously at all,” she recalls. “I did maybe one post a month, just for fun.”

But then her posts started gaining traction, and as her follower count increased, so did her confidence. “I started to think, ‘Wow, people actually seem to like my art. Maybe this is something I can do,’” she recalls.

It was in 2019 that Moreau started to get serious about building her Instagram following. Through hours of internet research and a process of trial and error, Moreau distilled several strategies (see sidebar) that definitively helped her grow her reach. But then she got a boost from an unexpected place: COVID-19.

“Before COVID,” she says, “I think I had 1,000 followers.” Lockdown orders, combined with consistent posting of both photo and video content, led to a more than eight-fold increase in her audience in only

a few months. That has meant more exposure, more sales, and more hope that Moreau can achieve her goal of pursuing art full-time.

But while Instagram has introduced a new level of autonomy and opportunity for artists, it has also brought its own set of issues. For one thing, it can be incredibly time-consuming. On top of the time it takes to create the art itself, taking photos, researching hashtags, posting, and interacting with other accounts and followers makes for a fairly labor-intensive process, especially if art isn’t your full-time gig.

The existence of likes and followers, though validating and even life-changing for many, also poses its own challenges. For fledgling art accounts like Moreau’s, the pressure to gain followers and

## FOLLOW YOUR ART



*Alysia* by Janna Moreau. Using alcohol and ink, Moreau creates ethereal backgrounds that contrast with the organic lines in the foreground. Below: To maintain her Instagram, Janna dedicates about an hour a day to posting, commenting, and interacting with her followers.



## INSTANT TIPS FOR A BETTER FEED

*Trying to carve out a space for yourself and your art in the massive Instagram universe can be intimidating. Here are five easy ways to jump-start your feed and get the most out of what you post.*

### 1. TAKE GOOD PHOTOS

It may seem like a no-brainer, but proper lighting and the use of a decent camera will make a world of a difference online. Instagram is still intensely visual. If your photos don’t look professional, people won’t stick around to look at them.

### 2. POST ON THE REG

“Keeping up your momentum is really key,” Moreau says. You want to post enough to stay connected to your audience, but more than once or twice a day starts to feel like spam to your followers. Choose a posting frequency that’s feasible for you to maintain and stick to it.

### 3. ENGAGE WITH YOUR FOLLOWERS

The Instagram algorithm, which controls how many people see your post, is based on engagement. Interacting with followers and getting followers to interact with you is not only a great way to make connections, but also helps your artwork get seen by more people.

### 4. USE HASHTAGS

The first feature added to the platform post-launch, hashtags are still key in getting the most out of Instagram. Especially with art, people follow hashtags to help them discover new artists that align with their tastes. Figure out what hashtags resonate with your art and #postaway.

### 5. MAKE IT PERSONAL

With so many artists in the Instagram universe, why should someone follow you? Giving glimpses into your creative life helps your followers feel connected to you as a person, which can help you build lifelong fans.



post “grammable” content can often influence the art an artist chooses to make. For Moreau, the tension is between the trendy alcohol-paintings that gained her a sizable following and the organic line formations she feels her art is gravitating toward.

And where does that leave art galleries? Even before COVID restricted in-person gatherings, it’s no secret that the rise of social media was hurting the industry. “I do still think there’s a place for galleries,” says Moreau, and if anything, they can use Instagram to their advantage. Many art galleries have started sourcing art through Instagram that they otherwise would not have found through normal means. Conversely, galleries may be more inclined to show a wider diversity of art with follower counts acting as a source of validity and proof of resonance with consumer tastes. Further, more than a decade into the age of social media, galleries persist because they continue to function as a well-established system of building artists’ careers and connecting members of the art industry, not to mention playing a role in individual communities.

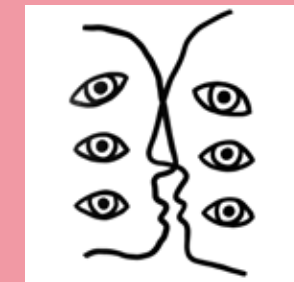
Ten years after its launch, Instagram shows no sign of slowing down, but its long-term prominence as a platform isn’t guaranteed. Just look at the security issues of Facebook or the political entanglements of TikTok. But for now, artists are riding the Instagram wave as long as they can, one post at a time. ■

# COLORADO HOT SHOTS

*Art galleries, makerspaces, mural festivals—it’s no secret that Colorado is host to a thriving art community. What you may not know is that that goes for Instagram, too. Many Colorado artists have embraced Instagram and used it to amplify their work across state and national borders. Here are seven local visual artists—at all levels of Instagram stardom—who are creating beautiful art, curating swoon-worthy feeds, and repping the Colorado art scene online.*



**Hannah Leathers**  
 @hannahleathers\_studio  
 2.6k followers  
 +hannahleathers.com



**Kaitlin Ziesmer**  
 @kaitlinziesmer  
 6.9k followers  
 +kaitlinziesmer.com



**Sofie Birkin**  
 @sofiebirkinillustration  
 16.6k followers  
 +sofiebirkin.com





# COLORADO HOT SHOTS



**Lui Ferreyra**  
@ferreyralui  
49.8k followers  
+luiferreyra.com



**Jessica Magee**  
@jessicamageart  
12.5k followers  
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**Wey Mnky**  
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**Shawn Huckins**  
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# INSIDEOUT

BOSS.architecture's design of a new house in Cherry Creek South takes its cue from residences around the world, focusing inward toward an open, light-infused interior.

WORDS: Alison Gwinn

IMAGES: Justin Martin



**WALK DOWN A STREET IN MOROCCO OR MEXICO, AND YOU'LL OFTEN SEE TALL, UNADORNED WALLS WITH UNASSUMING DOORS HIDING THE RESIDENCES INSIDE. BUT OPEN THOSE DOORS AND YOU'LL FIND THAT THE HOMES, LIKE CHINESE BOXES, REVEAL SURPRISING TREASURES JUST WAITING TO BE DISCOVERED.**

“Whether it’s Marrakesh or Madrid, you have no idea what’s on the other side of those walls,” says Chris Davis, cofounder of BOSS.architecture. “But then you walk through and there’s a garden. And you walk through the garden and there’s another entry point into a courtyard. And you realize that these places are filled with vibrancy and life.”

That was what Davis and BOSS cofounder Kevin Stephenson wanted to accomplish with this house, situated in a small, new Cherry Creek South neighborhood called Cedar Estates. “Our intention was to create an international flavor with this home,” says Davis. “We wanted it to be a sanctuary.”

“It’s introverted,” says Stephenson of the 7,000-square-foot house, which is designed around a central courtyard. “It’s inwardly focused and opens up to itself.”

There are actually no windows visible on the front facade. “That’s super unusual,” Stephenson says, “but you don’t feel confined by the move. In fact, once you are inside, it feels like a very open, light-filled home. Creating moments when you can look across the courtyard into another room and beyond allows you to focus on internally and on the living condition.”

The house, completed in 2019, was the first of eight built on what had previously been an undeveloped lot. For the BOSS team, that was both a blessing and a challenge. “At the time we were designing it, the lot was isolated, with no adjacent homes,” says Stephenson. “There wasn’t any context, which

Dominating the left front facade is a perforated metal screen by Taylored Iron that allows changing patterns of textured light to fall inside the entryway, as if through the leaves of a tree. The second-floor deck off the primary suite, trimmed in wood from Delta Millworks, gives the homeowners a place to relax and connect with the neighborhood.





**“WE WANTED THE LANGUAGE OF THIS HOUSE TO BE POSITIVELY DISORIENTING, EXOTIC, AND LUXURIOUS IN A WAY THAT WOULD HELP ELEVATE THE ARCHITECTURE IN DENVER.”** —BOSS cofounder Chris Davis

made the project more challenging.” But it also meant that the architects didn’t have the baggage of an established neighborhood. “That gave us the luxury of saying, ‘We can create the context and define some of the rules and set the standard high,’ ” says Davis. “We wanted the language of this house to be positively disorienting, exotic, and luxurious in a way that would help elevate the architecture in Denver.”

That’s why Davis and Stephenson and the entire BOSS team, avid travelers all, looked to global

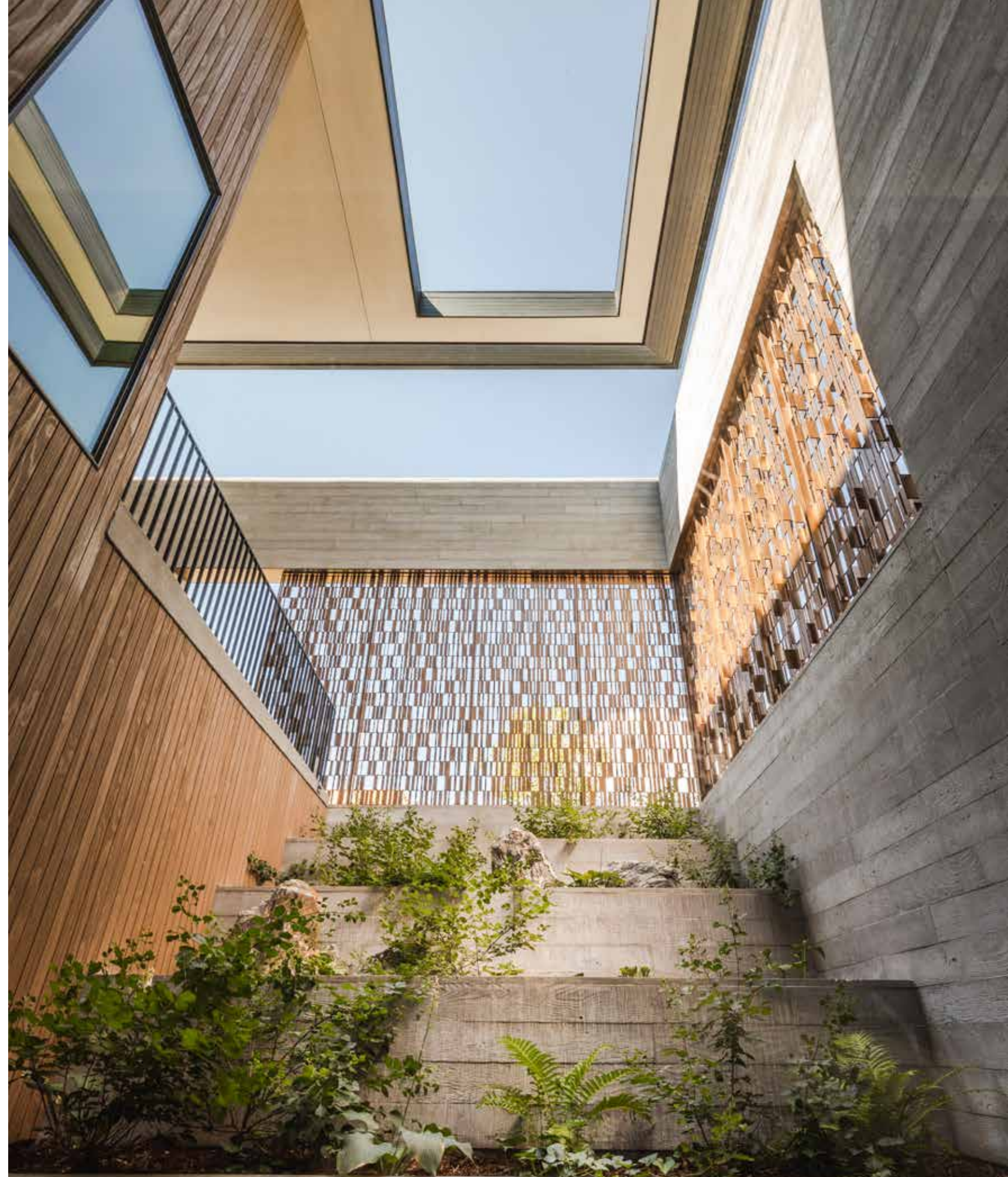
influences for inspiration. “One thing we’ve always valued as owners of the firm is international travel and exposure to different kinds of architecture, public spaces, people, values, and culture,” Davis says. “There are so many different kinds of spaces around the world, so we encourage people in our office to travel and bring back that knowledge and inspiration to their work.”

Creating a home that focused on the interior made for a more intimate project. “This house is meant for the owners to experience,” says

Stephenson. “It’s a different way of looking at a home—not as an object on a site. Most suburban houses look out to the perimeter—the edges of the yard—rather than looking inward or across. It’s a fundamental difference in how to approach the design of a residence. It’s what makes this house feel more like a retreat for the owners.”

To that end, every room was carefully thought out, with a palpable sense of restraint. “We wanted to make every space something that was super usable and enjoyable and for each to

An exaggerated, terraced window well (seen close up, opposite page, and from the dining room, above) sits adjacent to the front entry courtyard, topped by a roof 25 feet above that includes a large oculus. The space is visible from the basement, bringing in light and “making the basement not feel like a basement,” says BOSS cofounder Kevin Stephenson. “We wanted to bring landscape into the house as much as possible.”







The sunken dining room is framed by a glass wine cabinet and fireplace, a long planter (sitting under a skylight), and the main stairway. The massive Bocci 73 chandelier is, says BOSS cofounder Chris Davis, "probably the coolest light we've ever done on a project." Topping off the space: an abstract portrait of Kanye West by Denver artist Andrew Jensdotter.





**“ONCE YOU ARE INSIDE, IT FEELS LIKE A VERY OPEN, LIGHT-FILLED HOME. CREATING MOMENTS WHEN YOU CAN LOOK ACROSS THE COURTYARD INTO ANOTHER ROOM AND BEYOND ALLOWS YOU TO FOCUS INTERNALLY AND ON THE LIVING CONDITION.”** —BOSS cofounder Kevin Stephenson



offer a different experience,” says Davis. Adds Stephenson: “Some houses have big spaces just to be big. We tried to balance creating a comfortable scale, using higher-quality materials in smaller, more intimate, more useful spaces—and to not have a lot of redundancy so the homeowners could live in the whole house.”

That’s exactly what homeowners Josh and Katy Whalen, who were introduced to BOSS by milehimodern’s Peter Blank, were looking for. “We didn’t want formal everything,” says Katy. “We wanted usable space where we could entertain and really raise our family” (including their young daughter, Lennon). Adds Josh: “We also knew we wanted a modern home that lived and breathed outside.”

The home’s singularity is clear from the instant you approach through the stunningly unique entry. “It’s important to think about how you want people to enter a space,” says project architect Dave Rittinger. “For the entryway, we wanted to create a sequence of experiences.”



Above, the living room, with an arced floor lamp by Roll & Hill, is meant to be intimate and accessible. “We wanted to create a private space that is pulled back away, to be used by the family.” Opposite, the interior stairway by Taylored Iron is sculptural, Davis says, “like a piece of art inspired by Alexander Calder or Richard Serra.”





(One source of inspiration, he notes, was the work of sculptor and environmental artist Michael Heizer, specifically his “negative space” installation titled “North, East, South, West” at Dia: Beacon, north of New York City.)

“The courtyard and foyer make the dialogue between the exterior and interior spaces and the visual depth of the house so much more interesting,” says Davis. “To the left of the front entry courtyard is a huge, terraced window well that’s covered by a roof 25 feet

above, embedded with a big oculus. The ornate metal screen that we designed around that space filters light. When you see the light come through in the morning or afternoon, it’s almost like light through the leaves of a tree. It looks like a piece of jewelry.”

Step inside the home, and you pass through a foyer that also links to the garage and serves as a mudroom. Walk further in and the home quickly opens up onto the central courtyard (including a pool and hot tub), from which all of the

main rooms radiate. “The original thoughts about how to organize the house included positioning the pool and courtyard space in the center and establishing a strong west-to-east axis, allowing Josh to have an office on the south side and putting the kitchen on the north side, with the primary suite above the kitchen and the kids’ bedrooms above the office,” says Rittinger. “The stairway was also a strong, reinforcing element, serving as a light well and providing circulation up and down through the house.”



The kitchen (all photos this page) is very simple and sculptural, with no visible hardware on the cabinetry (by Vonmod), countertops by Colorado Stone Limited, and a wooden kitchen island by Taavi Designs. It can be seen across the courtyard (right), which forms the core of the house and includes a pool, hot tub, fire pit, and pizza oven. “We open up the big doors every morning, and our daughter and dog start running in and out,” says homeowner Katy Whalen.



The stackable doors on downstairs rooms are often open, with Josh’s office (which doubles as a guest space) looking across the courtyard to the “very simple, very sculptural” kitchen. “There is a solidity to the kitchen space,” says Davis, “with very little hardware because cabinet hardware is the first thing to date a kitchen. We wanted it to be a simple, timeless composition.”

Indeed, that restraint in materials—and a certain harmony between the natural materials used both inside and outside—is evident throughout the home. “We love texture and materiality, so a lot of thought goes into our materials palettes,” says Davis. “We don’t want the materials to be flashy; we want them to be ambient so that art and furniture and lighting become the personality of the project.”

**“BOSS.ARCHITECTURE’S ATTENTION TO DETAIL AND USE OF RESTRAINT, IN BOTH THEIR MATERIAL CHOICES AND SPACE, ELEVATE THEIR DESIGN TO THE SUBLIME.”**

—Peter Blank, milehimodern





The Whalens' daughter, Lennon, in her second-story room, above Josh's office. One of two identical bedrooms with en suite baths on that floor, it overlooks the central courtyard instead of having windows that face outward onto other properties. Instead, that outside wall is painted with a mural by Minted.



Sitting on the side of the courtyard that runs perpendicular to the office and kitchen are a cozy living room as well as a showpiece dining room that BOSS cleverly sunk down below the grade of the main floor. "We've designed a lot of restaurants and have discovered that to be successful in both public and private spaces you have to create changes of scale and changes of intimacy," says Stephenson. "The stepped-down dining room alters the volume that it sits in and creates both a grander experience and a sense of containment." A fireplace and wine wall create an edge on one side, with an opposite wall of long, deep planters that blur the inside with the outside.

But the pièce de résistance of the room is a striking Bocci 73 chandelier that looms over the large dining table. "Lighting was particularly important to Katy," says BOSS interior designer Jessica Doran. "That room flows into the entry and the kitchen and stair area, so we needed something that could create volume and scale over the table but not be too linear or structured, because we already had that feel in the kitchen. This fixture makes a really beautiful statement." Equally statement-making is the adjacent stairway, which runs from the second story (which includes a primary suite and two kids bedrooms with baths) down to the basement, which gets light from

the graduated entry window well and includes a TV area, a gaming room, a gym and sauna, and two additional bedrooms. "We wanted the stairway to feel like a piece of sculpture versus just a set of stairs," says Davis. "The idea was to have a stringer that looked like a big steel wedge, almost like a piece of art inspired by Alexander Calder or Richard Serra."

For the Whalens, who previously lived in a century-old Park Hill home, the new house—like a Chinese box—has revealed unexpected pleasures, from being able to talk to each other across the courtyard during the day to watching glorious sunsets at night.

"The house is way more than we imagined," Katy says. "I don't know how it gets any better than this."

Friends who appreciate good architecture "have a jaw-on-the-floor reaction to the house," Josh says. "They're amazed with both the sense of detail and the overall

magnitude of the home. One of the advantages of working with such thoughtful architects—the BOSS team played the role of architects, friends, and shrinks throughout—is that now we shut our door to the outside, and it's like being in our own little kingdom." ■

The primary bedroom and bath continue the use of grooved oak on select walls, with Melt pendant lights by Tom Dixon over the bed. "We love sitting in bed and having coffee in the morning," says Katy Whalen, so they added a coffee station to the room. The bathroom is finished in Iris Black Cottage marble from Decorative Materials.

#### PROJECT CREDITS

- ARCHITECTS  
BOSS.architecture
- BUILDER  
Montare Builders
- EXTERIOR WOOD  
Delta Millworks
- EXTERIOR BOARD FORM  
2Stone
- MILLWORK  
Vonmod Ltd.
- KITCHEN COUNTERTOPS  
Colorado Stone Limited
- KITCHEN ISLAND WOOD TABLE  
Taavi Designs/Ezra Darnell
- INTERIOR STEEL STAIRS AND  
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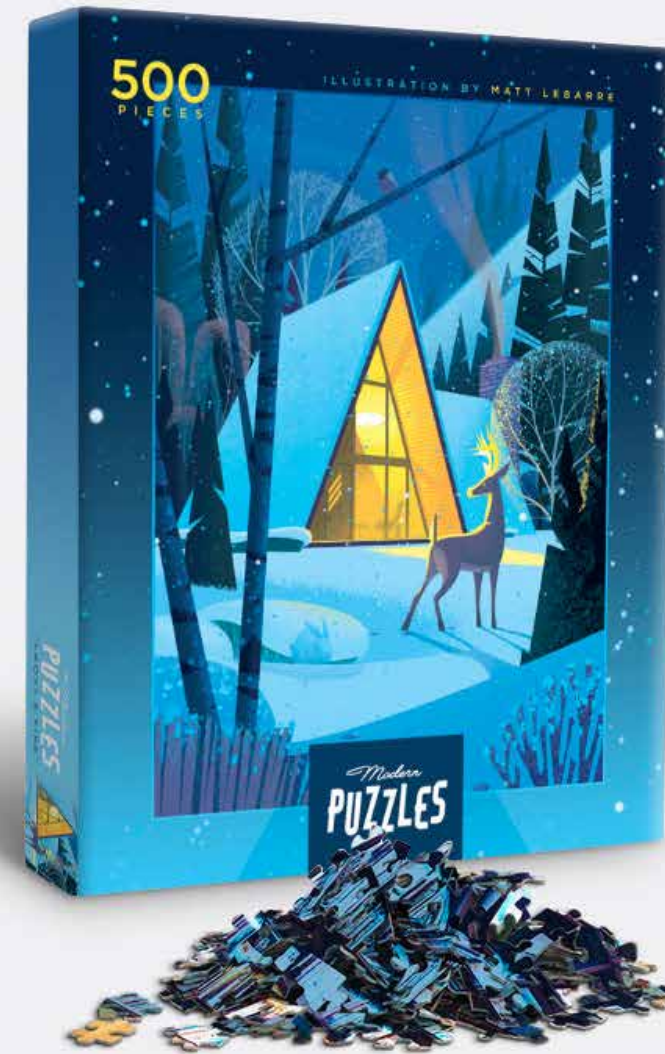
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## ABOUT THE ILLUSTRATOR —

Matt LeBarre is a professional illustrator, native to Royal Oak, Michigan. A graduate of Detroit's prestigious College for Creative Studies, Matt has enjoyed a successful career as a commercial artist for over 20 years, as well as returning to his alma mater to help guide the next generation of illustrators. You can find more of Matt's illustrations at [www.lebarre.com](http://www.lebarre.com) or discover his unique mash-up of Northwest Coast art and MCM furniture at [www.midcenturytotems.com](http://www.midcenturytotems.com)



The A-Frame, with its steeply-angled roof line that meets at the top to form the letter "A" has appeared throughout history, but surged in popularity across the world from the 50s through the 70s. The A-Frame has seen a resurgence in popularity in recent years as contemporary architects experiment with new materials and variations of the design.



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## CREATING BEAUTIFUL SPACES

# LIVING A BEAUTIFUL LIFE

**He combines the roles of developer, architect, and builder in his design firm, Studio Limited, but Christian Butler's main project is creating a happy and meaningful life.**

WORDS: Laura Beausire | IMAGES: Jess Blackwell

**CONVENTIONAL SUCCESS ISN'T A NOTION THAT BOTHERS CHRISTIAN BUTLER, ALTHOUGH HE'S HAD PLENTY. BUT THEN HE'S NOT PLAYING ACCORDING TO ANY RULES BUT HIS OWN.**

The busy Denver proprietor of Studio Limited is a rare triple threat—developer, designer, and builder—and that's essential to his holistic approach. “The idea that my job is over when I hand over ten sheets of paper with drawings on them is such an abstraction. And then to wait for someone to interpret it, and then build it, and layer on all the other complexities of clients or financing or building codes—the thing that comes out at the other end is related to the drawings, but not usually the same thing,” Butler explains. “First and foremost, I look for the homes I design to be healthy and beautiful places for people to thrive.” He tackles each new project with an interdisciplinary vision grounded in a minimalist aesthetic he's nurtured since childhood.

Butler's family lived in Japan and Singapore when he was young, and those cultural influences still resonate. “There's a leanness, an austerity—it's a minimalism for the sake of space, and light, and mental clarity,” Butler says. His own residential designs offer a similar sense of sanctuary. “I see the house as a respite—a place of heart, of quietness, of calmness—and that includes fewer items, and more light, more white space, and a connection to outdoors.”

After working for two years in Denver with Habitat for Humanity after college, Butler went on to study at the Frank Lloyd Wright School of Architecture, where he gained a mentor and friend in Professor Michael P. Johnson. Johnson's clean, precise method of visualization was a powerful inspiration, as was his blunt career advice. “One of the strongest messages he teaches is to never give up, or ‘sell out,’ and to make every project and building you work on matter,” Butler says. “He often said, ‘Don't do trash for cash.’”

That admonition reverberated when Butler and his wife, artist Rebecca Peebles, returned to Denver in the midst of the economic downturn of 2009. Although the outlook for fledgling architects was bleak, Butler stuck to his principles. “It was kind of okay with me that there weren't architecture jobs that I could just roll right into, because it forced me to think entrepreneurially right from the beginning,” he says. Butler devoted days to carpentry projects, working in



Jon Strieby's painting "Moments in Time" watches over the kitchen in Butler and Peebles' house, with ceramic vessels by Fenway Clayworks and a Cal Duran sculpture, "Ancestors," beside a JennAir induction cooktop. The custom cabinets are by Jeff Faine Design.



Butler and Peebles' house, beside its mirror-image neighbor. Both clad with bricks by Cushwa. "These bricks have a softer, almost matte finish compared to most bricks today that have a sheen," Butler says. "Because they are molded, each brick is slightly different, creating a subtle organic variation in the walls." The landscape was designed by Peebles.







a coffee shop, learning to cultivate cannabis, and cycling around the Five Points, Curtis Park, RiNo, Cole, and Whittier neighborhoods in search of lots for sale at affordable prices. At night, he studied zoning codes and financing strategies.

When he landed upon a double lot at Lawrence and 31st Street, Butler knew it would be perfect for his first project: a triplex. Thanks to a loan from family investors, he was able to make the purchase. Butler acknowledges his gratitude, and he's quick to note his concern that many other developers face serious barriers when securing funding for early projects.

The triplex floor plan was driven by a commitment to giving each unit access to outdoor and garden spaces, so he devised an unusual solution. Instead of placing three units in a row, he oriented the middle unit toward the front, and the other two toward the rear of the property. "Denver's zoning regulations created significant limitations to this arrangement," Butler explains. "But I was able to work along the edges of the rules to find a solution that, in my mind, created a much more inviting experience for the middle unit." He clad the entire building in locally sourced and milled beetle-kill pine and rusted steel intended to recall historic Colorado mining structures. Characteristically, Butler refused to settle for a result that was ordinary. "This experience taught me that it's important to spend time working through as many possibilities as I can, to comply with the regulations and constraints, but not accept that the standard solution is the only viable path forward."

**LEFT:** The white-walled courtyard reflects a soft, even glow into Butler and Peebles' house. The landscaping, by Peebles, includes a metal fountain and planter by Jodie Roth Cooper. The pendant is from Quoizel Lighting. **OPPOSITE:** A Paulistano Armchair from Design Within Reach joins a B&B Italia Charles sofa and a coffee table, designed by Butler and fabricated by Jodie Roth Cooper, atop a Peebles-designed rug in the living room. The Beat light is by Tom Dixon.

CREATING BEAUTIFUL SPACES LIVING A BEAUTIFUL LIFE







**ABOVE LEFT:** Butler and Peebles' dining area is lit by Brittany Gould's "Untitled, Illuminated Sculpture," with a Butler-designed custom table and Eames Shell Side Chairs. The drawing is "Flack," by Andrew Jensdotter. **ABOVE RIGHT:** The pair relax on Blu Dot's Hot Mesh Lounge Chairs with their dogs, Siga and Hermano.



Butler works at an Ikea desk in his home office, with an Eames Molded Plywood Lounge Chair nearby. Rebecca Peebles created the artwork, "Light for the Visionary."

CREATING BEAUTIFUL SPACES LIVING A BEAUTIFUL LIFE

"FIRST AND FOREMOST, I LOOK FOR THE HOMES I DESIGN TO BE HEALTHY AND BEAUTIFUL PLACES FOR PEOPLE TO THRIVE."

—Christian Butler



Peebles designed both the quilt, "Light Bridge," and the custom shearling rug in their primary suite. The bathroom's sculptural tub and Corian-topped walnut vanity are Butler custom designs, and Peebles designed the custom alpaca rug. The artwork, "Untitled," is by Nick Silici.





**ABOVE:** Butler's Lawrence Street triplex, clad in beetle-kill pine and rusted steel, has landscaping designed by Rebecca Peebles to provide privacy. **OPPOSITE:** Butler and Siga take a nighttime stroll past the two North High Street houses he designed. To increase privacy, Butler used metal screens, fabricated by Bonnie Gregory, and ground-oriented windows.

“A VICTORIAN COTTAGE’S BEAUTY CAN BE ENHANCED SITTING NEXT TO A THOUGHTFUL CONTEMPORARY HOME. I’M NOT INTERESTED IN MIMICKING THE EXISTING BUILDING TYPOLOGY; MY DESIGNS RESPOND TO THEIR CONTEXT BUT ALSO HAVE A PERSONALITY OF THEIR OWN.” —Christian Butler

CREATING BEAUTIFUL SPACES LIVING A BEAUTIFUL LIFE







The North High Street kitchen features custom cabinets by Jeff Faine Design and Dacor Modernist appliances. The fenestration system is by Vonderhaus. A Blu Dot Perimeter pendant illuminates the dining area, with a drawing, “CMYK 4,” by Rebecca Peebles.



Since Butler and his wife lived in one unit, renting out the other two, he quickly learned which of his design decisions worked, and which didn't bear repeating. “I now put in a hydronic radiant system anytime I use a concrete slab for the floor,” he says. “I also changed to using metal-clad wooden windows and high-performance thermally broken aluminum frames from Europe.” Roof decks, dual-circuit track lighting, and induction cooktops have all become regular features in Butler's later projects.

Thanks to the momentum he gained with the triplex project, Butler founded Studio Limited in 2010. He may be the only employee, but that doesn't mean he works alone. “Executing high design takes a committed team,” Butler notes, citing the skillful contribution of

frequent partners Connor Howley, of Build 5280, and Form Workshop's Kyle Hoehnen.

Supporting urban density, while preserving a human scale, Butler often builds multiple units on narrow lots because he finds that construction strategy more efficient. He is deliberate in placing his minimalist structures among their historic counterparts. “A Victorian cottage's beauty can be enhanced sitting next to a thoughtful contemporary home,” he says. “I'm not interested in mimicking the existing building typology; my designs respond to their context but also have a personality of their own.”

His current home, on Arapahoe Street, is paired with a nearly identical partner structure. Both

CREATING BEAUTIFUL SPACES LIVING A BEAUTIFUL LIFE

are clad with bricks molded the old-fashioned way—in sand-lined, wooden forms—yet arranged in a jagged, contemporary pattern.

Inside, the house is surprisingly bright, thanks to Butler's meticulous window placement and strategic use of courtyards as reflective light wells. Paul Berliner, owner of the mirror-image house next door, explains, “Most people view it and think it has no natural light, but it's the exact opposite: Christian's design creates privacy and allows for tons of natural light in the heart of the city; it feels like an oasis.”

That feeling of a serene oasis is a through line in Butler's work. Recently, he collaborated with Johnson, his former professor, and another Taliesin colleague, Nick Mancusi, on a series of seven Whittier neighborhood CANVAS homes with a white, Le Corbusier-reminiscent simplicity.

In a new pair of North High Street homes, Butler experimented with shou sugi ban-treated wood intermingled with semi-transparent exterior screen walls. “Often the default choice in our city is to use stucco or hardy panel siding because it is affordable and there are plenty of people who know how to install it,” Butler says. “By making the burned cedar siding ourselves, we were able to have an exterior finish that has more depth and visual interest, is low impact on the environment, and was crafted by hand.”

Although he's created a solid reputation and an impressive slate of projects, Butler isn't chasing growth. “The idea of having employees and lots of overhead just feels kind of antithetical to the idea of freedom and lightness and flexibility that are really important to me,” he says. And freedom is essential to Butler's bigger picture. “We had planned, when we moved to Denver, to work really hard for a handful of years—ideally build up a small portfolio of buildings that we owned, that we can get some passive income from—and then spend a good amount of time traveling and exploring,” he explains. In fact, when November rolls around, Butler and Peebles will be leaving the haven of their art- and music-filled home



Butler collaborated on a series of seven Humboldt Street CANVAS homes with Michael P. Johnson and Nick Mancusi.

and hitting the road in a van. They don't yet know where and when their journey will end, and that doesn't particularly worry them.

In Butler's view, true success comes down to simply being happy. “I'm not trying to become a famous designer,” he says. “I'm much more interested in living a beautiful life, and creating beautiful spaces, and sharing that with others.” ■





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# BACK TO THE FUTURE

WORDS: Alison Gwinn

**At Colorado-based Lundy Furniture, modern technology is meeting traditional craftsmanship.**

**“TRADITIONAL WITH A TOUCH OF MODERN”—THAT’S HOW LUNDY CO. FOUNDER MICHAEL SAGAN DESCRIBES THE HAND-MADE FURNITURE PRODUCED BY HIS UP-AND-COMING COLORADO COMPANY.**

By traditional, he means the pure, time-honored craftsmanship that goes into the Lundy pieces. And by modern, he’s talking about the technology Lundy is using to assist that craft. “We are dedicated to re-enacting the making of American hardwood pieces of premier quality here in America by being innovative in our manufacturing process and culture,” he says.

“I really admire looking at the old, traditional crafts and thinking about how to reimagine them for today’s consumer. Simple lines. Exposed joinery. Solid, sustainably harvested woods. Those are the tenets of what we do. There’s so much honesty in exposed joinery and solid hardwood. You can’t fake anything. The quality is right in front of you. And when you are next to a piece like that, you just feel this sense of gravitas. We want people to touch our furniture and put their feet on it and live with it.”

Sagan started the company a year and a half ago, after a career in tech, including work as a product manager at Car Gurus. “In that job, I got to talk to customers, do user-centered designs, and build products that were meaningful to them. I loved that process—but ultimately, working in bits and bytes was not satisfying.”

What would be satisfying? Making furniture. “I’ve always had a passion for making things, and my great-great-grandfather on my mom’s side was a cabinet maker. I’d been ruminating on the idea of starting a company like this for a long time and realized now was the time to try it.” He named the company Lundy to honor his mother’s family name. “She really fostered this sense of creativity in all of us. She taught me how to use a radial arm saw—the scariest machine ever—when I was six or seven! I had my own little shop in the basement and built a dollhouse for my sister, a space shuttle, an ‘executive desk’ for me in high school, some cabinets for my parents, tree houses for the neighbors...”



Michael Sagan, left, started Lundy Co. a year and a half ago, quickly hiring craftsman Dennis Mulherin, a graduate of the prestigious North Bennet Street School in Boston. They moved the company from the East Coast to Colorado in late 2019. **LEFT:** A Gilbert chair next to the Chapin table and bench.





PHOTO: Guesthouse

But despite that early hobbyist experience, Sagan realized a few months after launching Lundy that he needed help on the production side of things, so he hired Dennis Mulherin, who began building furniture at age 12 and eschewed law school to study the trade at Boston's famed North Bennet Street School. The duo launched the

company briefly in Boston before moving it to Colorado late last year. Teamed together at their headquarters in Broomfield, the two make everything themselves, including benches, tables, media consoles, bookcases, and a cocktail bar that they sell off their website, *lundy.co*. (They also do a lot of custom work.) So far, they've

designed all of the pieces in house, but they're also starting to collaborate with guest designers. "We're really trying to elevate design," says Sagan. "There are a lot of excellent designers who don't really have an outlet for their work. We think we can do small-batch manufacturing of their pieces really well."



**"We're really trying to elevate design. We think we can do small-batch manufacturing of designers' pieces really well."**

—Lundy founder Michael Sagan



**TOP:** The Routt Buffet, with built-in bluetooth-enabled Dayton Audio speakers. **ABOVE:** The Tyto lamp, whose shade consists of 16 individual wooden staves.



PHOTOS: Mber Creative



PHOTOS THIS PAGE: Mber Creative

Sagan and Mulherin, in the Lundy shop in Broomfield above, make all of the pieces themselves, including benches, tables, media consoles, and bookcases. They also do custom pieces and are beginning to collaborate with guest designers.



BACK TO THE FUTURE



Though Lundy uses traditional techniques to make its furniture, it puts a contemporary spin on all its pieces, from a bedside stand to lamps. “When we sit down to work on a piece, we think about how people will actually interact with it.” **ABOVE:** The Stassen nightstand, with integrated 110V and USB charging outlet. **BELOW AND RIGHT:** A lantern made of solid quarter-sawn white oak.



PHOTOS THIS PAGE: Mber Creative



PHOTO: Mber Creative

“It all starts with the wood,” Sagan says. Lundy uses mostly white oak, ash, walnut, and cherry. “We handpick every board, which creates subtle but obvious differences, and each board matches the one next to it.” **ABOVE:** The Greenpoint Bench shown in white oak, cherry, and ebonized ash.

“It all starts with the wood,” Sagan continues. “We use predominantly white oak, ash, walnut, and cherry, and we obsess over it. We handpick every board, which creates subtle but obvious differences, and each board matches the board next to it. We only take 5 to 10 percent of what we see. We also don’t use any toxic chemicals in our pieces—no plywoods with glue in them or particle boards with formaldehyde. And all of the finishes are food-safe. We want the pieces we build to make your home healthy, not harmful.”

All of their pieces blend traditional techniques with modern touches. “We want to put our mark on the design world by combining Dennis’s classical craft with my look toward technology,” says Sagan. “So we’ve brought in a lot of digital design and digital fabrication, and we’re actively looking at CNC machining, basically a very cool robot that takes a CAD file and cuts pieces out of solid hardwood.

“The Greenpoint Bench is a good example of taking a traditional way of doing things and modernizing it. The look and feel of that bench is very modern, but it’s built using traditional Windsor chair-making techniques that were used in the 1700s or 1800s.”

But every piece gets a contemporary spin. “When we sit down to work on a piece, we think about how people will actually interact with it. What’s the right height? What compartments will people want? How big should the drawer be? What’s going to sit inside this? The nightstand is a great example; it hasn’t changed much in 100 years, but the way we use it has. Suddenly we have smartphones that we want to charge. We have laptops. So what ends up happening is that someone’s beautiful nightstand is covered in cords. We try to be thoughtful and to design around the clutter.

Ultimately, Sagan says, “We’re trying to reimagine how furniture gets made in the U.S. I want people in 20 years to be like, ‘Oh, is this a Lundy piece?’ ” ■





# KAHN CHASING IN

Photographer James Florio's passion for the architecture of Louis Kahn has taken him on a journey across America to capture and commune with the buildings that continually inspire him.

James Florio has been chasing Louis Kahn for a good three years: west to California, where the Salk Institute perches on a cliff dropping toward the Pacific Ocean; south to Texas, where the Kimbell Art Museum sprawls in Fort Worth's lush cultural park; north and east to New England, where the Yale University Art Gallery sits squat and square on the edge of the prestigious Connecticut campus and where the Phillips Exeter Academy Library centers the grounds of the elite New Hampshire prep school.

It's a personal project for Florio, this stalking of the iconic 20th-century designer and his revered structures, different from most assignments he gets as a busy architectural photographer. More often, the Montana-based shooter is paid to capture images of design-forward buildings and is flown around the world to practice his craft by willing clients.

This job is his own mission. Kahn has a hold.

"You walk into a Kahn building and it has a power," said Florio. "You cannot deny it."

Florio has worked for scores of commercial clients, and his images have been published by *National Geographic*, *Architectural Record*, and others, including, frequently, *Modern In Denver*. He has photographed design marvels from Chile to China, often dreamt up by the top architects of their day.

Kahn is king. Florio describes the moment that helped to convince him. It was the day he walked into his favorite Kahn masterpiece, the revered Exeter library, which was completed in 1971. No building, save perhaps the Acropolis itself, manages to balance audacious expressionism and exquisite nuance so proficiently.

"You look up at the eight-story atrium and your jaw just drops. And then you feel this amazing sense of space and size," he said. "For me, that moment was when I realized Kahn was operating on a different level."

That majesty is Kahn's greatest strength. The architect, who was born in 1901 and died in 1974, was a master of teasing the most potent qualities possible from common construction materials, such as wood, brick, stone, metal, and concrete, often by combining them into single structures. Kahn rarely covered up his raw materials; instead, he practiced the sort of modernism that left them exposed.

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WORDS: Ray Mark Rinaldi | IMAGES: James Florio









### **EXETER LIBRARY**

**Location:** Exeter, NH

**Completed:** 1971

Beating out other architectural greats such as I.M. Pei, Paul Rudolph, and Phillip Johnson, Kahn was awarded the commission of the Phillips Exeter Academy for his sympathy for brick and concern for natural light (it also didn't hurt that Jonas Salk, whose son attended Exeter, invited the president of the school to visit the Salk Institute, which Kahn also designed). The building, which opened in 1971, is made up of three concentric areas, or "doughnuts" as Kahn called them: an outer area made of brick for reading carrels; a middle area that houses the heavy book stacks made of reinforced concrete; and an inner atrium.

Together, those elements engage in a dangerous dance, tangling in juxtaposition to see which brings the most might to the job of making a building work. Teak stands firm against travertine, reinforced glass battles with steel for attention, and there's no clear winner.

Yet Kahn's choreography also comes with an astounding grace, a feat pulled off through his embrace of detail. Perfectly round circles and sharp corners, polished rock, and the smooth curve of a vaulted ceiling give his buildings a distinct softness. Oversized interior spaces, ample exterior overhangs, and site plans that allow for generous plazas permit them to breathe easy.

No Kahn building exploits that mix better than the 1972 Kimbell Art Museum, among the sites Florio photographed for the project. It took him a while, three trips in fact, to capture it. Whenever possible, Florio likes to visit a place multiple times, walk through its doors and hallways, sit in its common spaces, process his reactions over hours, or over seasons, as buildings change, and as he evolves personally as a photographer. "I feel like it's a way to get to a subtler, softer place, a way to slow me down intentionally," he said.

Even without a specific magazine assignment, Florio rarely has difficulty getting permission to photograph. He can point building gatekeepers to his website, which shows a career's worth of skilled work; he can sell his admiration of Kahn and explain his ambitious project. But he does work extra hard to get the maximum access possible.

"When they say, 'How much time would you like?' I usually say, 'How much time can I have?'" he says. "And can I come back a hundred times?"

That paid off at the Kimbell, a building known for its unusual configuration consisting of six slim, vaulted volumes, arranged side-by-side, which bring shape to its narrow, elongated galleries. The one-story structure is mostly concrete, glass, and stone, and hunkers like a boulder into the ground. Although again, the sublime contours of Kahn's elegantly rendered interior space make the place a fitting venue for the Kimbell's collection of Baroque painters like Caravaggio, Poussin, and Vermeer.

On one of his later trips, Florio was invited to photograph the museum in the early morning, starting at six a.m. when he was the only one there. He stuck around as the museum began its official day, catching that daily instant when the doors open and new light flows in, and gaining a new appreciation of a building he thought he already knew.

"It was a really beautiful moment," he said. "How often do you get to see something like that?"

Unlike the Kimbell, the Salk Institute for Biological Studies in La Jolla, Calif., is best known for its amazing exterior. Kahn made the most of its coastal location, arranging its two main, mirror-like buildings on either side of a central courtyard lined with white travertine. The six-story structures frame a view that evokes a runway leading up and over the sea.

"It's connected into the sky, into the ocean, so nicely," Florio said. "You run down that entrance and you just want to take off, as if you had a parasail."

**"You look up at the eight-story atrium and your jaw just drops. And then you feel this amazing sense of space and size. For me, that moment was when I realized Kahn was operating on a different level."** —James Florio

CHASING KAHN







CHASING KAHN

### SALK INSTITUTE FOR BIOLOGICAL STUDIES

*Location: La Jolla, CA*

*Completed: 1965*

Founded in 1960 by Jonas Salk, developer of the polio vaccine, the Salk Institute for Biological Studies is housed in a Kahn design that consists of two symmetrical concrete buildings that flank a travertine central plaza. The original plan included a garden in between the buildings, but after seeking out the advice of Mexican architect Luis Barragán, Kahn opted instead for a thin channel of water bisecting the plaza, now considered one of the design's most potent features.







## KIMBELL ART MUSEUM

**Location:** Fort Worth, TX

**Completed:** 1972

The Kimbell Art Museum commissioned Louis Kahn to design what would later become known as the Kahn Building in the cultural center of Fort Worth. In an incredible feat of engineering, Kahn worked with lighting designer Richard Kelly to devise an innovative series of skylights and aluminum diffusers to illuminate the structure's interior with light, without allowing direct sunlight that would damage the artwork.



CHASING KAHN

Florio got that money shot and thought that it was mission accomplished. Once again, though, time turned out to be the photographer's friend. He began wandering the grounds and noticing other photogenic details Kahn incorporated into the research center, which was finished in 1965—the way the structure's weathered wood meets its rough, concrete walls, connecting the organic to the man-made; the way its delicate steel railings lighten up the place like jewels. "There are a million little side views and vantage points," he said.

Florio's journey through the architect's world has been both intentional and flexible. He does go directly to places, but he also tries to economize his efforts, tacking side treks to Kahn sites onto other travels. Assignments on the East Coast, for example, put him in proximity to places such as the 1953 Yale University Art Gallery in New Haven, Conn.

The gallery is home to one of the best art collections in the U.S., with more than 250,000 objects spanning millennia, though it is highly regarded for its modern and contemporary works by Duchamp, Brancusi, Mondrian, Pollock, and Lichtenstein, only a fraction of which are displayed at a given time.

Florio was given serious access to the place. "They took me into this back room where they just have drawers and drawers of Picassos," he said.

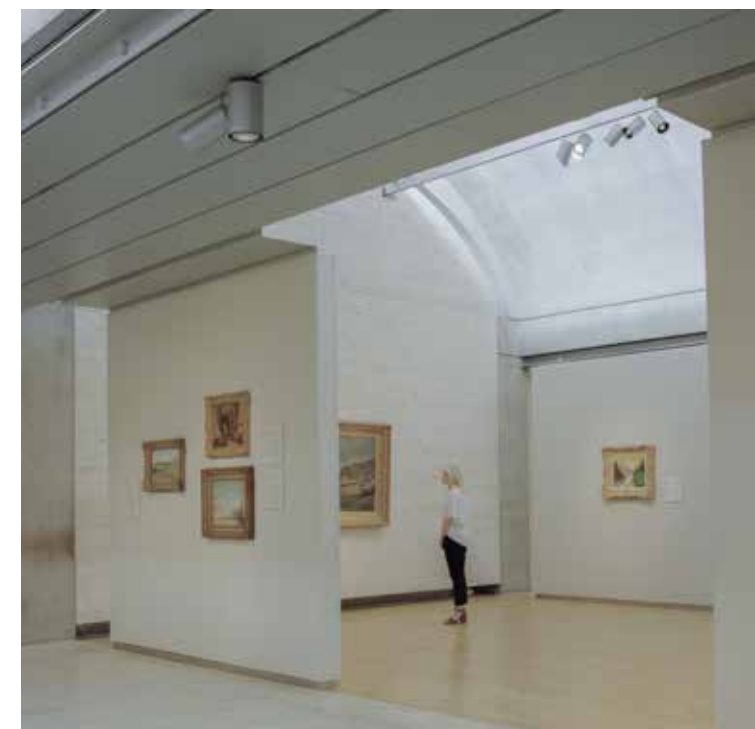
He focused his camera on the building's most famous feature, its concrete "tetrahedral" slab ceiling, which tops the main gallery space visually with criss-crossing horizontal lines that form an infinite series of triangles.

But he also found beauty in Kahn's movable walls, which are able to roll about its rooms on wheels to form temporary spaces that can be changed up depending on exhibition needs.

The walls sit just high enough off the ground that "you can see people's feet on the other side," Florio noticed with his photographer's eye. "Light comes underneath them and through the spaces and that's really beautiful."

Still, it was the Exeter Academy Library, in Exeter, N.H., that struck him the most. "If you can only go to one building, that would be the one—the one that best explains how I feel about architecture," he said.

By that he means its ability to awe. The library, which Kahn began designing in 1959, is sturdy but humble on the outside, with a red-brick facade, lightened







CHASING KAHN



**YALE CENTER FOR BRITISH ART**

***Location: New Haven, CT***

***Completed: 1977***

Located across the street from his first major commission (the Yale University Art Gallery in New Haven, Conn.), the Yale Center for British Art was Kahn's final building and opened three years after his death, in 1977. The first museum in the United States designed to incorporate retail shops, the building also showcases a restrained palette of materials, including concrete, travertine, and white oak, and deftly incorporates diffused natural light for optimal art viewing.







up with teak panels. Inside, it's a different, bolder story. The main atrium is dominated by a concrete inner shell, an exposed structural skeleton whose defining feature is a series of large, round openings on each wall that reveal the upper floors where the stacks are situated; the massive circles frame the horizontal lines of the building's floors.

The shell culminates at the ceiling, where two exaggerated concrete beams cross and filter light that enters through clerestory windows. The structure feels as much like a repository for 160,000 books as it does a Renaissance cathedral.

"I'm always wondering what's going to be the building of our time, said Florio. "And I look at all of our skyscrapers and I think: That's not it. There's no actual power in that."

"I feel like Exeter is that kind of space."

Florio doesn't know how far his project will go, though he knows he's not done. Kahn made dozens of buildings around the globe, including private homes; Florio is more interested in public spaces.

There is one Kahn creation at the top of his list: the National Assembly Building of Bangladesh, which houses that country's parliamentary functions in the city of Dhaka. The photographer was set to go there toward the end of 2020, though travel limits caused by the coronavirus pandemic have curtailed the plan for now.

So far, Florio has only seen photographs of the site, a compound of administrative buildings, plazas, a mosque, and on-site housing. Completed in 1982, eight years after Kahn's death, the complex is admired for its ability to connect modern, minimalist concepts to the vernacular forms and designs of traditional Islamic culture. That's just the sort of thing that draws him to Kahn's work.

"For me, the thing about his buildings is that they have the same sort of power on the outside as they do on the inside. And that's something I rarely see."

For Florio, the pursuit of Kahn continues, though he's learned to take his time. ■



**YALE UNIVERSITY ART GALLERY**

***Location: New Haven, CT***

***Completed: 1953***

While he was a professor at the Yale School of Architecture, Kahn won his first major commission, to design the main building of the Yale University Art Gallery, which opened in 1953. The gallery was the first modernist building at Yale and is also considered Kahn's first masterpiece. It is replete with technical innovations, one of the most heralded being the concrete tetrahedral ceiling, pioneered alongside longtime collaborator Anne Tyng.





The Aeron chair has shaped the evolution of the task chair for the last 25 years.

WORDS: Joseph Starr

# A CHAIR FOR EVERY BODY



Courtesy of The Herman Miller Archives



Released in 1994, Herman Miller's Aeron chair has weathered the dot.com bubble, the 2008 recession, the onset of the open office, and now the 2020 Pandemic. This staying power evinces its profound effect on contemporary furniture: The chair's influence has been so palpable that it continues to be the functional and aesthetic benchmark for contemporary task chairs.



## SEEKING HEALTHFUL SEATING

Prior to Aeron, designers Don Chadwick and Bill Stumpf created the Sarah Chair. As "healthier seating for the elderly," Sarah did away with the blocky box frame and large, lumpy foam that dominated the market. These were essentially La-Z-Boy type chairs that were the opposite of ergonomic—taxing to get into and out of and with a clumsy adjustment mechanism that was difficult to reach. Sarah tried to right these wrongs with a streamlined design and a taut fabric mesh that not only distributed weight evenly but also helped the fabric to breathe, thus reducing the risk of hot spots and bedsores.

## EVOLUTION INTO AERON

While Sarah was received enthusiastically, it was a bit of a non-starter from a marketing perspective. But some six years later, Herman Miller again recruited Stumpf and Chadwick, this time with their eye on an improved office chair. The duo harnessed what they'd learned into new seating technology addressing the recent ubiquity of personal computers: they'd seen workers interacting with computers and keyboards in all sorts of impromptu and un-ergonomic ways: keyboards on laps, legs propped on desks, hunched backs and jutting heads. They proposed an integrated seat and back and adjustable reclining mechanism—a chair to support the natural curvature of the spine while allowing gentle movements. The idea was to create a chair for "every body," one that supported the basic physiology of healthful sitting while also incorporating precision adjustments for comfort. Lastly, they did away with Sarah's foam altogether, effectively putting the inside on the outside in the form of Aeron's signature Pellicle mesh.

## THE LOOK OF THE FUTURE

Up until then, manufacturers hadn't much thought of a solutions-based approach, focusing instead on pure aesthetics, "in the vein of the old-line European furniture houses." By eschewing foam, Aeron not only established a daring new look, but also helped usher in an age of attention to resources: It was among the first furnishings to embrace materials science with new inputs to accomplish more with less. After some initial controversy over the chair's look, Aeron rapidly developed the cultural moxie it still enjoys. The chair became an icon of comfort, technological advancement, and cultural status. By 1996, orders for Aeron far exceeded company projections. It had quickly become cool.





Evolving into Aeron: **LEFT:** different iterations illustrating how Stumpf and Chadwick arrived at the final design. **MIDDLE:** The designers with the final product. **BOTTOM:** Don Chadwick and Aeron

#### FUNCTION FOR THE NEW NORMAL

While the nature of cool is subjective, the nature of performance is not. Even in an age of “sitting is the new smoking,” Aeron continues to be popular for its supreme functionality. We’re not going to stop sitting any time soon—so we might as well do it as healthfully as possible. The insight is even more relevant in the age of Covid-19. While some types of furnishings are too large, too specialized, or too big to work in the home, the task chair easily makes the transition. The great numbers of workers who suddenly find themselves conducting their working lives from the comfort (and constraints) of their homes still need functional chairs.



#### CRITERIA FOR COMFORT

Aeron co-designer Bill Stumpf’s five “Comfort Criteria” remain central to our experience of healthy sitting:

1. CREATE THE PERCEPTION OF COMFORT (CHAIR “LOOKS” COMFORTABLE)
2. ENHANCE THE APPEARANCE OF THE USER
3. ALLOW MOVEMENT WHILE EMBRACING THE BODY
4. SUPPORT THE SACRUM AND LUMBAR REGION
5. PROVIDE HEIGHT AND ANGLE ADJUSTMENTS

Today’s task chairs do all of the above, while occasionally throwing in a cool new perk or two.

Images this page courtesy of The Herman Miller Archives



Knoll’s Generation Chair

#### KNOLL GENERATION

Generation utilizes a high-performance elastomer, distinctive figure 8 structure, and frameless flex seat to offer support fore and aft as well as side to side—facilitating multidimensional movement that distributes force evenly, while providing flexibility for shifting, stretching, rotating, leaning, and reclining.

#### STEELCASE THINK

Branded as the chair with a brain and a conscience, Think’s Integrated LiveBack System senses the user’s weight distribution patterns to provide optimal support—doing the thinking for you so you don’t have to make manual adjustments. The recent redesigned version improves on the formula—it’s “sleeker, more sustainable, and higher performing.”



Think Chair by Steelcase







Haworth Fern Chair

#### THE NEW AERON

Beginning with a commitment to Aeron's look, the designers made several non-visible tweaks to improve function without altering the essential personality. Changes include the use of glass-reinforced polystyrene resin for a nuanced tilt adjustment, updated mesh fabric (8Z Pellicle), and a more forward-oriented frame angle for enhanced ergonomics.

#### HUMANSCALE SMART OCEAN

Smart Ocean is Humanscale's retooling of the classic Diffrient Smart Chair into a sustainable incarnation that utilizes ocean waste—discarded fishing nets are retrieved and remade into nylon pellets to create form-sensing mesh technology that intuitively moves with the user.

#### HAWORTH FERN CHAIR

Fern may be the wildcard of the bunch as it's the only one to drastically depart from Aeron's aesthetic. The chair features an "edgless" design, meaning that its lofted mesh upholstery spills off the sides and seat, so no plastic ridges make bodily contact. Fern also offers a unique wave suspension structure that mimics the function of the human spine—for total support all along yours.

TOP: Herman Miller's Aeron Chair, redesigned in 2016. BELOW: Humanscale's Smart Ocean



#### KEILHAUER SWURVE CARBON NEUTRAL

Swurve looks like the word sounds: it's composed of gentle curves and subtle swoops that respond to the body's contours. Designer Andrew Jones modeled it on natural forms—"the way a leaf unfurls or a tree branch becomes lighter and thinner as it extends." Swurve is manufactured with zero waste to landfill, near-zero water usage, and 100% of electricity use offset with renewable energy credits.

#### THE PERSISTENCE OF AERON

The above task chairs each have something new to contribute to the dialogue about healthy sitting, yet they also each owe a debt to Aeron. The pared-down look; the intuitive response; the flexibility of lumbar curve, tilt, and height-adjustment mechanisms—these are hallmarks of the Aeron revolution. And, like Aeron, their form follows their function. Aeron dared to propose a new visual lexicon for the work chair; after 26 years, the aesthetic persists. For those of us who sit a lot—either because of work or predilection or the constraints of Covid—Aeron still shows us how to do it right. ■



Keilhauer Swurve Chair



# VIRTUAL • DIGITAL • ONLINE DENVER DESIGN WEEK

OCTOBER 19-23, 2020



## 25+ DIGITAL TALKS AND SESSIONS!

PLUS

**Virtual goody bag** (with local discounts valued at over \$500)

**Outdoor art installation space** (at Stanley Marketplace)

**Live, online networking evening** (Thursday, 10/22)

**Online Colorado Creatives Showcase with 35+ makers and artists**

## 2020 HAS BEEN A YEAR LIKE NO OTHER.

For over six months now, the entire world has weathered the impact of COVID-19, a once-in-a-century pandemic that has upended every aspect of "normal" life and ruthlessly taken millions across the globe. But amidst the chaos, we've witnessed first-hand that good design has immediate, real-world impact. Around the world we've seen industrial designers design 3D-printed medical devices and new forms of PPE; interior designers accept the challenge of adapting existing spaces to social distancing protocols; and graphic designers deploy visual design principles to quickly disseminate urgent public health messages. If there's anything that 2020 has taught us so far, it's that design matters.

Since our inception, Modern In Denver has promoted the people, products, and projects in Colorado that are using design to change our lives—and the world—for the better. We're proud to be partnering with Denver Design Week for its fifth and most unique year yet. Like many other events and festivals this year, Design Week 2020 will take place remotely for the safety of all those involved. This year there will be over 25 online discussions, panels, and presentations from leaders in our design community. Also featured is a brand-new Colorado Creatives' Showcase, and an outdoor art installation space at Stanley Marketplace. We encourage you to explore this year's diverse lineup, pick a few sessions to watch, and support our creative community.

All information and registration details can be found online at [denverdesignweek.com](http://denverdesignweek.com).

### SESSION SPOTLIGHT

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#### A New Day for the South Platte River

Presented by *Shears Adkins Rockmore Architects*

Usually eclipsed by the mountains as our favorite land formation, the South Platte River has been an essential lifeline for the inhabitants of the area now known as Denver for centuries. Shears Adkins Rockmore (SA+R) Architects takes you on a tour of the history of the South Platte while giving you a sneak peak at its future redevelopment with project presentations on River Mile, Meow Wolf, the Stadium District, and Steam on the Platte.



### SESSION SPOTLIGHT

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#### Running a Design Business that Legally Protects You

Presented by *Creatives Learn Law*

For designers, client headaches pretty much come with the territory. But wouldn't it be great if at least some of them could be eliminated? Join the attorneys behind Creatives Learn Law for a one hour masterclass on managing your design business like a boss with insights into understanding limited liability entities, using contracts, and tips for managing conflict.



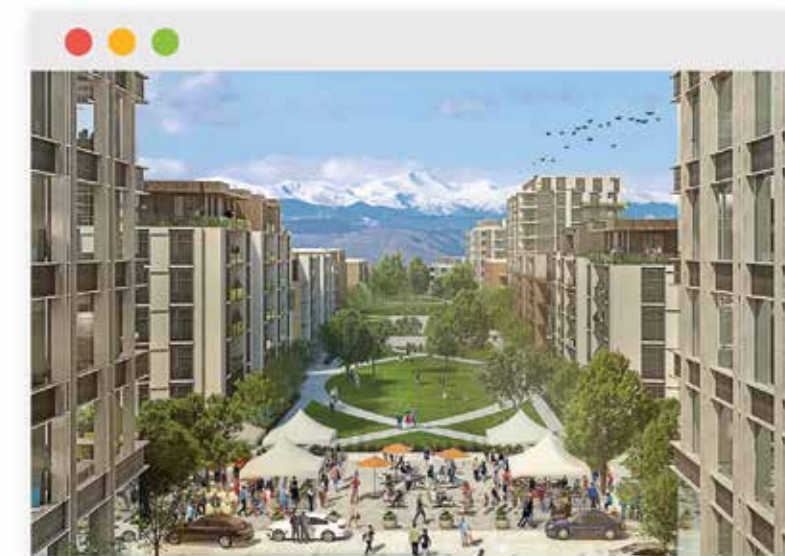
### SESSION SPOTLIGHT

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#### Suburban Intensification: A New Sense of Place

Presented by *Tryba Architects*

Even before the pandemic and work-from-home measures seemed to favor low-density living, the suburbs were thriving. So why not make them more connected and sustainable places to live and work? A panel facilitated by Kathleen Fogler of Tryba Architects will explore the evolution of suburban mixed-use environments and how we might channel the suburban trend for the broader benefit and enhanced resilience of the city of Denver.





## SESSION SPOTLIGHT

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### Design Focus: From Mourning to Healing

Presented by *Norris Design*

With traditional places of mourning such as funeral homes and places of worship rendered inaccessible due to the pandemic, some are turning to the outdoors for answers. Join Denver-based landscape architecture firm Norris Design as they explore the potential of using biophilic principles of design to transform outdoor spaces into places of human connection and healing.



## SESSION SPOTLIGHT

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### This Magic Moment: How Delight and Joyous Imagination Helps Make Real Connections

Presented by *Practice Studios*

Good design serves a purpose, but great design surprises us, challenging us to look at the world in a new light. In this talk, animation directors Adrian Bishop and Mike Slane of Practice share how joyful imagination and fearless play can help us all breakthrough to create our best work.



## VIRTUAL GOODY BAG

What's a conference without a swag bag? Denver Design Week does not disappoint this year with a virtual goody bag that has all of the freebies with none of the waste. Accessible to ticket holders starting October 19th, your goody bag will feature dozens of deals from Denver-area businesses valued at over \$500. From makers and artists in the Creatives' Showcase to local breweries and restaurants, your DDW pass gets you access to sweet discounts with just a simple download—and all while supporting local businesses. It's a win-win-win.

## BEAUTIFUL LIFE AUCTION

### NIVAS

We've partnered with local nonprofit NIVAS to bring a curated auction of art and design-forward objects and experiences to this year's DDW. All funds will go to building the dream homes of women and their children experiencing homelessness in Nepal. Don't miss this unique chance to make a global difference while supporting local makers.

Preview the auction at: [nivas-built.org/auction](https://nivas-built.org/auction)

## OUTDOOR ART INSTALLATIONS

With no parties or in-person events this year, DDW has created an outdoor art space that will bring the design community together in a way that's both safe and accessible. Bring your mask and head over to the Stanley Marketplace any time during the week of October 19th to see unique works from six local artists—all while social distancing, of course.



## COLORADO CREATIVES SHOWCASE

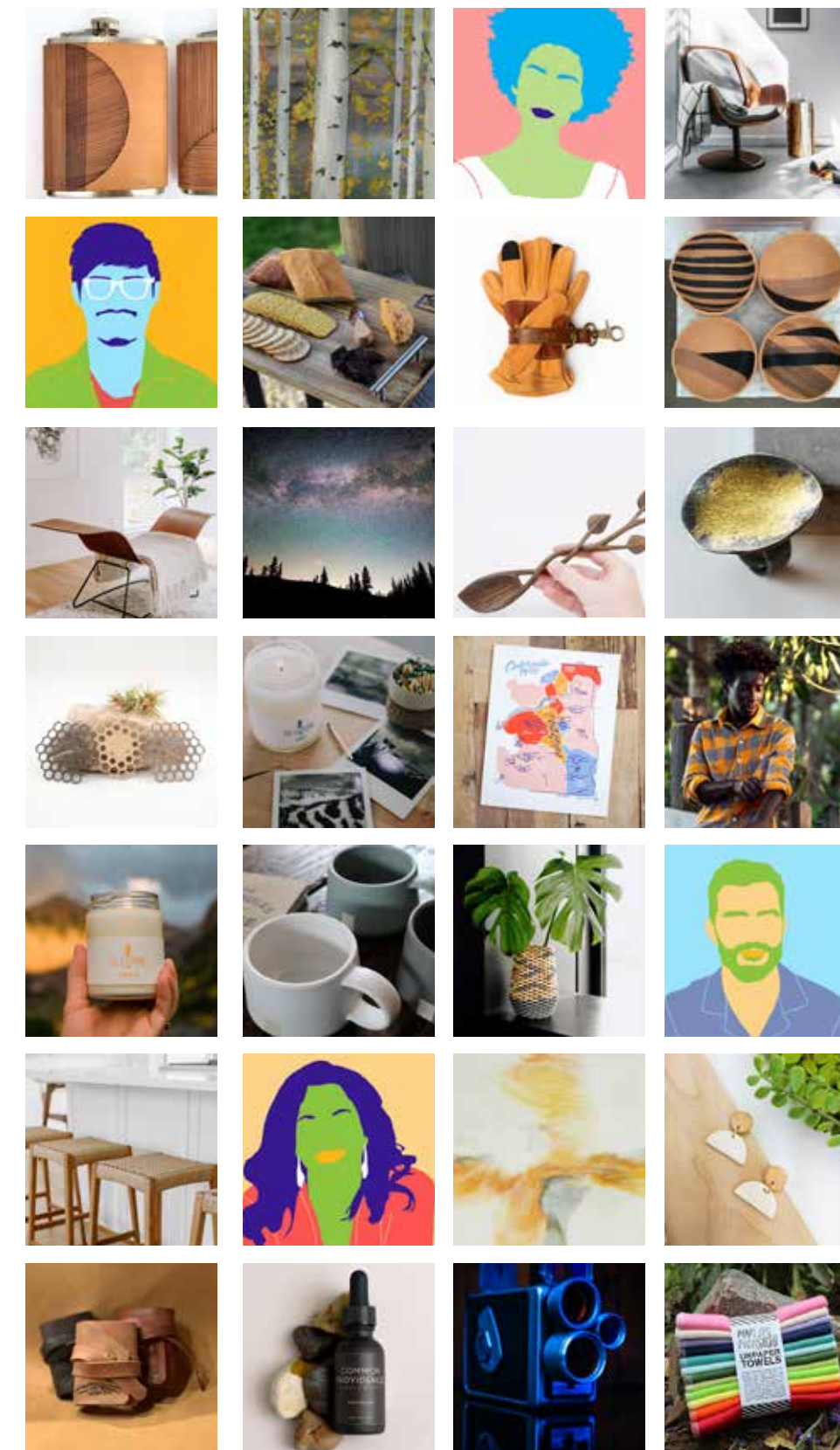
In the past decade, makers, craftspeople, and artists in Colorado have created a thriving industry for the handmade, small batch, and one-of-a-kind. Using Design Week's unique online structure to our advantage, we're launching a Colorado Creative Showcase to give you a chance to learn, shop, and engage with creative individuals and small businesses all across the state. Presented by the IDC Building, the gallery will launch with Design Week and stay active all year long.

For more information visit: [denverdesignweek.com](https://denverdesignweek.com)

## PARTICIPATING CREATIVES

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- |                           |                             |
|---------------------------|-----------------------------|
| A Crane Creation          | Jessica Magee               |
| Alexa Allen               | Keja Jewelry                |
| Anvil and Barrel          | Laser Lab                   |
| Candelaria                | Little Known Goods          |
| Central Design Company    | Madeleine Stewart           |
| Chrissy Liu Jewelry       | Marian Davis                |
| Cocut Mini                | Marisa Cawthorne            |
| Coleman's Haberdashery    | Maroon Bell Outdoor         |
| Colorado Astrophotography | Mudd House Mercantile       |
| Common Providence         | Newd Elements               |
| Craig Moodie Designs      | Old Pine Candle             |
| DeKoven Furniture         | Patricia J. Finley Fine Art |
| Denise Bohart Brown       | qico                        |
| Denver Plaster            | Sheepdog                    |
| Fancy Brown Cow           | Tea Fueled Design           |
| Jasso Media               | Tuxberry & Whit             |
|                           | Wishbone Pottery            |





# DIGITAL SESSIONS



Your pass to Denver Design Week gives you access to all 25+ panels, discussions, and talks from some of the state's top design businesses and organizations. Watch the sessions online at your leisure throughout the week or, if you so choose, binge them all in a day!

## HERE'S HOW IT WORKS

1. Purchase your DDW pass online.
2. Using the code given to you at checkout, login to [+denverdesignweek.com](https://denverdesignweek.com)
3. Watch away!

■ **A Discussion Into Forced Human Migration and How Design Can Impact It**  
Presented by *Studio Completiva*

■ **A New Day for the South Platte River**  
Presented by *Shears Adkins Rockmore Architects*

■ **Designers of Colorado**  
Presented by *The American Graphic Designers Association, Colorado*

■ **Design Focus: From Mourning to Healing**  
Presented by *Norris Design*

■ **Designing a Vibrant Four-Season Public Realm**  
Presented by *Sasaki*

■ **Equity In Design: How To Be The Change**  
Presented by *International Interior Design Association*

■ **Futureproof of Concept: How the Pandemic Accelerated Tech Trends in Design**  
Presented by *Wunder Werkz*

■ **Improv & Improve: How Comedies and Design Systems Unfold**  
Presented by *Ambrook*

■ **Past, Present & Future of the AEC Industry**  
Presented by *The Women in Lighting + Design Denver Chapter*

■ **Post-Pandemic: Does UV lighting Deserve a Place in Our Ceilings?**  
Presented by *HLB Lighting*

■ **Purity and Environment: The Collaborative Process of Modern Design Set in Pristine Wilderness**  
Presented by *R DESIGN*

■ **Reimagining the Ordinary: A Case Study for Taking on Small Projects**  
Presented by *ColoradoBuildingWorkshop*

■ **Running a Design Business that Legally Protects You**  
Presented by *Creatives Learn Law*

■ **Suburban Intensification: A New Sense of Place**  
Presented by *Tryba Architects*

■ **This Magic Moment: How Delight and Joyous Imagination Helps Make Real Connections**  
Presented by *Practice Studios*

■ **Tiny Solutions: Big Impact**  
Presented by *Shears Adkins Rockmore Architects*

■ **The Creative Curiosity of Susan Hable**  
Presented by *Hoff Miller Ltd*

■ **The Emotional & Transformative Power of Light in the Built Environment**  
Presented by *International Association of Lighting Designers Rocky Mountain Chapter*

■ **The Green New Deal Manifesto: A Designer's Guide**  
Presented by *Industrial Designers Society of America*

■ **The Journey to Great Residential Glazing Design**  
Presented by *Signature Windows + Doors*

■ **Three Keys to Collaborative Design/Builds from a Distance**  
Presented by *Black Hound Design Company*

■ **Virtual Surgeries on Mars? Feeding a Global Population Amidst Climate Change? Design Makes it Happen.**  
Presented by *CannonDesign*

■ **Women in Design's 15th Annual 8 x 8 Event: Activating the Community Through Design**

\*Event schedule subject to change

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COLORADO'S DESIGN MAGAZINE  
**MODERN IN DENVER**



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



## Insta-prints!

TAKE A SELFIE WITH A FRIEND—THEN HAND HIM A PRINT, THANKS TO POLAROID'S POCKET-SIZED NEW PRINTER.

WORDS: Alison Gwinn

**S**nap it. Print it. Post it—or give it to a friend. That's the goal of Polaroid's new Hi-Print 2x3 Pocket Photo Printer.

As its name implies, this tiny (a wee bit under 4 by 7 inches) printer is small enough to fit in your pocket, right next to your cellphone. (It's compatible with iPhones 6s or newer with iOS 12.2+ and most Android™ Smartphones with Android 7 or newer.)

The bluetooth printer uses something called “dye-diffusion thermal transfer technology” to create high-quality 2.2-by-3.4-inch prints on self-adhesive photo paper (so if you don't give an image to a friend, stick it onto your fridge, laptop, dashboard, or wherever you want). The lithium-ion battery can handle 20 photos on one charge using a smartphone charger.

If your images need a bit of something extra, there's also a Hi-Print mobile app, which allows you to add stickers, filters, and text. The printer is \$99; if you add 40 sheets of photo paper, it's \$129. ■



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