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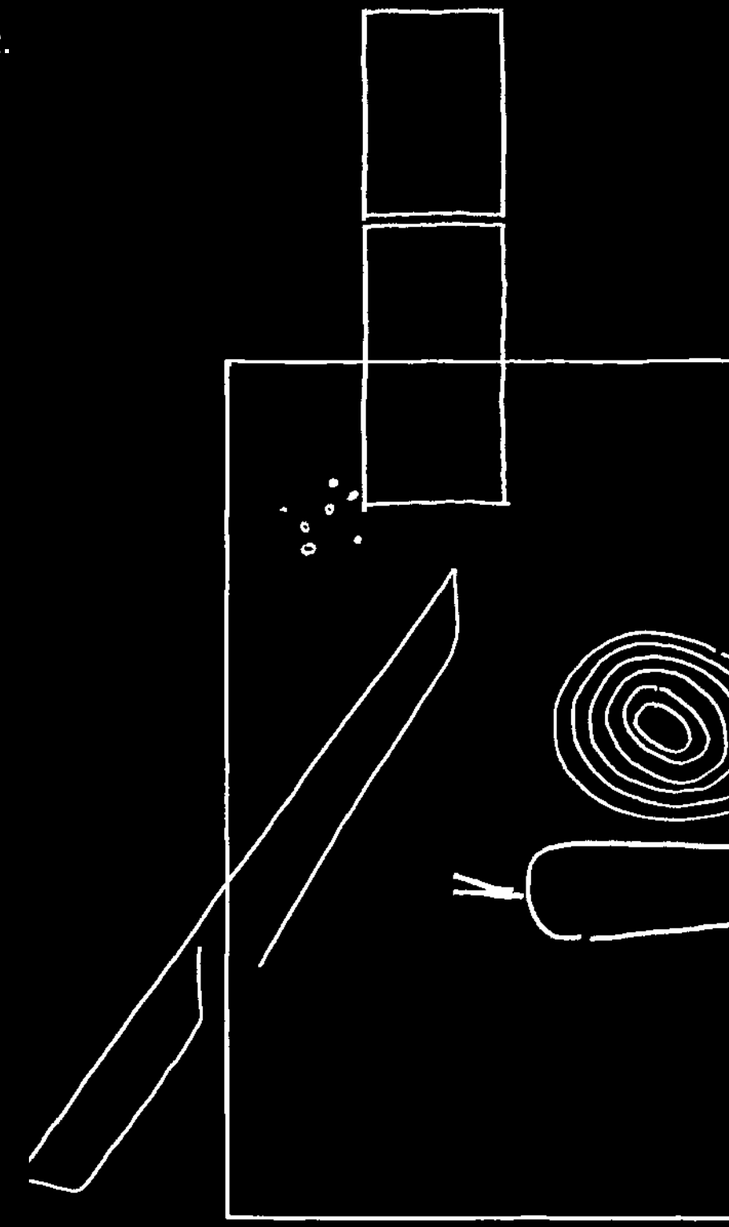

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HELLO SUMMER. SHINE ON.

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ENJOY CREATE CELEBRATE BASK REFLECT REVIEW INTEGRATE SAVOR SMILE

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ENJOY CREATE CELEBRATE BASK REFLECT REVIEW INTEGRATE SAVOR SMILE

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hello summer.

For most us, photography provides our only access to great architecture and design across the world. It not only creates a record of the design, but with the best images, it also tells a story that captures the relationship between the design, its place, and the people for whom it's designed.

As a teenager, the 50s photography of Julius Shulman was my introduction to a style of architecture that I had never seen or experienced in my world. His images of mid-century modern homes and buildings showed me how architecture can be greater than the sum of its parts—it can be transcendent. His work was an inspiration for Modern In Denver: I wanted to share images of great architecture that would inspire others the way Shulman's photos connected me to the incredible potential of great design.

Although images by Shulman and many of the other great historical photographers inspired much of the magazine, I never imagined having an opportunity to run any of these iconic photos in MID. But right from the start, we came across an opportunity to share one of these powerful photographs of the past. During our second year of publishing, a recent release of a documentary about Julius Shulman and subsequent interview with the filmmaker allowed us to run an original Shulman image on our cover. Twelve years later, it is still a highlight of my time with Modern In Denver.

In the following years, several other archival photographs have graced our covers, proving the past continues to inform the present. In 2016, painter Helen Frankenthaler was part of a DAM exhibit titled "Women of Abstract Expressionism," which provided us a chance to run an incredible vintage photo shot in 1956 for LIFE Magazine by Gordon Parks. A few years later, another DAM exhibit, "Playing With Design," allowed us to run a famous shot of Charles Eames with his playful invention he called the "Do Nothing Machine." The image was also shot for Life Magazine in 1957 by photographer Ralph Crane. Like Shulman, Eames was an early inspiration for me, so it was a thrill to get to use such a powerful and fun shot on a cover of Modern In Denver.

This summer is our 53rd issue and thanks to Santa Barbara Designs, we have yet another chance to include a famous vintage photo on our cover. Celebrated lifestyle photographer Slim Aarons was known for capturing "beautiful people in beautiful places, doing beautiful things." Several of his iconic poolside images inspired Santa Barbara Designs to create a new line of patio umbrellas that embrace the color and spirit of mid-century design. One of these images, taken by Aarons in 1968, depicts the carefree guests of the Las Brisas Hotel in Acapulco.

As we transition out of the difficult challenges and forced isolation of the last 18 months, this summer represents the anticipation of finally connecting with others and having fun in the sun. This image felt like a great chance to celebrate the promise of this summer by looking back to another time.

Along with these new umbrellas and other contemporary outdoor furniture designs, this issue will take you to a home in the Highlands by Tomecek Studio that creatively harnesses light, a Japandi-inspired home overlooking the Continental Divide, and a visit to the new Freyer-Newman Center at the Denver Botanic Gardens. A survey of several Colorado landscape architecture firms muses on developing a local Colorado design vernacular while Denver-based architect Paul Andersen represents the Centennial State on the international stage and chats with us about his role curating the U.S. pavilion at the prestigious Venice Architectural Biennale.

We hope you enjoy the issue and enjoy your summer. Let the sun shine and shine and shine!

William Logan
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"Summer afternoon-Summer afternoon; to me those have always been the two most beautiful words in the English language"

– Hennry James –

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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 12 Pro, a Paper Mate flexgrip pen, and a much-needed sense of humor.

SPECIAL THANKS! *Dr. Azure Avery-Logan, Eliza Dae Logan, Gavin Levy, Steve Swoboda, Jeri Marshall, James Avery, Angela Avery, Elizabeth Logan, Chris Frederick, Ron Plageman, Curry Campbell*

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WORDS: Tamara Chuang

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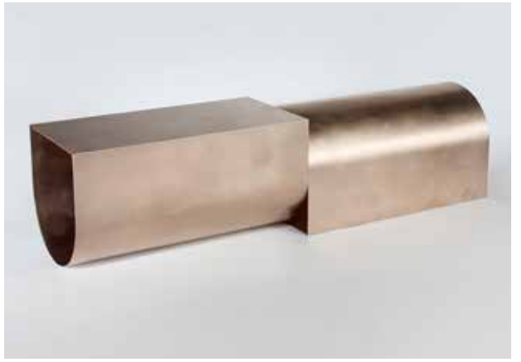
A portable wi-fi speaker may not seem like something that high-end audio company Bang & Olufsen would bother with. Maybe that's why the company took on the challenge and produced Beosound Level, a new seven-pound speaker that adapts to its surroundings. Hang it on a wall, place it on its side or let it lie flat, and the five-driver system adjusts clarity and bass to keep sound as rich as possible.

+bang-olufsen.com

SIMPLE SIP

This sweet set of drinking glasses is handblown by Harumi Ikushima, the Japanese artist behind the Gorilla Glass Garage brand. While she specializes in a more intricate style of glass design, her 12-ounce Drinking Glasses keep it simple and striking with a single green tree or red apple outline.

+rikumo.com



COMPLEX SITTING

These two U-shaped stainless steel tubes become a more interesting form when one is inverted, creating a curved bench to contrast with its flat counterpart. Together, the two welded seats make U Bench by Christopher Stuart, an artist and designer originally from Indianapolis. As simple as the bench may seem, the inversion turns modern minimalism into something much more eye catchingly complex.

+thefutureperfect.com

SEATING IN THE ROUND

Swedish powerhouse Hem and Dutch designer Sabine Marcelis are bringing your favorite pool accessory inside with the new Boa Pouf. The inner tube-like seat is enrobed in a completely seamless shape-knit fabric that took the company two years and dozens of prototypes to develop. The result is a playful, curvaceous form that feels and appears as if naturally inflated.

+us.hem.com

POWER RIDE

Gogoro, the Taiwanese company behind the electric scooters with swappable batteries, is finally coming to America. But not with its smart scooter–that would require building a network of battery-swapping stations. Rather, we get the Eeyo, Gogoro's new 26-pound electric bicycle. Eeyo's technology provides an extra burst of power on uphill rides or as needed, to help riders effortlessly cruise along at 19 mph for up to 45 miles on eco-assist mode. Human-powered pedaling gets Eeyo to move even faster (the electric assist is capped at 19 due to regulations) for those who actually want some exercise.

+eeyo.bike

INDOOR BREATH

Air quality in the Front Range ranks as some of the worst in the land, so on hot summer days, it's best to stay inside. While you're at it, clean up the indoor climate faster with a portable air filter like Ikea's FÖRNUFTIG. The unobtrusive air purifier looks like a modern floor or wall speaker (both available options) and cleans air at a rate of 130 cubic meters per hour (for us American blokes, that's roughly a 10-by-10-foot room). Replaceable HEPA 12 and carbon filters that remove particles and smells are also available at IKEA.

+ikea.com

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The all-natural Orijin Sponge goes a step beyond the all-natural loofah to exfoliate tired skin. Orijin, made from the fibrous root of the Japanese Konjac plant, is infused in bamboo charcoal, which is known for filtering toxins out of water. Other versions of Orijin include matcha green tea or French clay infusions, which aim to reduce inflammation or repair skin by improving circulation.

+theorijin.com

NOT A SEAT

Admit it. Everyone needs the Sacrificial Chair to toss worn–or unworn–clothing for another day. Designed by Matt Smith for Thing Industries, this cheekily named seat rids us of any guilt caused by being rushed, messy or just plain lazy. It has a single purpose and we are happy to oblige.

+thingindustries.com

COLOR BLOCK

Where were Pocket Crayon Blocks when we were kids? Housed in matchstick box cases, these colorful natural wax crayons are perfectly sized for wee fingers attached to creative souls who have a passion for building blocks. We won't say the L word but the coloring kits certainly look like the popular toy bricks that rhyme with Eggo. The crayons, from Korean company Goober, snap together to create a custom, multicolored drawing toy, er, tool.

+en.goober.kr

WOOD WORKS

Not many furniture designers started with a degree in forestry like Andrew Moyle, the artisan woodworker behind Burnt Creek Custom on the Western Slope. His background influences his art. He hand selects the wood for pieces like the Colona chair, which is hand shaped into a seat with a nod to mid-century curvature. The stretched woven leather backing pulls the piece together and provides extra comfort.

+burntcreekcustom.com

Photo: Draper White

With its new book, ***Connection***, Basalt's CCY Architects has created a visual conversation about design and the land.

DESIGN DIALOGUE

WORDS: Alison Gwinn

Just look at the cover of CCY Architects' new monograph, *Connection*, and you'll immediately realize that this is not going to be your typical architecture book. The cover image—a verdant shot through an aspen and pine forest, with the slender angles of a home peeking in from the side—speaks to the firm's reverence for site and deference to nature.

"We liked that image because it's not obvious—it has nuance and unexpectedness to it," says John Cottle, CCY principal. "Nature is the primary focus and how the architecture adapts or fits to that."

But why a monograph—and why now? CCY actually created a much smaller, self-published book about 20 years ago, with the goal of eventually following up with a more robust book. About five years ago, the time seemed right to start thinking seriously about it.

The CCY team sees the monograph as having several purposes: To teach. To share the firm's work. To elevate the conversation about design's intrinsic link to place. And to help the firm take a long look at itself in the mirror.

"Teaching has always been in our blood," Cottle says, "but to teach something, you have to understand it better yourself. You have to dig deeper. We love to do design critiques in our office. This monograph was like a long-term, extended design critique of our work and our process."

The book took more than four years to put together—after all, everyone at CCY has a day job. But the length of the project actually turned out to be a bonus. "One of the great surprises was that the process of writing the book became synergistic with our daily work in real time," Cottle says, "so the monograph was informing the projects we were working on in the office. And that was really rewarding."

The new monograph from CCY has a cover image that speaks to the firm's site-specific approach to projects. "We liked that image because it's not obvious—it has nuance and unexpectedness to it," says John Cottle, CCY principal. "Nature is the primary focus and how the architecture adapts or fits to that."

The 312-page book—with a foreword by Rick Sommerfeld, assistant professor of architecture at CU Denver and director of its design-build Colorado Building Workshop—was created by a small in-house team of five people, with a book design (by Julie Kolar of Esse Design) that is every bit as artful and intelligent as the firm's architectural creations themselves.

When CCY first looked around, it didn't find many examples of exactly what it was aiming for with *Connection*. "When you take on a problem, like putting together our first monograph, you quickly gravitate to looking at what is out there," says Gage Reese, an associate at CCY. "What do we like? What do we not like? What is too big and what's too small? How much writing are we actually going to do? And the more we looked at precedents, the more dissatisfied we were with any of the formats we saw. So we looked at ourself as a firm and said, 'Well, who are we? What do we believe in? What are we doing, and how do we deliver that message graphically as well as visually and through writing? Our own style, our own layout, and our own

"TEACHING HAS ALWAYS BEEN IN OUR BLOOD, BUT TO TEACH SOMETHING, YOU HAVE TO UNDERSTAND IT BETTER YOURSELF. YOU HAVE TO DIG DEEPER. WE LOVE TO DO DESIGN CRITIQUES IN OUR OFFICE. THIS MONOGRAPH WAS LIKE A LONG-TERM, EXTENDED DESIGN CRITIQUE OF OUR WORK AND OUR PROCESS."

—John Cottle, CCY principal

concepts naturally started to flesh themselves out. This really became ours—that was part of the fun of the process."

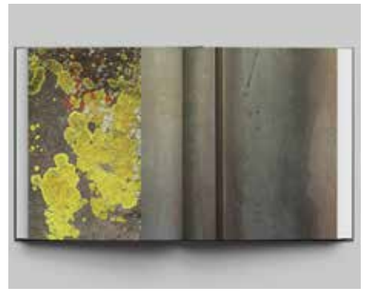
The result is a book highlighting 10 residences that exemplify CCY's site-specific design approach, which is both rooted in place and inspired by the Western environment around it. "It's a cross-section of what we think is most representative of our ideas," says Reese, starting with a 2010 project called Red Mountain. "That project was sort of a turning point for the firm, taking a more modern approach and using modern materials like concrete."

"Our work has a pretty wide variety of how it's expressed, from gabled roofs to very flat roofs to lots of glass to not as much glass, so the houses don't look the same," Cottle says. "But in the last handful of years, a growing number of projects really defer to the land. They listen to the land more carefully, respond to it and, in many cases, step back from it or reflect it in ways that are a little less obvious. So the idea of really deferring to nature is pretty important. You're taught in architectural school to make big statements, and the result is often big, showy pieces of sculpture. But there is a different approach that responds to the specifics of a place. And there's an important message in there that architecture can listen to nature more."

A five-person team at CCY was the main force behind the monograph, poring over past projects and slowly forming the message and images of the book, which was designed by Julie Kolar of Esse Design.

Gammel Damm is a modern family retreat inspired by the client's rugged, multigenerational cabin in Norway. To ensure privacy, the house is situated on the interior of the lot among pine trees, aspen groves, and scrub oak.

Photo: Draper White



The 312-page book will make its debut on June 15, sold both through independent booksellers and through the publisher, Monacelli.

"WELL, WHO ARE WE? WHAT DO WE BELIEVE IN? WHAT ARE WE DOING, AND HOW DO WE DELIVER THAT MESSAGE GRAPHICALLY AS WELL AS VISUALLY AND THROUGH WRITING? OUR OWN STYLE, OUR OWN LAYOUT, AND OUR OWN CONCEPTS NATURALLY STARTED TO FLESH THEMSELVES OUT. THIS REALLY BECAME OURS–THAT WAS PART OF THE FUN OF THE PROCESS." –Gage Reese, CCY Associate

The hope is that architecture fans—including CCY's own clients—will enjoy both the images and the ideas in *Connection*. "Most of our residential clients are really pretty serious architectural buffs," says Cottle. "They love the design process, so we think people like that who are passionate about architecture as a hobby or pursuit will enjoy the book. We also imagine it finding interest among academics and younger people interested in how buildings can fit into their environments better."

The book, which ends with a firm timeline and a nod to all the people who have worked at CCY over the years, was a labor of love. "It's demanded as much time as some of the projects we're delivering for clients," says Reese. But the CCY team is thrilled with the result. "It's got all our blood, sweat, and tears in it," says Cottle, "and the more of those you put into something, the better it is."

After all that work, would they do it again? Yes, indeed. In fact, their Monacelli contract stipulates an ongoing relationship—the publisher wants to have right of first refusal on future CCY manuscripts.

Connection is making its debut on June 15, and can be bought through local bookshops (including Tattered Cover in Denver, Bookbinders in Basalt, Explore Booksellers in Aspen, and Between the Covers in Telluride); the publisher, Monacelli; and its mother ship, Penguin Random House. (When purchasing through the publisher, use the discount code CCY20 for free shipping.) And for anyone who wants more, a panel discussion is planned for this October between CCY Architects and Sommerfeld as part of the CU Denver School of Architecture's Fall Lecture Series.

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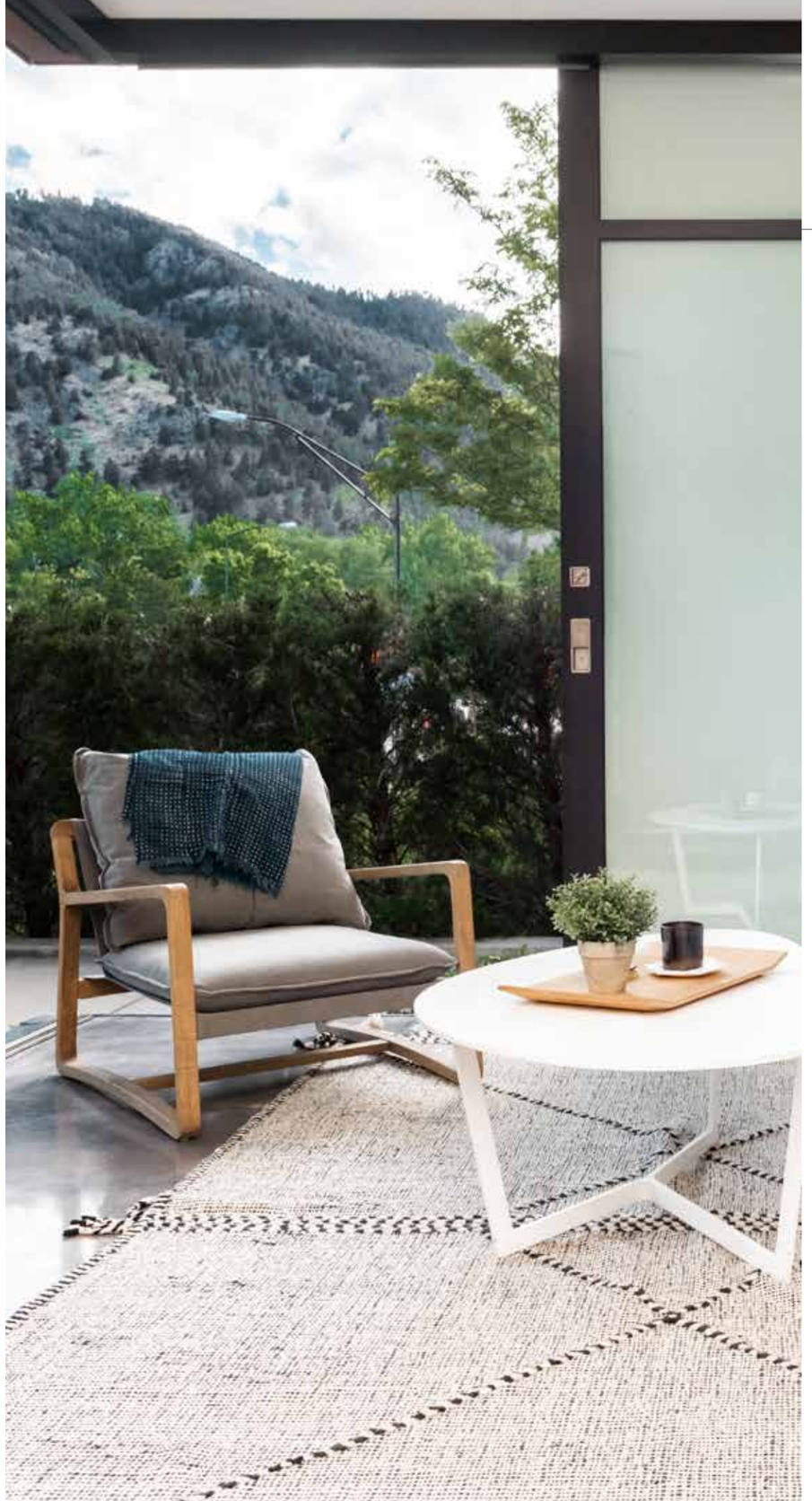

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A SUPER 70S DESIGN IS BACK!

THE CHICLET SOFA

HERMAN MILLER REISSUES ITS ICONIC 'CHICLET' SOFA IN A HOST OF NEW FABRICS AND COLORS (BUT IT'S AS COMFY AS EVER).

WORDS: Alison Gwinn

CHEW ON THIS: HERMAN MILLER HAS JUST REISSUED ITS ICONIC "CHICLET" SOFAS AND CHAIRS AFTER A 35-YEAR HIATUS.

The postmodern design—which looks as cool today as it did when British designer Ray Wilkes created it in 1976—is officially known as the Wilkes Modular Sofa but earned its sweet nickname because of its resemblance to Chiclet gum's classic hard-shelled, pillow-shaped pieces.

When designing the new furniture line in the mid-seventies, Herman Miller and Wilkes (a minimalist who nonetheless loves soft, curvy lines) set certain criteria: The pieces (from singles to six-seaters) had to be "friendly," meaning both comfortable to sit on and comfortable to look at. They needed to be easy to ship and assemble. And they needed to be easy to maintain—so replacement parts were a necessity, the upholstery fabric needed to be removable, and the sofa was elevated slightly off the ground to make cleaning underneath simple.

Wilkes designed the Chiclet using an ahead-of-its-time manufacturing process: injection foam molding, which involved bonding polyurethane foam to plywood pieces for arms and cushions and then bolting them to a steel frame. The resulting silhouettes—with smooth, curved outer shells that appeared to float—have developed a cult following, with devotees having to either track down Chiclet pieces in vintage stores or settle for one of the many imitators.

One such owner of these coveted vintage finds is Herman Miller's own Amy Auscherman, who found her Chiclet armchair and loveseat via Craigslist when she moved to Michigan to join the company. As Head of Archives and Brand Heritage, Auscherman and her team used her two-seater as well as archival technical drawings and material development to bring the 70s sofa into the 21st century.

Today's Chiclets—made using the same construction methods as those used during the Jimmy Carter era—come with several modern touches including a USB charging port and a snazzy new collection of Maharam textiles. The updated classics, which have been available at Herman Miller and Design Within Reach since May, come as single seats, loveseats or three-seat sofas to fit any space. And what do we have to say to that? Hey, Chiclet, you're not getting older—you're getting better.

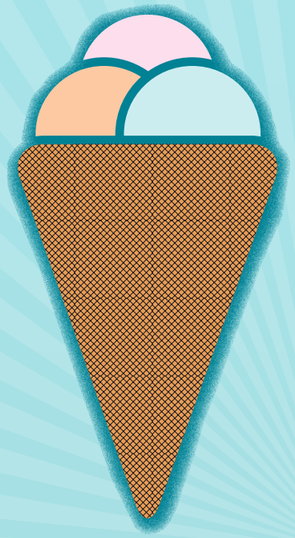
Available as a single chair or two- or three-seater sofa, the reissue of the Wilkes Modular Sofa includes more colors, fabrics, and a USB charging port.

MINIMALISM ISN'T JUST STRAIGHT LINES – THE MOST IMPORTANT THING IS THE FORM, AND THE SIMPLICITY OF MAKING IT. – Ray Wilkes

SCOOP DREAMS

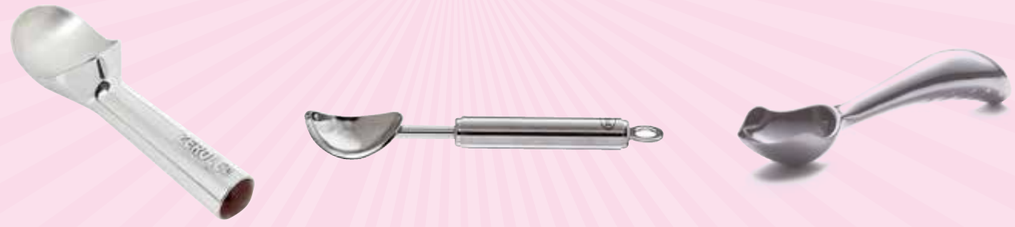
For a sublime summer treat—cup, cone, or bowl—a well-designed scoop puts the cherry on top.

WORDS: Katie Grogan



IF you're not getting it from a truck or a store, procuring ice cream can be a bit of a sticky situation. Straight out of the freezer, ice cream is hard enough to bend your garden-variety spoon. But let a carton of ice cream to sit out to soften and you run the risk its melting entirely (but let's be honest–none of us have that kind of patience when an ice cream craving hits). Enter the ice cream scoop.

Over a century has passed since the first ice cream scoop was patented by African-American inventor Alfred L. Cralle, but somehow designers are still finding ways to improve the experience of getting frozen treats from container to cone. From new materials and innovative forms, to abandoning the spoon part altogether, we've rounded up our favorite ice cream scoops, all of which use great design to get at the sweet stuff.



ZEROLL

The almost-unanimous favorite of ice cream shops near and far, the Original Zeroll Scoop has remained basically unchanged since its debut in 1935. Two key elements help this humble scoop top the charts: A heat-conducting fluid in the handle that transfers warmth from the hand to the head and a slightly curved head that rolls ice cream into the scoop, eliminating compression.

RÖSLE

A composition of 18/10 stainless steel gives the Rösle Scoop rust-proof durability and the beautiful convenience of being dishwasher-safe, unlike many other scoops. Designed by German cookware company Rösle, this scoop is no-nonsense, drawing on classic forms such as a tubular handle and fine-edged head for efficient scooping of delicious frozen dairy (or non-dairy!) treats.

MIDNIGHT

Developed by aerospace engineer Michael Chou, the Midnight Scoop is designed to take the pressure off your wrist and engage the stronger muscles in your arm and shoulder. Its swooping ergonomic handle and underside grips align with the natural contour of your hand while the pointed spade scoop head plows through hard ice cream with ease.

SCOOP DREAMS

SCOOPTHAT!

The secret to the ScoopTHAT! lies within its handle. A bio-safe, biodegradable liquid transfers heat through the handle to the thin cutting edge on the rim of the scoop. As ice cream passes the heated edge, it melts for a fraction of a second to help with scooping, but remains frozen thanks to the insulated perfectly domed head that produces picture-perfect scoops every time.

O-LYFE

Designed for an innovative new scooping method, the O-LYFE scoop breaks nearly every convention of traditional ice cream scoop design. Where the scoop head would normally be, an open hole gently rolls ice cream into balls through a combination of turning and carving. This technique, which vaguely resembles a wrench motion, also explains the flatness of the handle, which is designed to nestle in the palm of the hand.

KOKI

Italian designer Valerio Sommella takes a softer approach to the typical sharp edges of the ice cream server with Koki for Alessi. A welcoming, cushion-like handle offers a comfortable grip while a generous length makes the scoop suitable for pints and gallons alike. Skillful metal processing of the stainless steel scoop also makes sure it's built to last.

BELLE-V

The Belle-V Scoop is what happens when one of the largest ice cream scoop collectors in North America takes a stab at designing his own. The angled head, which comes in both right- and left-handed versions, works with the natural rolling action of your wrist to glide across your favorite frozen treat while a spade-shaped leading edge helps get into those pesky hard-to-reach spots at the bottom of the container.

FIND A PINT!

If you're going to invest in a well-designed scoop, finding the best ice cream is essential. Luckily, there are plenty of local Colorado creameries churning out the good stuff in pints or gallons for you to take home.

High Point Creamery
Hilltop, RiNo, Berkeley, Golden Triangle
MID Pick: ***Basil with Blackberry Swirl***
+highpointcreamery.com

Sweet Cow
Highlands, Platt Park, Central Park, Boulder
MID Pick: ***The Big Lebowski***
+sweetcowicecream.com

Sweet Action
Broadway, Wash Park
MID Pick: ***Blue Cheese Walnut***
+sweetaction.com

Little Man Ice Cream
Highlands, Sloan's Lake
MID Pick: ***Mexican Chocolate***
+littlemanicecream.com

Bonnie Brae Ice Cream
Wash Park
MID Pick: ***Grand Marnier Chocolate Chip***
+bonniebraeicecream.com

Glacier Ice Cream & Gelato
Greenwood Village, Englewood, Lowry
MID Pick: ***Salted Caramel Oreo***
+glacierdenver.com

Happy Cones
Edgewater, Golden
MID Pick: ***Hokey Pokey***
+happyconesco.com

Pint's Peak
Platt Park, Five Points
MID Pick: ***Lemon Meringue Pie***
+pintspeakicecream.com

CALIFORNIA DREAMIN'

Want to bring a little West Coast swing into your Rocky Mountain abode?

You're in luck.

Posh British paint company Farrow & Ball has joined forces with another internationally recognized design force—Kelly Wearstler—to create its new California Collection.

The palette of eight new sun-soaked paint colors evokes the best of the Golden State, from Monterey's foggy shores to Hollywood's lush, palm-lined streets to the Mojave Desert's sandy hues.

Wearstler, a California native who is founder and principal of Kelly Wearstler Studio, is known for her use of color. She is also a longtime fan of Farrow & Ball, which is committed to sustainability and is offering the low-VOC, water-based shades in recyclable tins. "I always say that living without color is like living without love," Wearstler says in Farrow & Ball's introduction to the project. "Color is the spirit of a room."

This is Farrow & Ball's first collaboration with an outside designer since its founding in 1946, with the eight hues complementing the company's existing collection of 132 colors. "We have done partnerships with major U.S. institutions in the past, such as the Museum of Modern Art and the Metropolitan Museum of Art, but this is the brand's first palette collaboration with an outside designer," says Charlotte Crosby, head of creative at Farrow & Ball.

Why Wearstler? According to Crosby, the project was a natural fit. "Farrow & Ball and Kelly Wearstler both have color at the heart of everything they do. We both understand its intrinsic power to transform a space. Kelly has used our paint for decades so it was hugely exciting for us to watch her use her distinct aesthetic to demonstrate how the California Collection can be used."

The saturated colors within the collection are very West Coast in flavor. "They reflect the 'moods' of natural

WORDS: Alison Gwinn



"OUR JOB WAS TO TRANSLATE THEIR MOOD BOARDS INTO COLORS. KELLY HAS A VERY STRONG INSTINCT FOR COLOR, AND WHEN SHE VISITED US IN THE COLOR LAB SHE WAS WONDERFULLY DECISIVE. WITHIN A MATTER OF MINUTES, WE WERE LOOKING AT OUR FIRST EDIT. WE MADE A COUPLE OF TWEAKS AND WE HAD NAILED IT." – Charlotte Crosby

elements found in the California landscape and reference a physical or emotional touchpoint there," Crosby says. "Some are quite literal, like Tar, which was named after the highways that crisscross the state, and Citrona, which is a contemporary take on chartreuse, evoking images of the lemon trees that dot the landscape. Hazy, one of my favorites, is emblematic of the haze that you see on the beach during a morning walk."

Besides those three hues, there are Sand, a warm beige; Palm, a fresh green; Salt, a crisp white; Stoke, a true dark gray; and Faded Terracotta, a warm, sunbaked color.

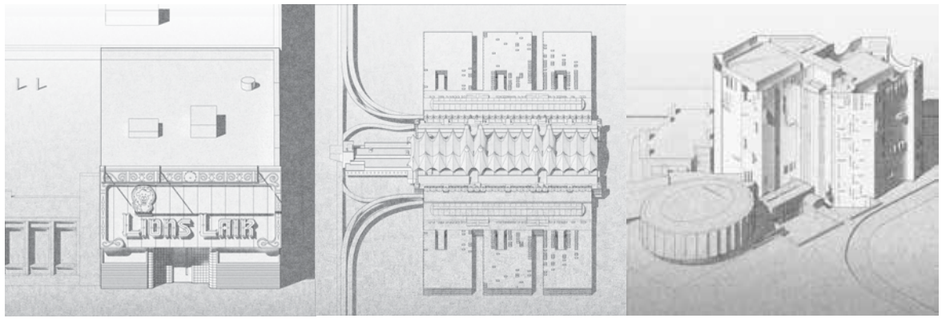
Narrowing down the collection to just those eight hues might seem like a gargantuan task, but for Wearstler, who believes that colors found in nature resonate with us on a visceral level, the selection process came naturally. "Kelly and her team had a strong vision and had edited their inspirations well," says Crosby. "Our job was to translate their mood boards into colors. Kelly has a very strong instinct for color, and when she visited us in the color lab she was wonderfully decisive. Within a matter of minutes, we were looking at our first edit. We made a couple of tweaks and we had nailed it."

The colors are bold and dense, yet are neutral enough to fit into a host of environments. "All Farrow & Ball colors are packed with pigments that create richness and depth," says Crosby. "We often add a hint of black, which gives our colors a sense of familiarity, making them instantly livable. This, combined with other quality ingredients, ensures the product reacts extraordinarily to light, giving our customers that unique Farrow & Ball look. The richness and depth provided by our pigments and the slightly soft, familiar feel works beautifully in combination with our other colors. It's a case of working out the feel you want to create so you can pull together the right scheme."

The eight California Collection colors, top to bottom, left to right: Citrona, Terracotta, Hazy, Palm, Salt, Sand, Stoke, and Tar.

WHERE CORNERS MEET

WORDS: Vanessa Kauffman Zimmerly



A student-designed exhibition within the citywide *Building Denver* cultural initiative locates intersections of representation, equity, and liberation in a city uniquely its own.

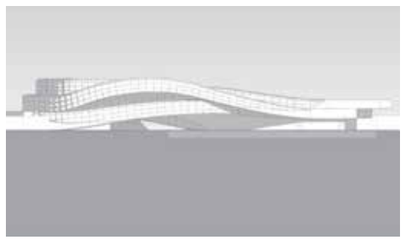
History may be a record of the past, but its telling has the power to contextualize the present and prescribe the future. Cities, where many tightly packed histories accumulate, are architectures of thought as much as they are of brick and mortar, and the ideas of those who lived within the built environment linger in their construction. This summer, the genius loci of Denver—the spirit and intelligence of the city as it has been and continues to become—will be presented by History Colorado Center in a multifaceted initiative called *Building Denver*, a 16 month, citywide slate of public programs, exhibitions, walking tours, and educational activities, along with a four-part podcast.

Housed within the initiative's main exhibition (which opened at the museum on May 29) is the project *Where Corners Meet*, a collaboration with CU Denver College of Architecture & Planning faculty members Annicia Streete, Kevin Hirth, and Rick Sommerfeld and their students. *Where Corners Meet* comprises several distinct offerings created by the university design studios, situated in the museum's transitional spaces: the front porch, lobby, and atrium. The project looks at the "way in which the socio-political and socio-economic realities of a place, and the Indigenous culture that it was built upon and within, are all definitional to what makes it unique," Hirth says. Streete's studios are home to the student chapter of the National Organization of Minority Architects (NOMA), and their work centers on Five Points, a historically Black neighborhood that has been subject to numerous waves of gentrification. The architectural drawings and models proposed by the students, displayed in the museum's lobby, were designed using the framework of Afrofuturism—a school of thought that considers a world outside of Eurocentric systems and the effects of ongoing colonization.

Streete explains, "I asked the students, 'If we could reimagine Five Points through the lens of Afrofuturism–as a place of equality and liberation–how would that look?'" Streete encouraged a gamut of architectural and programmatic expressions in the assigned design of both a community meeting house and a residential, coworking, and technological center. She also stipulated: "Whatever you design, you absolutely cannot gentrify. Every existing business on the site must be accounted for. This is an exercise in learning not only about architecture, but also its social impact."

CITIES, WHERE MANY TIGHTLY PACKED HISTORIES ACCUMULATE, ARE ARCHITECTURES OF THOUGHT AS MUCH AS THEY ARE OF BRICK AND MORTAR, AND THE IDEAS OF THOSE WHO LIVED WITHIN THE BUILT ENVIRONMENT LINGER IN THEIR CONSTRUCTION.

CU Denver Architecture & Planning students have articulated their vision through drawings, renderings, models, and built structures that will be on view in the exhibition. Above, Annicia Streete's students gather at the site of their theoretical intervention in the Five Points neighborhood.



Hirth and his students also picked up on the thread of accountability, through the process of collecting community-sourced nominations for buildings in Denver of import on architectural, industrial, aesthetic, or purely sentimental grounds–or, as Hirth says, "because of their inherent Denver-ness." The archive of approximately 400 buildings—including icons like Denver International Airport, the massive Safeway distribution center off of I-70, and I. M. Pei's Sheraton, as well as ubiquitous Denver foursquare homes—are presented as drawings within a room built into the museum atrium. Visitors can enter this immersive space and interact with the buildings, which may be either quickly familiar, unassumingly resonant, or perhaps an unmapped memory. "A lot of the buildings that I find very valuable are disappearing," says Hirth. "They are being torn down and replaced with newer things, and there's a cost to that. I want to help people understand that cost."

These complexities of seemingly quotidian places are what we find at the crux of *Where Corners Meet*, and you are introduced to these upon entrance. Sommerfeld's students have manipulated structural elements on the museum's front porch to comment on the physical and cultural barriers institutions often unthinkingly pose to accessibility. "Space is a privilege," says Streete. "Who has it, who's allowed to be in it, and what they're allowed to do there."

History, too, is a privilege, as is a boundless imagination for dreaming of what's to come, and the *Building Denver* initiative suggests we do not take these privileges for granted. The co-curators' hope is for visitors to willingly enter into the raw experience of a place and all of its texture, holding history honorably and asking more of each other as we step into the future.

***Where Corners Meet** is on view as part of Building Denver at History Colorado Center,*
1200 N. Broadway, Denver, CO 80203.
More information: ***historycolorado.org/building-denver.***

SMILE STOOL
After a tough year, we could all use a bit of levity—and that's the Smile Stool's specialty. Designed by Spanish artist and designer Jaime Hayon, the cheery stools are crafted from solid American cherry by UK furniture maker Benchmark. Two of its hand-turned legs cleverly pass through the seat to form the eyes and the playful smile doubles as a carrying handle.

THE LOW STOOL

HELLOW!

The highly functional and super simple low stool is what we all need right now.

WORDS: Katie Grogan

While the stool predates the chair in human history, it has not enjoyed the same popularity. The low stool was likely one of humankind's first pieces of furniture, offering elevation from the ground with the simplest construction possible: legs and a seat. It remained en vogue throughout much of early history, serving as the primary form of seating until the invention of the chair. After that, use of the stool plummeted, and a look around today shows that the low stool has been largely eclipsed by its taller cousin—the bar stool.

But low stools have a lot to bring to the table. For one, you *can actually* bring them to the table (or wherever you need to provide extra seating). This has been especially useful in the COVID era, where stools provide an easy, portable way to accommodate social distancing without requiring much storage space during less social periods.

Beyond its more obvious use as a sitting implement, the simple form of the low stool lends itself to multiple uses. Even the most basic of stools can become a side table or foot rest. Designers today have gone even further, finding innovative ways to give the lowly stool new life by using them for storage, art, or even flotation.

Whether they've sought to expand the stool beyond its humble origins or simply tried to refine its age-old form, these designs definitely make stools cool again.

PILOT STOOL
A study in visual contrasts, the Pilot Stool was created by Belgian furniture maker Quinze & Milan and Austrian designers Parick Rompelotto and Fritz Pernkopf. A generously proportioned curved polypropylene seat contrasts in form, color, and texture to its tapered oiled oak legs, capped with white rubber feet. Shipped in an eco-friendly flat-pack, the stool comes together with no tools required.

PA.HE.KO
It's unclear which way is up with these abstract stools by Simone Viola—and that's exactly the point. Named for the word "combination" in the Maori language, Pa.He.Ko is designed so the top and bottom halves can be mixed and matched with five different colors of joint rings, allowing for 30 variations. The abstract forms are also made of polypropylene, making them incredibly lightweight but hearty enough for outdoor use.

A PLACE TO **SIT**

A new aluminum stool from American furniture company Emeco is a backless reinvention of a design classic.

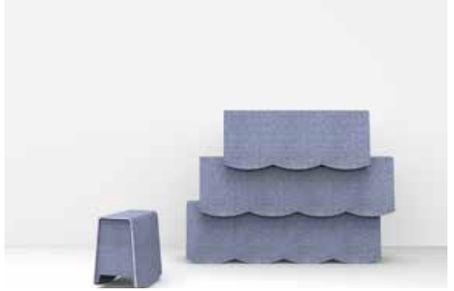
When Japanese industrial designer Naoto Fukasawa began collaborating with American furniture maker Emeco, he was surprised to learn that the brand's iconic Navy chair family was lacking a fundamental member. "I was happy to find that this symbolic icon didn't have the simplest round stool," says Fukasawa. "Because that meant I could design one."

Originally made from scraps of aluminum, Emeco's Navy Chair was designed during World War II for use on U.S. Navy destroyers and submarines, where strength and lightness were of the utmost importance. Since then, the Navy Chair has become a designer chair and a classic piece of the American design vernacular.

When he began working with Emeco, Fukasawa was sensitive to continuing the lineage of the iconic chair. "The Navy chair is one of the most identified icons in America," says Fukasawa, "I had an image of a round stool, which could become a natural part of the Navy chair family, like a brother or sister." And thus, Za was born. The stool, which means "a place to sit" in Japanese, is handmade from recycled aluminum using the same 77-step process as its forefather. The stools are finished off with a powder coat in one of six colors or hand-polished three times over, which takes 8 hours. Its composition, which ultimately makes the material three times stronger than steel, creates a lightweight stool suitable for indoors and out.

But Fukasawa also paid careful attention that the stool was comfortable as well. A slight rim around the seat creates a nearly imperceptible depression, which comforts the tailbone. Za also comes in three different heights to accommodate different body types, ages, and uses.

Like Navy Chair, the humble form and clean lines will likely make Za a timeless design classic. However, Emeco's lifetime guarantee also ensures the design is built to last.



SHINGLE STOOL

Few stool storage solutions are as elegant and functional as that of the Shingle Stool designed by Laura Jungmann and Jonathan Radetz. Its curved bottom edges, which allow fidgety sitters to rock side-to-side, align when stacked together to resemble a shingled roof, which also provides visual and acoustic shielding. Or, if you don't have enough to build a wall, the Shingle Stool also flips over to become a nifty storage container, complete with built-in handle.

RISOM STOOL

Heavy duty cotton straps are expertly basket woven across a sleek hardwood frame for the classic Risom Stool by Danish designer Jens Risom. One of the first pieces commissioned by furniture giant Knoll in 1943, the stool helped bring the understated forms and natural materials of Scandinavian design to the U.S. market.

KNITTED STOOL

UX textile designer Claire-Anne O'Brien was inspired by actual knitting stitches for her exaggerated collection of Knitted Stools for Gan Rugs. Each inspired by a different knitting technique or stitch, the cushions are fashioned by interweaving smooth and ribbed tubs of brightly-colored wool. Subdued natural ash legs offset the woollen creations above.

BIT STOOL

Because it's made of 100% recycled household and industrial plastic, every Bit is unique. The spontaneous, pixelated surface contrasts with its straightforward, utilitarian form, which is inspired by monoliths and columns. Designed by Simon Legald for Nordic furniture company Normann Copenhagen, the Bit Stool comes in four color combinations and will bring a bit of personality to any indoor or outdoor space.

STOOL 60

The signature element of the Stool 60 by Finnish designer Alvar Aalto is its solid wood bent "L-legs," a form Aalto pioneered in the 1920s. Now available in a wide variety of colors and finishes by Artek, Stool 60 also stacks in a stylish column for easy storage.

War housing in Erie, Pennsylvania, 1941. Photo by Al Palmer. Courtesy of the Library of Congress.

AMERICAN FRAMING

AN INVISIBLE TRADITION

Colorado-based architect Paul Andersen talks about the theme *American Framing* for the U.S. Pavilion at this year's Venice Architecture Biennale.

WORDS: David Hill

Chances are good the house or building you live in was put together using wood framing. It's the most common construction method in the United States. And yet, perhaps because of its very ubiquity, we hardly give it a second thought. "It's this system we use all the time," says Paul Andersen, director of Denver-based Independent Architecture, "but nobody ever discusses it. Wood framing is strangely absent from architectural discourse." Andersen and Paul Preissner, who both teach at the University of Illinois at Chicago's School of Architecture, are co-curators of the U.S. Pavilion at the 2021 Venice Architecture Biennale, on view through Nov. 21, 2021. (The event was originally scheduled for May 2020 but was twice postponed due to the COVID-19 pandemic.) Their exhibition, ***American Framing***, calls attention to this often overlooked form of construction with a four-story wood-frame structure, photographs, models, and site-responsive furniture. "Ordinary architecture," Andersen says, can be "a platform for new ideas and discourse."

Q: WHY AMERICAN FRAMING?

Paul Andersen: Well, there are a few reasons. One is that it's so common. In the United States, 95 percent of houses are built with wood framing. Regardless of how rich or poor you are or where you live in the country, your house is going to be made of the same stuff, at least the structural part of it. And it's relatively rare elsewhere in the world. Most places don't build with soft-wood framing, and there are some good reasons for that. As a material, it's pretty crummy. It splinters really easily. It's soft, so it's not structurally a very good material. But if you put it together the right way, you can make a really good building out of it.

It's a very American system. It was developed in a pretty DIY, ad hoc kind of way, through trial and error, just trying to see how it could work, putting it together one way and if it fell apart trying it a different way. And that seems to be in line with our design culture, and I guess our American culture in general, which tends to be bored with tradition, a little bit resistant to authority, with not a whole lot of value put on passing knowledge on from generation to generation, like in a guild system that you might find in Europe. It doesn't take a lot of technical skill or heavy machinery to build with it—a couple of people can grab some lumber and go build something. The freedom and innovation of that was really appealing to us.

The more we looked at wood framing, we thought, there's something there. We wanted to explore this a little bit and hopefully come up with something new out of it.

Q: YOUR COLLEAGUE PAUL PREISSNER CALLS WOOD-FRAME CONSTRUCTION "THE GREAT FORGOTTEN BASIS OF AMERICAN ARCHITECTURE." WHY DO YOU THINK IT'S BEEN OVERLOOKED?

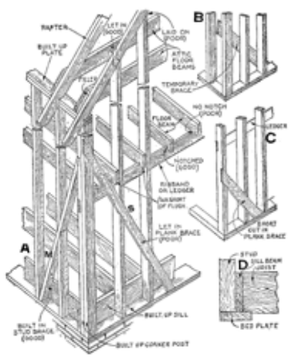
Paul Andersen: I think one reason is that it's cheap and easy, and it doesn't have any of the glamour or even monetary value of so many other materials. It's this cheap, common, easy stuff that people can use. Everybody can get it. You can pretty much build whatever you want out of it. For most of architectural history, the discourse has looked at the canon and looked at very special, individual projects that architects have made over the years, and tend to not really look at everyday architecture in general, regardless of how it's made or what material it's made of. So I think the fact that it is so inexpensive and widespread in its use has made it somewhat invisible in more intellectual circles.

Q: WHY IS THIS FORM OF CONSTRUCTION USED IN THE UNITED STATES BUT NOT SO MUCH IN OTHER COUNTRIES?

Paul Andersen: Wood framing first emerged as a building system in the U.S. in the 19th century. The first documented buildings were in Chicago in the 1830s, and it gained steam as a system after that, with the Homestead Act and westward expansion in the latter half of the 19th century. People needed homes and barns and agricultural buildings, and they needed them in very remote places. And wood framing is just nailed together; if you know a couple of standard details, you can build a house. Anybody could do it. It didn't require any special skill. You didn't need special tools or equipment. It's not really heavy, so you didn't need a bunch of people to lift something into position. And the wood was there in the Upper Midwest and in the South. So I think that's why it happened here.

REGARDLESS OF HOW RICH OR POOR YOU ARE OR WHERE YOU LIVE IN THE COUNTRY, YOUR HOUSE IS GOING TO BE MADE OF THE SAME STUFF, AT LEAST THE STRUCTURAL PART OF IT. AND IT'S RELATIVELY RARE ELSEWHERE IN THE WORLD.

Why it didn't in other countries, it's the inverse story. In Europe, for example, they had a tradition of construction guilds and craft guilds and the knowledge of how to build structures using wood, but it was more like hardwood. So, heavy timber buildings made of big giant beams and columns and mortise and tenon joints, and you had to know how to make those joints and how to move everything into position. And that knowledge



Audel's Carpenter's and Builder's Guide © 1923. Courtesy of the Pavilion of the United States at the 17th International Architecture Exhibition – La Biennale di Venezia

Paul Preissner and Paul Andersen, 2015. Photo by Chris Strong. Courtesy of the Pavilion of the United States at the 17th International Architecture Exhibition – La Biennale di Venezia.

was passed down from generation to generation, and so they clung to that. I think they resisted the idea that there's another system that anybody could use both because it was a known way to build and their technical expertise provided job security.

More recently, in the 20th century, I think it had to do with engineering, because the structural behavior of a wood-frame building is actually very complex, and it's not easy to understand through engineering statics. If you try to analyze the forces in any one stud or joist in a wood frame building, it's pretty hard to figure out what's going on there because it's a composite system. It's like a frame with panels that stiffen the frame.

But in Europe, they were a little bit more shy about it because it wasn't something that they could engineer and understand in advance of building with it. And maybe there wasn't so much pressure to need to do that. Here, it was like, you've got to build something, you need a house, so figure it out. And that kind of expansion and settlement was unique to the United States at that moment in history. So I think that's pretty much how it ended up here.

Q: HOW DOES WOOD-FRAME CONSTRUCTION FIT IN WITH THE BIENNALE'S THEME, WHICH IS, "HOW WILL WE LIVE TOGETHER"?

Paul Andersen: The Biennale theme is announced after the State Department's deadline for proposals, so we didn't actually know what the theme was going to be. It turns out that, like many themes, it's pretty open. And it's easy to consider our topic in the context of the larger theme and to think about questions like: What does it mean that we all build our houses out of the same stuff? What are the benefits and disadvantages of developing your own way of doing things independently, either as a person or as a community? What does it mean for architecture if we're looking at this stuff that wasn't designed or built by architects? What does that mean in terms of authorship and expertise?

I take some comfort in the fact that no matter how much money you have, you can't buy a better two-by-four than somebody who has less. It doesn't mean that everybody can afford a house, but it's not the construction system that's the issue.

Q: WHAT ABOUT ISSUES OF QUALITY? BECAUSE I THINK THERE'S THIS SENSE THAT SOME PEOPLE HAVE THAT WOOD CONSTRUCTION IS CHEAP, THAT IT'S NOT SUBSTANTIAL.

Paul Andersen: That has been the story of wood framing since the beginning. One of the early proponents of it is a guy named Solon Robinson. He was a businessman from Indiana who traveled around the country in the late 19th century, and he gave presentations about wood framing, and he also developed plans for what he called

Omaha Reservation, Nebraska, 1877. Photo by William H. Jackson. Courtesy of the Pavilion of the United States at the 17th International Architecture Exhibition – La Biennale di Venezia.

"A Cheap Farmhouse." That was the title of the little pamphlet that he had, with plans and a list of materials for building a small farmhouse, and you could add on to it to make it a little bit bigger if you needed to. We're actually including a scale model of that in the exhibition along with some other historic buildings.

But Solon Robinson often ran up against this criticism of wood framing, that it was too lightweight and that it wasn't sturdy enough. One of the stories that he would tell, and it was a true story, was of this wood-frame house out on the prairie that had come loose from the foundation in a heavy windstorm. And the wind had blown the house down the hill, but it stayed intact–it just rolled down the hill. It was his way of saying, yes, it's lightweight, but it's actually very strong. So this has always been a question.

Q: WHAT DO YOU WANT PEOPLE TO TAKE AWAY FROM THIS EXHIBITION?

Paul Andersen: Well, it depends on what audience we're talking about. For architects, we want to show that

Stacks of lumber, Seattle Cedar Manufacturing Plant, Ballard, 1958. Photo by Webster & Stevens. Digital Collection: Museum of History & Industry Photograph Collection. Courtesy of the Pavilion of the United States at the 17th International Architecture Exhibition – La Biennale di Venezia.

IT DOESN'T TAKE A LOT OF TECHNICAL SKILL OR HEAVY MACHINERY TO BUILD WITH IT. YOU KNOW, A COUPLE OF PEOPLE CAN GRAB SOME LUMBER AND GO BUILD SOMETHING. THE FREEDOM AND INNOVATION OF THAT WAS REALLY APPEALING TO US.

you can curate the U.S. Pavilion a little differently. In the past, for the most part, the way it's worked is that somebody has picked the topic and then they've invited a handful of architects to do projects or present projects on that topic. And that works in a certain way, but we thought maybe we could do something other than a group show. Then also, with the topic of wood framing, there's no architect you can point to and say, "He was one of the great wood-frame architects." It tends to resist that kind of signature. So we thought this would be better if it really wasn't about architects and was more about the architecture.

Also, to build something full scale is different. I wouldn't go so far as to say that hasn't been done, but not in this way, so we're hoping it will open up some possibilities for people in the future.

For people who aren't architects, they may have a vague sense that this is how things are built in the United States, but they may not know the history of wood framing and what it's meant to the country. There are questions that have come up as we've put the exhibition together. Is wood-frame construction a reflection of American culture? Is it a reflection of our appetite for novelty and comfort with change? Or has it influenced our national identity because this is the way most of us live?

Products Pictured:
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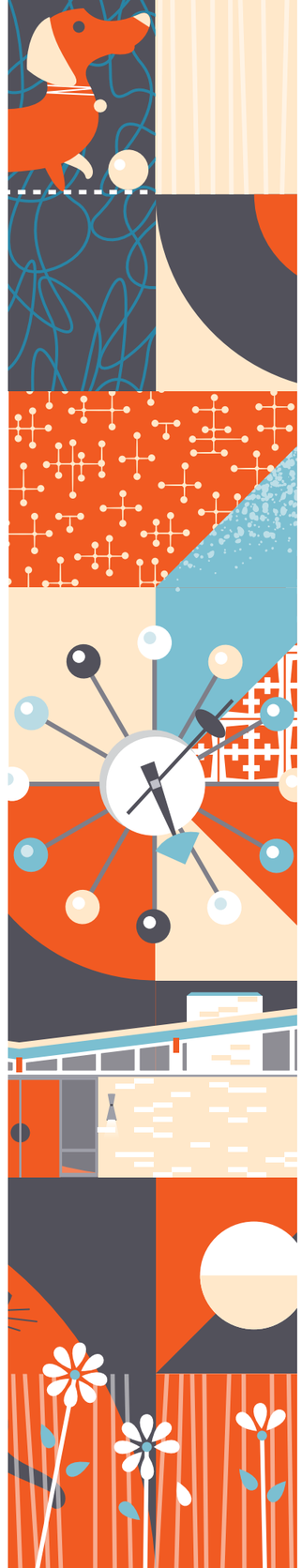

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KITCHEN REDUX

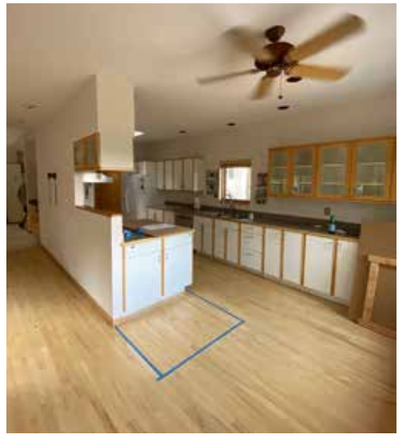
A bulthaup kitchen finds a new home and a new life, demonstrating that great design can be beautiful and good for the earth.

WORDS: Emily O'Brien
IMAGES: Parrish Ruiz De Velasco

When homeowner Mark Hayes started to think about redoing his kitchen, he couldn't help but think about his carbon footprint. Passionate about sustainability, Hayes wanted the efficiency of a new kitchen, but was sensitive to the fact that renovation debris triggers a huge waste stream. The lifespan of an American kitchen remodel is only ten years (sometimes less, depending on how often a home turns over) and debris from home makeovers constitute more than 30 percent of the waste in U.S. landfills. That's partly because of design: Many American kitchens have affixed cabinetry and other elements that are hard to remove and re-use, so destruction is the only option.

This isn't the case overseas. When Europeans move, they often move their entire kitchen—including the sink!—with them. As a result, many European designers have created kitchens using modular designs and materials, making them easier to relocate if need be.

German kitchen design company bulthaup is a perfect example, crafting highly customized, yet adaptable kitchens that have more than double the lifespan of most



An outdated kitchen gets an upgrade of a lifetime with tall cabinets finished in solid vertical walnut, base cabinets of soft-touch lacquer, and a grand white quartz island. New appliances are discreetly hidden from view and include a Sub-Zero refrigerator and freezer, Wolf ovens, Gaggenau induction cooktop and Miele dishwasher.

KITCHEN REDUX

Working with the home's natural features, Landeros and Mackenzie were able to perfectly frame out the kitchen window. The new kitchen blends seamlessly with the home's natural color palette and style.

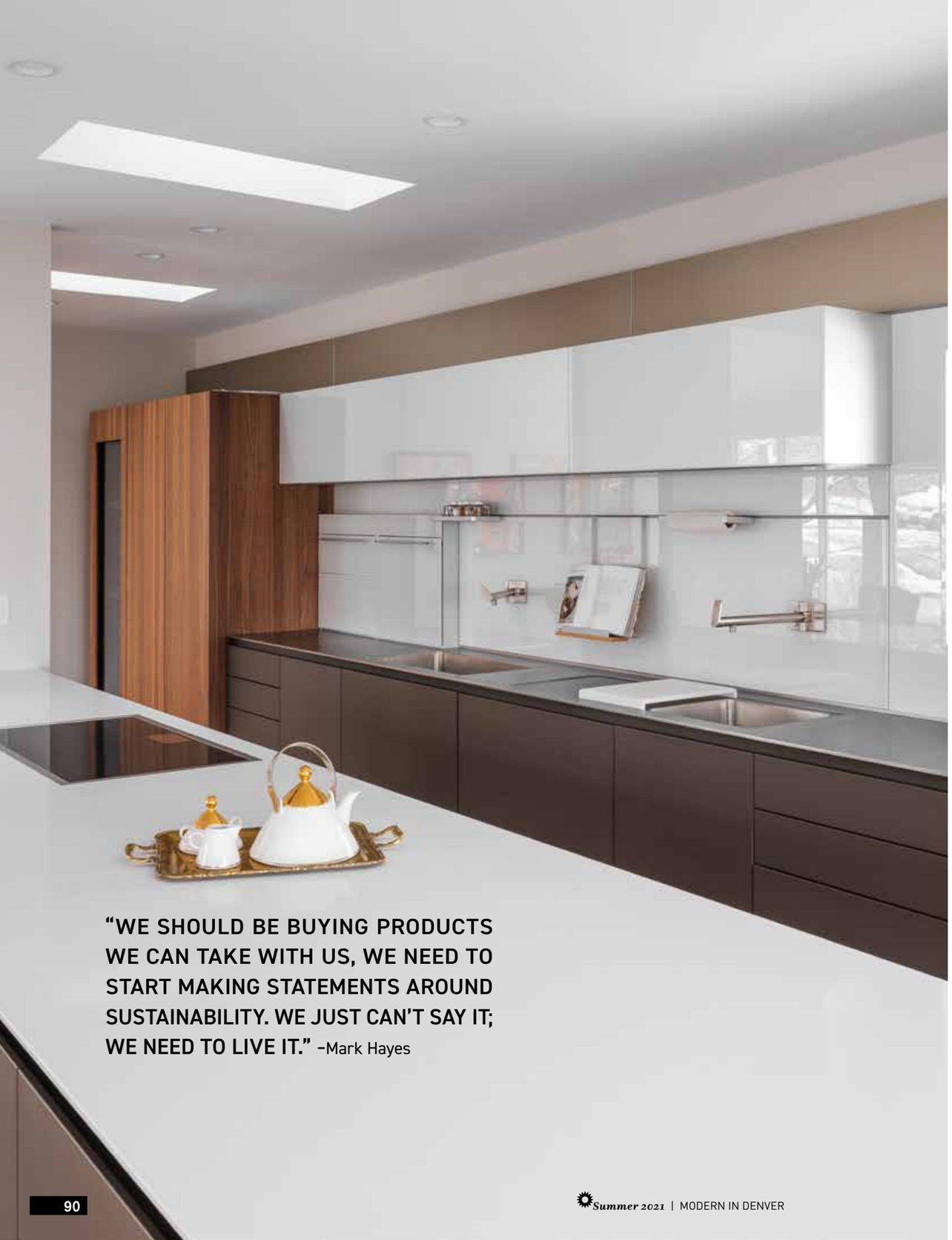
of their American counterparts. Founded in 1949, bulthaup is a global leader in high-end kitchens and world-renowned for its precision and commitment to authentic materials. The durability of bulthaup kitchens can be attributed to impeccable craftsmanship and solid construction, but their design also stands the test of time. "The finishes used in bulthaup kitchens are timeless and inspired by the principles of the Bauhaus—minimalism, precision, and quality," says William Landeros, director of bulthaup's Denver and Aspen showrooms. "If you see a bulthaup kitchen after 15 or 20 years, it is still holding up."

Its timeless designs and high quality have helped bulthaup distribute its minimalist kitchens all over the world while steadily establishing a foothold in the U.S., where people are increasingly looking for customizable, durable kitchen solutions. That growth is mostly through showrooms like Kitchen Distributors in Denver and Aspen, which both offer bulthaup display kitchens for consumer demonstrations, local gatherings, and fundraisers, where chefs can test-drive their functionality. This means the kitchen displays are only lightly used, but they still must be replaced every three to five years to make room for new models. And when that happens, the showrooms offer the kitchens at drastic discounts for lucky homeowners to buy.

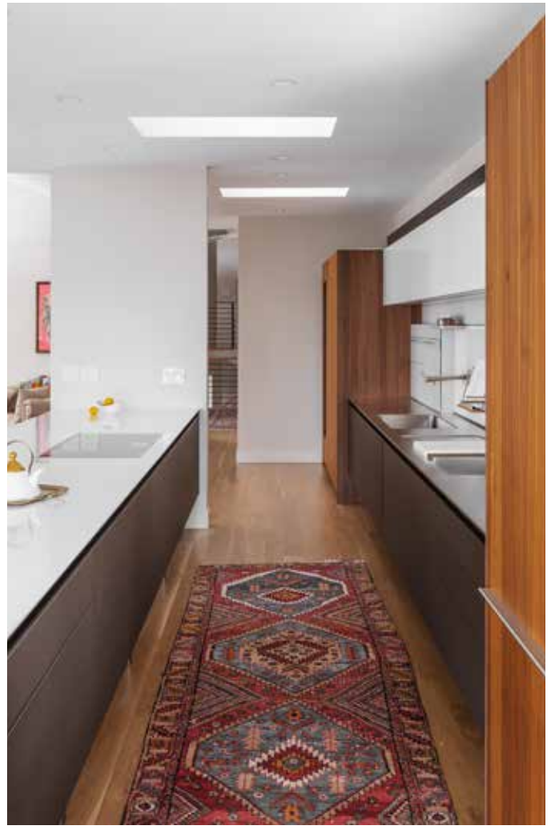
Hayes had already begun the process of designing a kitchen from scratch when a display kitchen he had admired in the Denver showroom came up for sale. The idea of installing a display kitchen in his home checked all of his boxes: reuse, sustainable practices, good design, and high-quality materials. The only problem? He wasn't sure it would fit.

Accustomed to coming up with customized solutions for kitchen

In its former life, the bulthaup kitchen resided at Kitchen Distributor's Denver showroom and was gently used for events.



“WE SHOULD BE BUYING PRODUCTS WE CAN TAKE WITH US, WE NEED TO START MAKING STATEMENTS AROUND SUSTAINABILITY. WE JUST CAN’T SAY IT; WE NEED TO LIVE IT.” -Mark Hayes



Removing the wall that originally framed the kitchen and obstructed sunlight was a no-brainer. The new look opens the kitchen up—physically and visually—while increasing its energy efficiency.

remodels, Landeros and senior project designer, Jed Mackenzie believed otherwise. After taking measurements at Hayes’s house, the two relied on the kitchen’s modularity to not only reconfigure it to fit, but also create space for a new window above the sink. The only casualty was one interior wall, which Hayes had considered removing anyway because it blocked sunlight.

The clean lines and minimalist aesthetic of the display kitchen fit organically with Hayes’ Prairie-style home, with its horizontal bands of windows and restrained decor. Fully paneled walnut cabinetry hides appliances and electronics, while the upper cabinets consist of highly reflective white glass. A white quartz island showcases an induction cooktop that requires no natural gas, another plus for the sustainably-minded Hayes.

“We should be buying products we can take with us,” he says, noting that if he does ever move, he may very well take his kitchen with him. “We need to start making statements around sustainability. We just can’t say it; we need to live it.”

Ultimately, Hayes’s new kitchen was a win-win-win. He received a high-end, lightly used kitchen that will last for decades, and bulthaup Denver was able to make room for a new kitchen display while getting the rare pleasure of seeing its old one settle into a new home (some display kitchens have been relocated as far away as Hawaii and Canada). And for Mother Earth? That’s one less renovation saved from the landfill.

BRIDGING THE DIVIDE

A STUNNINGLY SIMPLIFIED MOUNTAIN HOME ALONG THE CONTINENTAL DIVIDE MARRIES JAPANESE AND SCANDINAVIAN AESTHETICS FOR A LESS-IS-MORE LIFESTYLE.

WORDS: Vanessa Kauffman Zimmerly **IMAGES:** Kimberly Gavin

TO CAPTURE ALIVE. TO COMMAND A GOOD VIEW. TO CAPTURE WITH THE SKY. TO CAPTURE WITH A WINDOW.

So reads the table of contents of *Space & Illusion in the Japanese Garden*, Teiji Itoh's text popularized in the U.S. upon its publication in the 1970s. Translated from Japanese, *Space & Illusion* introduces readers to the concept of *shakkei:* the intentional framing or "capturing" of the landscape beyond the physical confines of a design. However, as is often the case with translation, particularly the translation of philosophical paradigms, the commonly used English iteration, "borrowed scenery," is a bit of a misnomer—a mis-capture. As Itoh writes, "*shakkei* means neither a borrowed landscape nor a landscape that has been bought. It means a landscape captured alive."

ABOVE: Polished concrete flooring with radiant heating was used throughout the main level. Laid bare, the system enhances the performance of the mechanical systems and promotes energy efficiency. A blonde wood ceiling evokes both East and West; as Munn remarks: "A lot of Asian-inspired architecture has a lightness in respect to overhead planes. We found a nice balance with the gabled, angular roof and then a very light feeling from within, as if the roof is floating above you."

The chapter titles of this book of merged theory and practice could just as well have been notes on the design brief put forward to Munn Architecture (located in Granby, Colo.) by the homeowners of a recently constructed mountain residence near Devil's Thumb Ranch. An emergency room physician and business executive whose main residence is in Denver, the homeowners had an abundance of clarity for their long-dreamed-for mountain retreat, and simplicity was elemental. "We wanted a place that was accessible to our life in the city, had an absence of pretension, and was in proximity to things that are extraordinary," they explain. "When we saw that view," which overlooks the Continental Divide, "we said, 'This is it, this will do.' And the whole design effort from there was to not screw it up."

They went to work with Principal Architect Scott Munn, AIA, NCARB and his team to realize a structure influenced by both Japanese and Scandinavian aesthetic traditions, illustrative of the now emergent Japandi design movement. The house comprises two gabled volumes, iconic of Nordic framing, with exterior siding meant to mimic the Japanese technique of *shou sugi ban* (charring wood, usually cedar, to provide waterproofing and sun protection). Perpendicularly positioned, the two spaces are distinct in function—one with main amenities and the other housing the garage with an in-law suite above it—but they're cohered by an enclosed bridge that floats above a dry riverbed. The bridge is both a delineation of space and a passage through it, as are the home's walls and many windows, which Munn sensitively scaled to

inspire a sense of limitlessness within the interior—another nod to Japanese design philosophies. And, in recognition of the house itself as a kind of wall within the world beyond, Munn sited the structure at an angle "so every room has an opportunity to pick up its own peak or moment of that Divide."

Always mindful of the balance of form and function, the architects and homeowners together looked for opportunities to enhance usability and performance without creating excess or wasted space. Munn smartly utilized the site's topography, designing the house to extend down with the grade, rather than sprawling out. This reallocation meant the home could include the full scope of the homeowners' desired spaces within a narrow frame and without expanding the structural footprint. "We tried to allow the land to capture the home by not disturbing it and instead listening to what the topography was telling us about how this programming could work both horizontally and vertically," says Munn.

Another opportunity to literally think outside the box arose when considering the placement of the

BELOW: "We're in many ways living outdoors," say the homeowners. "All we see are the mountains. There's very little wall space for art—which is just fine because the landscape is art enough." The architects paid heed to the natural topography at every step of design. "The Divide really is the prime feature here," says Munn. "We didn't just line the gables or windows up along one mountain. The whole Divide is the anchor."

"We tried to allow the land to capture the home by not disturbing it and instead listening to what the topography was telling us about how this programming could work both horizontally and vertically." —Scott Munn

> “In our experience, the mountain vernacular is always about ‘more.’ More corbels, more reasons as to how the structure works—just a little bit ‘more.’ This house was the opposite. It was a very pared down approach.” —Rusty McInnis

ABOVE AND LEFT: A pre-engineered parallel core truss running above the ceiling conceals conduit and duct work, meaning the interior lines remain minimal. “It helped us that the building was narrow and that we could use traditional systems,” says Munn. “Keeping the structure simple allowed the aesthetic to stay clean.” In the kitchen the homeowners chose to use IKEA cabinets with custom fronts—one of many instances where they were directly involved in the design and build process. “We wanted to be there, we wanted to be part of it,” they say. “We wanted to have the experience of having made something.”

dining area. “We needed a little bit more space in the main living room in order to fit a table large enough to seat several people,” the homeowners explain, “but, in order to do that, we were going to need to widen the entire structure so many feet, which in a gabled rectangle means a lot of extra materials.” Nimble and collaborative problem-solving resulted in the construction of a glass window seat that protrudes from the house’s east side. “It provides a way for the dining room to be a part of the space without having to add a whole bunch of additional square footage to make it functional,” says Munn. “As far as I’m concerned,” he says, “there’s an elegance to simplicity that also performs well.”

If all of this sounds antithetical to the traditional Colorado mountain home, that too was intentional. Architectural Designer Rusty McInnis, Assoc. AIA says, “In our experience, the mountain vernacular is always about ‘more.’ More corbels, more reasons as to how the structure works—just a little bit ‘more.’ This house was the opposite. It was a very pared down approach.” While certainly evident in the home’s clean and spare lines, it’s also true of its bones. “We didn’t have to do a lot of additional engineering in order to see and realize this project,” Munn shares. “We’re not looking at things like corbels or other things that express the structure because the structure is so simplified, it is what it is. We didn’t add anything to make it look like ‘more.’”

It wasn’t just a confluence of minimalist Japanese and Scandinavian design sensibilities the homeowners were after. They wanted the experience of time spent in the home to imbue a less-

ABOVE: The home has 4 bedrooms, including an 8-bed bunkroom and the above-garage in-law suite, and 4.5 baths. In addition to numerous hand-selected furnishings, the homeowners commissioned a custom oak vanity from local woodcrafters at House of Alpine for the powder room. “As much as we love the house, and as great a time as we’re having,” they say, “we just can’t wait until we can safely fill it up with friends and family.”

ABOVE AND LEFT: The home has a standing seam metal roof and its siding was treated to emulate *shou sugi ban*. After researching the Japanese methods, the architects found Colorado's dry climate would not be conducive to the traditional application. They refined their approach and found a material that felt and looked similar. The architects were consistently conscious and adaptable to what made sense in the home's location: the back of the house reveals how they worked with the site's natural grade.

is-more texture to their days. "People write volumes about this and there's nothing we can say to do it justice, but when you restrain everything and focus on just one thing, it enables you to see what you're really supposed to do and enjoy," they say. The family of four has spent a significant amount of time in their mountain home in the last year (the house was completed in 2019 just prior to the outbreak of the pandemic), and these few things, the to-dos and to-enjoys, are no longer obscured: "Cooking and eating together; the spur from our house that goes to the trail system; the shadow off the mountain and the aspens up on the hills; bumping down the road while our dog ducks into lakes and streams; magic hour—which happens for hours here." In other words, they've captured a certain kind of alive.

PROJECT CREDITS

ARCHITECTURE: Munn Architecture

BUILDER: Steffen Builders West

LANDSCAPE ARCHITECTURE: Neils Lunceford

FLOORING: Radiant Floors, Inc.

WINDOWS AND DOORS: Pella

OUTDOOR FURNITURE

Made in the Shade!

While the paper umbrella in your summer cocktail adds a bit of zest to your outdoor lounging, the patio umbrella is the true hero of the summer season. The umbrella's function has remained unchanged since its creation, but recent advances in materials science and technology have led to untold variations on the ubiquitous summer classic. But that doesn't mean that the umbrellas of yore had nothing to offer. One needn't look farther than the iconic images of photographer Slim Aarons to see that the bold colors and playful patterns of mid-century modern umbrellas were a driving design element that helped define the energy of a certain place and time. From retro-chic umbrellas that will make you feel like you're sitting poolside at the famous Las Brisas Hotel in Acapulco, Mexico, to floating side tables, we've rounded up our favorite summer releases to help you put a similar stamp on summer 2021.

MID-CENTURY MODERN SPLASH

Inspired by three iconic images captured by the mid-century photographer, the Slim Aarons American Icon Collection from Santa Barbara Designs offers the playful spirit of the swinging fifties and sixties with the technical innovations that have happened since. The retro-chic shades flaunt an array of polka dots, stripes, fringes, and scalloped edges and are made with high-performance, marine-grade materials to withstand any summer storms that blow in.

+hoffmiller.com

ITALIAN CLASSIC

The Spaghetti Chair, designed by Francesco Favagrossa in the 1970s, is as lovable as the Italian pasta dish that shares its name. Like spaghetti whirled around a fork, handwoven Italian PVC bands wrap around an ultra-lightweight aluminum frame, making it perfect for lounging on the go.

+store.moma.org

ON THE MOVE

The lightweight On The Move Table goes from side table to serving platter in seconds with a removable top. Developed with Danish designers Strand + Hvass, the table has an aluminum body that requires little maintenance or cleaning.

+clden.com

SHORE THING

London-based SHORE Rugs takes their signature textile—a weave made of silicone cords—to the realm of furniture for the new Shore Lounger Sofa. The soft, leather-like textile is stretched over marine-grade foam, creating a soft yet sturdy form that is totally UV- and fire-resistant.

+thefutureperfect.com

SOFA, SO GOOD

Inspired by the summer vacation spirit of the 1950s, designer Rodolfo Dordoni's Sail Out modular sofa evokes the soft shape of an inflatable canvas mattress. But the air blown polyester fibre and memory foam in the padding ensures it's much more luxurious.

+studiocomo.com

ROOM TO BREATHE

Whether you're still observing social distancing or you want to invite all your vaccinated friends over for dinner, the Terassi Extension Table has you covered. Designed by Studio Tolvanen for Design Within Reach, the planked, solid teak table has two leaves that emerge from under the tabletop whenever you need a little extra elbow room to expand the table's capacity from six to ten.

+dwr.com

WORK OF ARC

The classic hoop chair gets a modern update with the Arc Collection by Gabriel Tan for Design Within Reach. Unencumbered by the intricate detailing, mesh, or ropework of past hoop chairs, Arc's playful intersecting circles in powder-coated steel are cleaner in aesthetic and maintenance.

+dwr.com

TURNING THE TABLE

The humble picnic table gets an edgy architectural upgrade with Extremis for the all-aluminum Hoper Table. The newly reimagined summer staple has a streamlined design by Dirk Wynants and four "pass through" zones, eliminating the need to awkwardly scramble over the bench.

+extremis.com

FAB FEMME

The Crinoline armchair is a celebration of femininity, flaunting a voluptuous double-shell silhouette and delicate floral weave. Inspired by the "micro-architecture" of the rigid crinoline undergarments worn by women throughout history, the chair was a collaboration between Italian brand B&B Italia and world-renowned architect and designer Patricia Urquiola.

+studiocomo.com

SINK OR SWIM

The typography-inspired side table Font from Italian brand Kristalia moves to the outdoors with two new materials designed to weather the elements. Light or dark cement highlights the table's sculptural form, while an alternative version made of Cristalplant—a buoyant and recyclable bio-based material—can double as a pool floatie.

+studio2bdenver.com

PLAYING THE ANGLES

The angular feet on the Bondi Belle sectional gives this lounger from MAMAGREEN a distinctly contemporary flavor, but customizable elements allow you to tailor the colors and fabrics to your unique taste. Our favorite feature? The built-in table, which ensures a refreshing beverage is always within reach.

+hoffmiller.com

BISTRO 2.0

Danish furniture maker Normann Copenhagen recruited designer Simon Legald to help create Allez, a contemporary update on the classic bistro table and chairs. A general base of polypropylene proves suitable for indoor or outdoor use, but Allez's component-based construction—a first for the brand—allows for mixing and matching of lacquered oak, marble, veneer, and stainless steel.

+normann-copenhagen.com

DON'T FLET

Quick-drying and UV-resistant, the woven polypropylene rope that makes up the Flet Sofa assures you won't fret when hot Colorado summer days give way to afternoon showers. When the weather clears, Sunbrella fabric cushions filled with quick-drying foam will cradle you within Flet's modern silhouette for more outdoor relaxing.

+roomandboard.com

TRIPLE THREAT

Three is never a crowd with these nestling side tables from Modloft. Made of eucalyptus and a lightweight, engineered concrete, Triplica Bunching Tables can be used separately or come together as a coherent and functional center piece for any outdoor space.

+coda.studio

LACE IN PLACE

The intricate cross-hatching along the back and seat of Modloft's Laced Chair may look delicate, but hardy regatta rope cording gives this chair supportive comfort and resiliency. Combine that with a naturally moisture-wicking eucalyptus frame and you have a durable dining chair that feels as good as it looks.

+coda.studio

SUMMER CRUISIN'

Even in our land-locked state, nautical feels natural with the Cruise collection from Talenti. Designers Ludovica and Roberto Palomba tie the series together using outdoor-friendly teak bases and rope, which is intertwined to form the arm- and backrests of every seating element.

+rifugiomodern.com

TEAK ON FLEEK

Rearrange the letters of the TEKA table by Gordon Guillaumier and you get its defining material: teak. A prism-shaped geometric construction executed by Italian brand RODA gives the outdoor table a light quality, while underscoring the malleability of teak. A slatted tabletop available in a variety of colored glazed gres lends a functional and durable finish.

+solesdi.com

RELAX & RECLINE

Nothing says relax quite like a chaise lounge and architect Pierro Lissoni's interpretation for RODA is a case in point. The teak frame of the Levante chaise lounge is designed to follow the curves of your body and matching cushions made of 50% recycled fibers add extra comfort.

+solesdi.com

BRANCHING OUT

With the Freyer-Newman Center, the Denver Botanic Gardens adds another architectural gem to its collection of buildings.

WORDS: David Hill • IMAGES: Frank Ooms

MOST PEOPLE VISIT THE DENVER BOTANIC GARDENS FOR THE PLANTS, BUT THEY AREN'T THE ONLY ATTRACTION. ALMOST UNNOTICED, THE 24-ACRE SITE HAS BECOME ONE OF THE CITY'S PREMIER DESTINATIONS FOR ARCHITECTURE AND DESIGN FANS.

The star of the show is the Boettcher Memorial Tropical Conservatory, the concrete-and-Plexiglas masterpiece designed by the late architects Victor Hornbein and Ed White Jr. Completed in 1966, it was designated a Denver city landmark just seven years later. Hornbein and White are also responsible for the Frank Lloyd Wright-influenced Boettcher Memorial Center (the adjacent administration building) and those tree-like lampposts scattered around the property. Other standouts at the Garden include the futuristic Science Pyramid, clad in dark gray hexagonal panels, and the elegant parking structure, designed by Denver architect David Owen Tryba.

The latest architectural gem is the Freyer-Newman Center, a handsome, 100,000-square-foot multi-purpose structure at the corner of York Street and East 11th Avenue. Built at a cost of $40 million (with an additional $5 million spent on renovations to Boettcher Memorial Center), the center adds much-needed space for art, science, and education programs, along with a stunning lobby and a locally owned coffee shop, Copper Door Coffee Roasters, which has its own entrance. It represents the final phase of the Gardens' ambitious master-development plan, which began in 2007.

The building, designed by David Daniel of Denver-based Davis Partnership Architects, is prominent without overwhelming its architectural neighbors. "Our approach was to be humbly iconic," Daniel says, "respecting the existing architecture while reinterpreting the botanical references that influenced the original design."

For the 100,000-square-foot Freyer-Newman Center, lead architect David Daniel borrowed design elements from the building's illustrious neighbors, including the landmark Boettcher Tropical Conservatory, completed in 1966. The new building has its own entrance facing York Street but also connects to Boettcher Memorial Hall via a skybridge.

BRANCHING OUT

"OUR APPROACH WAS TO BE HUMBLY ICONIC, RESPECTING THE EXISTING ARCHITECTURE WHILE REINTERPRETING THE BOTANICAL REFERENCES THAT INFLUENCED THE ORIGINAL DESIGN."

—David Daniel

Two tree-like steel columns with "branches" at the top greet visitors to the Freyer-Newman Center at the building's York Street entrance. There are two more columns inside the generous atrium. Daniel used materials found in the Gardens' neighboring buildings, including board-formed concrete and red sandstone, while adding glass curtain walls and zinc cladding. The building is deliberately set back from busy York Street to create a landscaped entry plaza. Wood, including bamboo and Douglas fir, is used throughout the interior (below right) to create a sense of warmth.

Those references include four two-story steel columns with "branches" at the top. Two such columns greet visitors at the entrance to the center, while two more are inside the generous atrium. When you stand on the second level overlooking the atrium, you feel as if you're inside a tree canopy. Wood, mostly bamboo, is used throughout to create a sense of warmth and to connect visually to design elements found in Boettcher Memorial Center. (Indeed, the two buildings are literally connected by a sky bridge.) Overhead, slats that appear to be wood (they're actually metal) control the light that streams into the atrium through a large skylight. The slats are positioned to form a large opening in the shape of a diamond, an echo of the conservatory's Plexiglas panels.

For the exterior, Daniel borrowed more design elements from Hornbein and White's structures, using board-formed concrete and red sandstone while adding glass curtain walls and horizontal zinc cladding. The result is a building that evokes its illustrious neighbors yet is thoroughly original.

"We tried really hard to reflect back on all the predecessors' work that has been done here," Daniel says, "and take that complement of materials and then reapply them for a new generation."

Functionally, the Freyer-Newman Center is a game-changer for the Gardens. "Our capacities have just grown monumentally," says CEO Brian Vogt. The new Helen Fowler Library, for example, is three times the size of the old

"WE TRIED REALLY HARD TO REFLECT BACK ON ALL THE PREDECESSORS' WORK THAT HAS BEEN DONE HERE, AND TAKE THAT COMPLEMENT OF MATERIALS AND THEN REAPPLY THEM FOR A NEW GENERATION." –David Daniel

library, which was located in Boettcher Memorial Center. There are generous classrooms, research labs and herbaria, an underground parking garage for staff, a 272-seat auditorium, and three art galleries. On view this summer: paintings by Denver artist Kevin Sloan (through July 11) and prints by Salvador Dalí (through August 22).

Surprisingly for an institution devoted to plants, there is no living wall in the new building. But there's a good reason. "We talked and talked about doing that," Daniel says. "But the art collections, the labs, the library—none of them can allow insects or any other potentially contaminating material to come inside. So it's the one building on the campus that can't have plants growing inside."

Perhaps to make up for that missing design element, there's a 40-foot-wide LED video screen on the second level, overlooking the atrium, with changing images of Colorado scenery.

For Vogt, the Freyer-Newman Center is a worthy addition to the Gardens' array of "dynamic and powerful architecture."

"It's an absolutely spectacular building," he says. "We wanted it to be the best example of architecture we could get, and when we went through the design competition, we had some remarkable designs. But this one stood out so powerfully, and yet it has this sense of respect for the rest of the campus. It just fits in."

The Freyer-Newman Center adds much-needed space for the Gardens' art, science, and education programs, including three art galleries, an expanded library, and classrooms. "Our capacities have just grown monumentally," says CEO Brian Vogt.

PROJECT CREDITS

ARCHITECTURE / INTERIORS / LANDSCAPE: **Davis Partnership Architects**

CONTRACTOR: **G.H. Phipps Construction**

MECHANICAL: **Ballard Group**

ELECTRICAL: **BCER Engineering**

PLUMBING: **360 Engineering**

IRRIGATION: **Hydrosystems KDI**

AV TECHNOLOGY: **BCER Engineering**

SIGNAGE: **TaCito Design**

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IN PRAISE OF PLACE

Colorado landscape architects are ensuring our region remains elevated by design.

WORDS: Vanessa Kauffman Zimmerly

"These trees are magnificent, but even more magnificent is the sublime and moving space between them, as though with their growth it too increased."

Interpreted literally—which is seldom the invitation of poetry—these words by Rainer Maria Rilke echo the impact of a well-composed landscape: one that considers form, line, repetition, sequence, and pause to cultivate a sense of place. Landscape architects are well versed in this poetry. Although landscape architecture became known by name only 200 years ago, the human desire to carve out our own sublime and moving spaces is innate and ageless. Landscape architecture is now a broad and dynamic field; its practitioners have specialized expertise ranging from horticulture and industrial design to climatology and public planning. They are aficionados of art and science, carrying the intimacy of our interiors into the ever-evolving context of the exterior.

The contemporary framework for landscape architecture in the Front Range is likewise evolving. Like many places across the United States, the history of Colorado's urban landscapes stems from the City Beautiful Movement, the late nineteenth- and early twentieth-century tradition born of Beaux-Arts and neoclassical influence that impelled the design of lush, awe-inspiring parks with curvilinear paths (in the lineage of Frederick Law Olmsted), verdant green lawns, formal gardens, and other emblems of grandeur. Beautiful, yes. However, for many cities west of New England—and especially for the arid and alpine climes of Colorado—this kind of landscape is a simulation, an ecological and aesthetic unreality that requires significant amounts of human and natural resources to uphold.

Over the last several decades, local landscape architects—including the six studios profiled here—have become increasingly wise to the need for specificity when designing in our region. The Front Range is an exceptional locality in terms of elevation, topography, climate, and ecological variety, with the city of Denver positioned where the continent's vast grassland prairie marries the upswelling Rocky Mountains. For many of us, these rarefied intensities are what compel us to be here. With this, the growing and hopefully lasting trend in landscape architecture is to elevate the local vernacular by designing residential exteriors that indulge our need for restoration and inspiration at home, without belying the intrinsic traits of where we've made it.

Evoke
ESTABLISHED: 2005
FIRM SIZE: 6

"IT'S REALLY IMPORTANT TO US THAT OUR WORK FEELS TIMELESS, THAT IT TRANSCENDS STYLE, AND IS ULTIMATELY A BACKDROP FOR THE NATURAL WORLD." –Ashley Stevens

Photos: Muntz Studio

Ashley and Jonathan Stevens are the husband-and-wife duo at the helm of Evoke, a boutique garden design studio for urban and rural residences. Evoke's aim is to reconnect and rewild. "We believe landscapes should connect us back to nature emotionally, physically, and spiritually," Ashley explains, adding that this reconnection looks different for each project and client. "People are realizing the importance of a landscape that complements or is cohesive with the architecture of their homes and their lifestyles. The industry has gained a lot of value."

"It's really important to us that our work feels timeless, that it transcends style, and is ultimately a backdrop for the natural world," says Ashley. In this regard, some of Evoke's most forward-looking design comes from taking a step back, as with their Iron Mountain project in Boulder County, which was less about introducing plant material to the site and more about defining and structuring spaces to nestle the clients into the overwhelming beauty of what was already there.

Believing that time spent in the out-of-doors is deeply restorative, Evoke also insists practitioners should be doing the work of undoing—restoring the land and encouraging healthy, enduring, climate-resilient landscapes. "We have to embrace diverse ecologies and drought-tolerant plantings," says Ashley. "The idea of rewilding is emerging and evolving in our field and that's really exciting to me."

Evoke's Iron Mountain residence in Boulder features a series of terraced platforms and recesses constructed from sand exposed concrete and composite decking.

The home's outdoor kitchen, partially sunken hot tub, and various seating platforms allow the residents room for retreat on an otherwise exposed site.

Ivy Street Design
ESTABLISHED: 1992
FIRM SIZE: 6

"WE CAN AND SHOULD BE USING LOCAL MATERIALS LIKE THE COLORADO ROSE SANDSTONE AND BUFF STONE, AND PLANTING NATIVE PLANTS. THE ENVIRONMENTALLY RIGHT THINGS CAN BE BROUGHT INTO MODERN LANDSCAPES, CREATING A UNIQUE COLORADO INTERPRETATION." –Wendy Booth

"Landscape architecture is really unique because, not only are we working with space, as do architects, but we are also working with the element of time," says Wendy Booth, the founder and creative director of Ivy Street Design. "Our work evolves through the seasons, and also through the years." The studio itself, which will celebrate its thirtieth anniversary next year, has been witness to several evolutions in the industry and region.

"You must have the ability to envision the landscape in three dimensions and also understand when different things will be blooming, growing, fading." Booth describes this ability to telescope between space and time as the necessary skill of an impactful, on-the-ground landscape architect. Although the same could be said of what's required to be a longstanding presence in the region's design community.

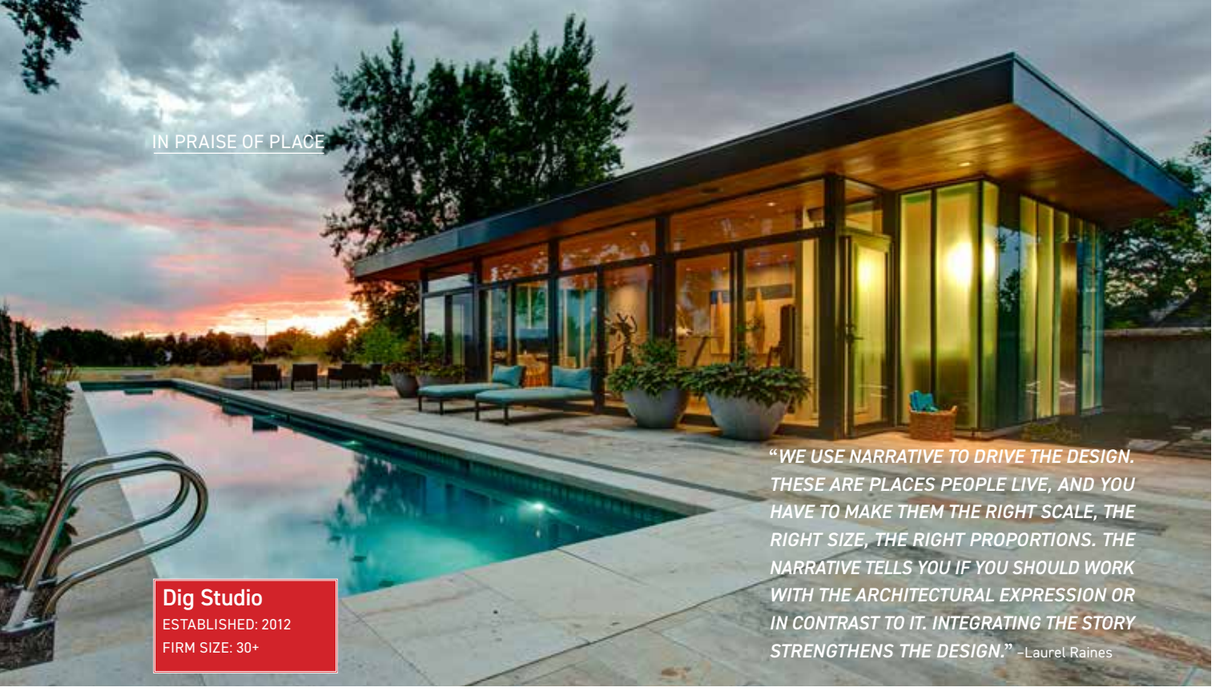
"We can and should be using local materials like the Colorado rose sandstone and buff stone, and planting native plants," she says. "The environmentally right things can be brought into modern landscapes, creating a unique Colorado interpretation."

In the last several years, Booth and her colleagues have intentionally developed their office culture and become involved in advocacy to make the industry more equitable and inclusive. "I've been a female business owner in a male-dominated field for thirty years," she says. "It hasn't always been an easy path, and I'm dedicated to making it easier and more accessible for future generations."

Photos: David Winger

This residential garden (by project manager Ian Ferguson) in the historic and high-density Congress Park neighborhood illustrates Ivy Street's ability to fuse traditional materials with contemporary influences.

"Architecture often divines an object that is unto itself," Booth remarks. "But landscape architects are always in context, always bridging."



Dig Studio
ESTABLISHED: 2012
FIRM SIZE: 30+

"WE USE NARRATIVE TO DRIVE THE DESIGN. THESE ARE PLACES PEOPLE LIVE, AND YOU HAVE TO MAKE THEM THE RIGHT SCALE, THE RIGHT SIZE, THE RIGHT PROPORTIONS. THE NARRATIVE TELLS YOU IF YOU SHOULD WORK WITH THE ARCHITECTURAL EXPRESSION OR IN CONTRAST TO IT. INTEGRATING THE STORY STRENGTHENS THE DESIGN." –Laurel Raines

Dig Studio came together at the hands of four professionals, each at various stages in their careers, who held a common ambition to get back to the roots of their work—to form close relationships with their clients, be nimble and responsive, and be allowed more creative risks.

"We use narrative to drive the design," says Laurel Raines, one of Dig Studio's founding principal partners. "These are places people live, and you have to make them the right scale, the right size, the right proportions. The narrative tells you if you should work with the architectural expression or in contrast to it. Integrating the story strengthens the design."

"One thing I think is so interesting about landscape architecture is that a lot of times you don't even think about what was designed," says Raines. Dig Studio's nuanced knowledge of Colorado—"the materiality that makes sense here, what lasts and looks good in our light, what holds up to our desiccating winters, the grasses and forbs that grow here naturally and deeply"— helps them to achieve this invisibility of successful design. This is felt especially in their residential work in Denver's historic neighborhoods. Working on projects of a variety of scales, the studio is overall writing a much larger story, one of holistic integration that brings health and well-being to people and the planet—what they've termed "Humanature."

Photos: Robb Williamson

The landscape design for this historic Italianate mansion in Cranmer Park spanned twelve years, ultimately winning Dig Studio a CCASLA Honor Award.

Dig's integration of modern elements—like the planting selections and paving patterns—works to situate the home in this moment and region.

Design Workshop
ESTABLISHED: 1969
FIRM SIZE: 50+

"There is sometimes nothing more powerful than a straight line in nature," says Mike Albert, principal at Design Workshop. "That juxtaposition, that tension. But it loses its power when you try to do too much. The fewer moves you have and the more clarity you have in those moves, that's what really sets you up for success." In Design Workshop's more than fifty-year legacy as an industry leader in Colorado and beyond, the moves have been many, yet the clarity remains.

Site specificity is paramount. For Albert, the design of a residential landscape should be "a sophisticated extension of the architecture," and he enjoys the challenge of considering these extensions within Colorado's more relentless natural factors: the intense solar exposure, prevailing winds, and mountainous terrain. "A lot of people see topography as a constraint—I love it because it's a way to continue to engage with the land. Just as buildings have sets of rooms, so does the land, and topography allows you to experience them while always touching the ground."

Finding nimble and elegant ways of working with the elements and local materials is where Albert finds the lifeblood, the power of that continuous line and all the points that draw it. "It could be a simple wall that frames a distant peak, it could be a moment of water that makes you pause, or maybe it's the reflection of the changing sky, or the use of stone, or the aspens," he says. "This is Colorado, and we should celebrate it."

"A LOT OF PEOPLE SEE TOPOGRAPHY AS A CONSTRAINT—I LOVE IT BECAUSE IT'S A WAY TO CONTINUE TO ENGAGE WITH THE LAND. JUST AS BUILDINGS HAVE SETS OF ROOMS, SO DOES THE LAND, AND TOPOGRAPHY ALLOWS YOU TO EXPERIENCE THEM WHILE ALWAYS TOUCHING THE GROUND." –Mike Albert

Photos: Brandon Huttenlocher / Design Workshop, Inc.

The Prospect House, sited alongside the White River National Forest, conceals several environmental stewardship goals within its minimal and wild design.

Native grasses and high alpine meadow plantings anchor the aesthetic while achieving a reduced water consumption of 40 percent and effectively routing runoff.

Blu Design
ESTABLISHED: 2001
FIRM SIZE: 1

Photos: Draper White

Ariel Gelman, the founder and principal of Blu Design, is no stranger to the sun. Prior to moving to the United States and becoming licensed in landscape, Gelman worked as a building architect in Argentina, and he continues to design both homes and gardens in Mexico when he's not practicing here in Colorado. But, as he notes, the sun shines a bit differently here. "Being at a mile high in altitude has its challenges," he says of his Front Range work. "You have to be careful about what kind of hardscaping and plant materials you select, because the sun here will destroy things without any compassion."

Locality is important to Gelman. "Landscape architects should understand the local materials, the local labor, and the vernacular architecture that already exists in a place," he says. Gelman's gauge on the particularities of place is manifest in his site-responsive residential designs. He often urges clients toward ornamental grasses and perennials, for which he explains, "the initial investment is higher, but the long-term benefits are far greater."

"LANDSCAPE ARCHITECTS SHOULD UNDERSTAND THE LOCAL MATERIALS, THE LOCAL LABOR, AND THE VERNACULAR ARCHITECTURE THAT ALREADY EXISTS IN A PLACE."
–Ariel Gelman

Additionally, he has collaborated with Connect One Design on the development of *The Plantium*, a software that allows industry professionals to virtually select and place plant materials based on similar requirements for water and light. "How we use non-renewable natural resources is a big deal," Gelman says, "and I think there are going to be even more opportunities for incorporating technology into that effort."

Blu Design worked in partnership with Connect One Design on this residence in the Starwood Home development in Aspen. The home overlooks the peaks of the Roaring Fork Valley.

An abundance of pollinator plants and native grasses were selected to frame views and exterior spaces, as well as complement the valley's aspen and spruce groves.

R Design
ESTABLISHED: 2003
FIRM SIZE: 6

"I love architecture, I love beautiful buildings. But even more than that, I love the way they interact with each other and everything around them. I love the composition of it all." The propensity for design came early to Ransom Beegles, the founding principal of R Designs, and it has been his passion ever since, as evidenced in the studio's architecturally informed landscape designs. "Each project that we do is a part of a much bigger context," he says. "We're thinking about all the factors that influence a site—about big systems like ecology, terrain, grading, and even social systems like how the design adds to the fabric of the streetscape."

Beegles is a fan of minimal, modern architecture and he interprets this into the landscape whenever possible and appropriate. "We will never be able to replicate the beauty of natural ecosystems, so the first step of design is to try to restore them," he shares. "But then, we're pretty unapologetic about expressing connections to architecture." He finds his clients in the region are ready for these aesthetic expressions. "Our clients are so design-savvy now, it's pretty inspiring," he says. "It's amazing to work with someone who sought you out purposefully because they are excited to see how you translate ideas into the environment."

"WE WILL NEVER BE ABLE TO REPLICATE THE BEAUTY OF NATURAL ECOSYSTEMS, SO THE FIRST STEP OF DESIGN IS TO TRY TO RESTORE THEM. BUT THEN, WE'RE PRETTY UNAPOLOGETIC ABOUT EXPRESSING CONNECTIONS TO ARCHITECTURE."
–Ransom Beegles

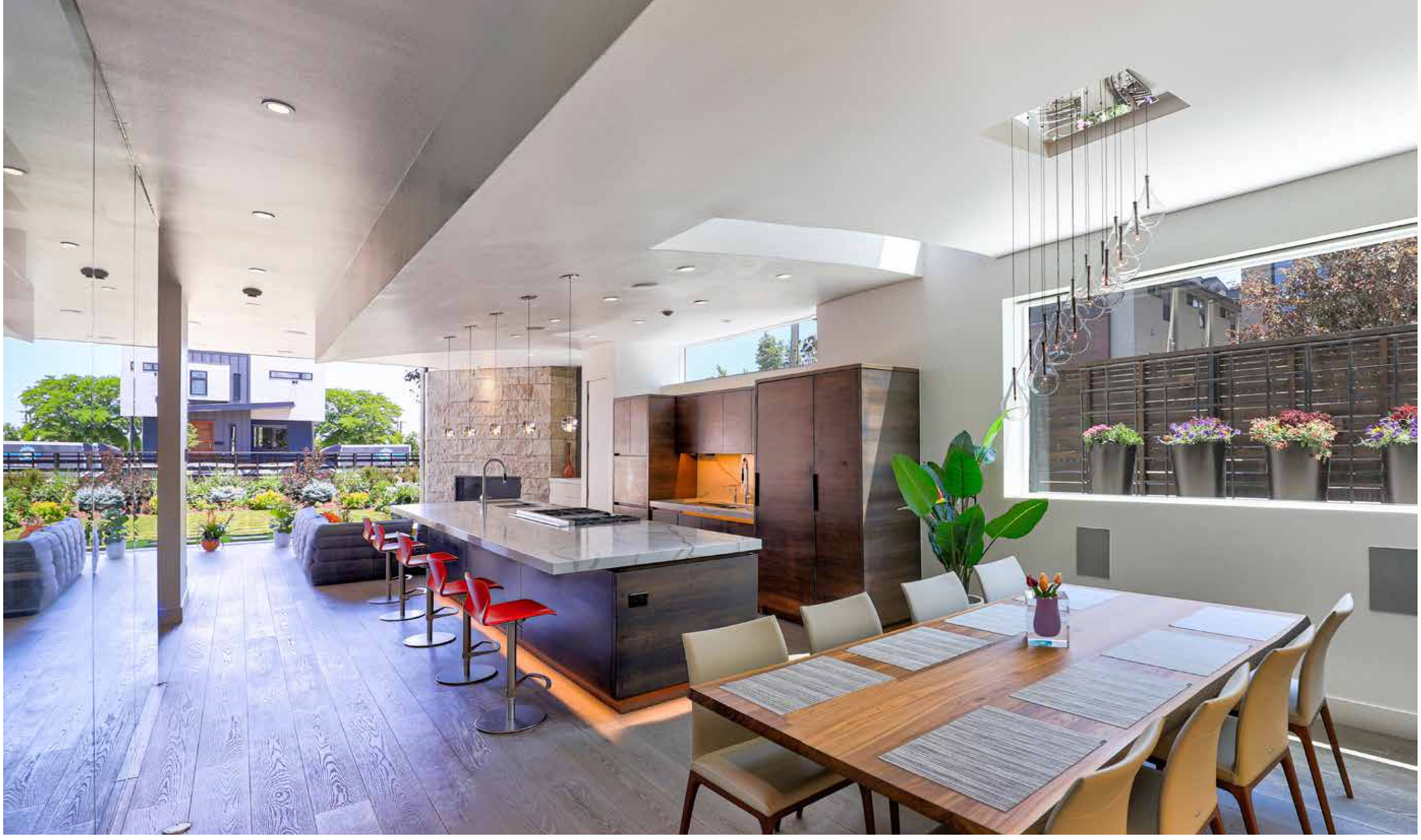
The sky is often an unfettered idea in R Design's work. "The sky in Colorado is world-renowned, and I love that everyone has a chance to play off it. Anytime we can frame it or provide reflections of it, we do it."

Photos: Michael deLeon Photo

R Design extended the architectural lines of this mid-century home in Bow Mar onto a flat plinth with a pool and sundeck. Repurposed steel was used to create an elevated terrace between.

Four concrete pads on a raised platform create a seating area for a custom designed metal fire pit that doubles as a piece of sinuous sculpture.

EVERYTHING IS ILLUMINATED



THROUGH HIS STRATEGIC USE OF 'LIGHT SCOOPS' AND OTHER CURVILINEAR SHAPES, ARCHITECT BRAD TOMECEK HAS DESIGNED A HIGHLANDS CONTEMPORARY HOME THAT IS AWASH IN LIGHT.

WORDS: Alison Gwinn • **IMAGES:** RLI Photography

"Architecture which enters into a symbiosis with light does not merely create form in light, by day and at night, but allows light to become form." —Architect Richard Meier

There are many building blocks that can shape a house—wood, steel, stucco, brick, to name four—but, as Brad Tomecek of Tomecek Studio Architecture has proven with this contemporary home in the Lower Highlands, light can be just as important.

Tomecek's design for the residence—four stories, including a basement, main floor, second floor, and upper-deck penthouse with downtown views—includes four "light scoops," each strategically placed both to take advantage of the changing light conditions throughout the day and to filter and channel light to create unique experiences inside.

"Brad and his firm are masters at light—when you open up all the shades in the house, it's like 'Wow,' " says homeowner Scott Nagely, who moved into the home in 2018.

Nagely knew early on that he loved the site, both for its walkability and for its unusually good city views. Once he bought the lot, he began talking with Tomecek about what he wanted in the home: openness (the home is roughly 4,000 square feet, with four bedrooms, an office, four full baths, and two powder rooms), copious amounts of outside light, natural surfaces like Kansas limestone, and privacy—the latter a challenge on a compact lot on a bustling street near a number of popular Denver restaurants.

TOP: The home's south side faces 33rd Avenue, which has a natural uphill grade. From this vantage point, you can see a number of the home's light sources, including the massive light scoop arcing over the home's north side; the large corner window on the master (right), which has downtown views; a long horizontal window over the kitchen window; a smaller light scoop that runs vertically from the first floor up to the master bath; and, partly hidden behind the fence, a large dining room window. **ABOVE:** On the home's east face is a master bedroom light scoop, above pocket glass doors that open onto the urban courtyard.

"We created these distinct moments with something as simple as tracking a beam of light from the south that starts to divide the kitchen from the dining room. It's just a beam of light, but it starts to provide more spacial definition." –Brad Tomecek

"This project is really about the contrast of private living with the desire for openness and light. Building in an urban neighborhood requires buffering from the public street, but how do we address the need for natural light?" Tomecek says. "Anyone can place a window, but to consider views, edit out the visual noise, invite in the natural light, and be graceful...that's the challenge."

That's where the light scoops come in. The home's main scoop—the large one on the north side, a quarter-round covered in a metal standing-seam roof, arcs around the top of the main limestone volume, giving the home its distinctive silhouette.

"The main light scoop really draws light into the north side of the house while blocking any connection to the northern neighbor," says Tomecek. "It creates privacy, while dropping natural southern light three-plus levels through the stairway below."

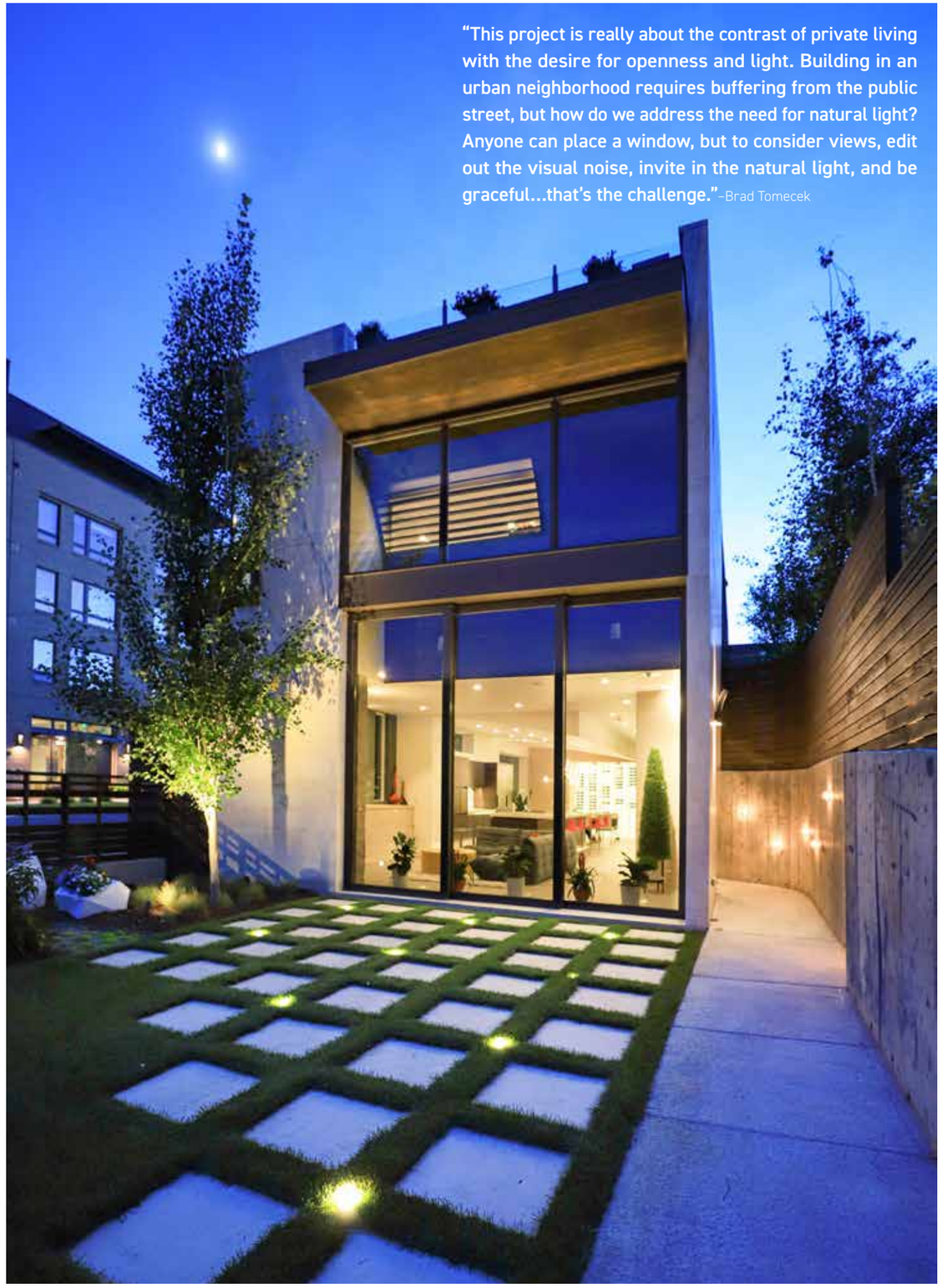
The kitchen and dining room are separated visually by the light coming in from a large light scoop that runs up to the second floor. The kitchen and dining room ceiling curves away from the southern exposures, and the stairway is cantilevered off the wall, so they appear to be floating under the home's largest light scoop.

"If you think of sound and its reflection, the scoop is similar: It takes the light and bends it downward throughout the house, which creates the language and character of the home. We also created these distinct moments with something as simple as tracking a beam of southern light to divide the dining room from the kitchen. It's just a beam of light, but it starts to provide more spatial definition."

The lot is narrow and has a natural uphill grade on a relatively active stretch of 33rd Avenue, just east of Tejon. Enter the property through a front gate, and you find yourself in a small urban courtyard grounded in a grass-and-stone checkerboard, made private by a high wooden fence. The front door itself is tucked away on the north side of the residence, at the end of a high, curved, raw-concrete wall.

That door opens onto the living room, which itself opens back out to the east through pocket sliders onto the front courtyard. When they are opened, says Nagely, "It just makes the entire space like a big living room. The openness of the main floor is great for gathering and entertaining."

The living room opens out through sliding glass pocket doors, onto the front courtyard, making the ground floor ideal for entertaining. **OPPOSITE:** The front door is hidden around the corner of a curved raw-concrete wall, adding even more privacy from the street.



"This project is really about the contrast of private living with the desire for openness and light. Building in an urban neighborhood requires buffering from the public street, but how do we address the need for natural light? Anyone can place a window, but to consider views, edit out the visual noise, invite in the natural light, and be graceful…that's the challenge."–Brad Tomecek

The master bedroom (left) has a large corner window that overlooks a community garden and has wonderful city skyline views in the distance. The master bath (above) is lighted by a southern-exposure light scoop that also illuminates the dining and kitchen area below. The upstairs guest room (below) has western and southern exposures, which also bring light to the home office on the main floor.

Adjacent to the living room is a large kitchen, illuminated by a southern-facing horizontal window over the sink and, on the same wall, a vertical light shaft and circulation scoop that divides the kitchen from the dining area and extends up through the second story to also illuminate the master bathroom above. "The whole purpose of this window is to let light into the master shower and to drop light in between the kitchen and dining room," Tomecek says. "It's like a periscope." The kitchen ceiling is also curved to further define the space. "That curve makes the space feel more intimate," says Nagely, "and it creates a closer atmosphere, with the light coming down from the window above the sink."

The dining area has a large horizontal window, made private by the exterior fence along 33rd Avenue. And down the hall to the west are a powder room (with auto-lighting, of course) and an office, lit from above via a western-exposure window that also illuminates the second-floor guest bedroom above. Beyond the office is a garage, workshop, and storage. And, yes, even the garage gets light—through its own window: "That's such an easy thing to do," says Tomecek. "Once you have a window in your garage, you'll always have one."

LEFT: With their amazing views, the rooftop penthouse and deck are perfect for a glass of wine by the fire. **BELOW:** The basement level has another entertaining space, with curved cabinetry to mimic the arcs throughout the home, as well as two bedroom suites on either end.

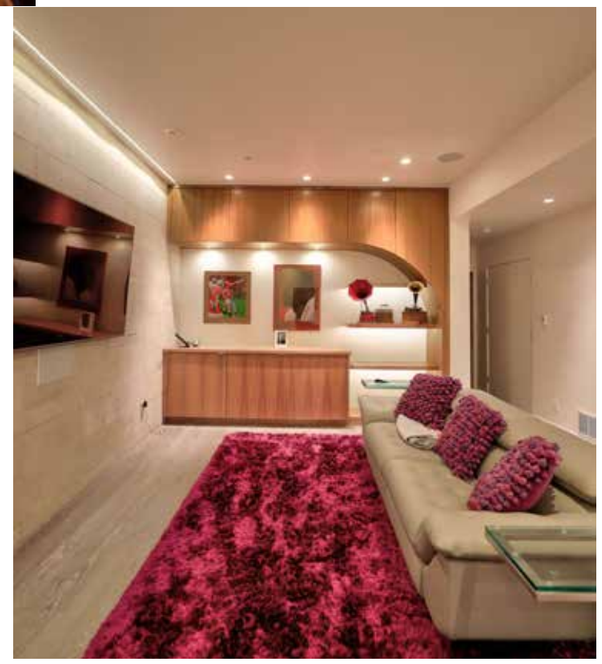
The open, glassed-in stairway, which runs opposite the dining area and office, goes down to the basement (which contains two bedroom suites bookending an entertainment room) and up to the second floor and the rooftop deck. "That's a moment, too, spatially," says Tomecek. "When you're on the upper floor in the large scoop, there is a 30-foot shaft down to the main floor."

The steps—cleverly lighted by curved sconces that mimic the architectural arcs—are cantilevered off the wall, so they appear to be floating as you walk upstairs under the top scoop. Those walls are finished in a white eggshell paint, which further reflects the light.

On the second floor, besides the second bedroom suite, is the master. The room, its entrance shaped by rounded walls, is illuminated by a corner window that overlooks a community garden across the street and opens out to panoramic skyline views. It also has an east-facing light scoop, this one in espresso-stained wood with a stationary metal louvre. "This room gets morning light from the east and is friendly to the street below," says Tomecek. "People might notice intuitively, but not strategically or specifically, but morning light is soft and glowing—and how do you want to wake up?"

Go one floor up to the penthouse, which sits under the upper scoop and opens out to the rooftop deck. "I wanted this lot for those views," says Nagely. "It's nice when I have people over to come up here, sit by the fire, and have a glass of wine."

Ultimately, says Tomecek, "Even though there are not walls of glass in the house, there's light throughout. And that gives it character and changes the mood of the house. It's really cool."



PROJECT CREDITS

ARCHITECTURE: **Tomecek Studio Architecture**

AV CONTRACTOR: **August West Electronics**

COUNTERTOP FABRICATOR: **Custom Stone LLC**

FINISH CARPENTER: **Fox Carpentry**

GLASS CONTRACTOR: **L&L Glass**

STONE MASON: **A.M. Masonry**

ENGINEER: **Wilson Engineering**

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STUDIOS

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v e s e l b r a n d . c o m

WORKING WITH DESIGN

Slate Real Estate Advisors crafts a new workspace that embodies their essentialist mindset and passion for design.

WORDS: Gigi Sukin • IMAGES: Brandon Lopez

Less can be better. Small can be bigger. And simple, understated design can be the most sophisticated. Those are the credos expressed by Slate Real Estate Advisors in the boutique firm's new office space in LoHi.

"It was important that our office be an extension of our values, which are deeply rooted in what we call the 'essentialist mindset,'" says Stan Kniss, partner and employing broker at Slate, a design-conscious residential real estate brokerage. "The core lies in simple, clean design with a focus on the experience of a space—form and function, not ornamentation."

Already located in LoHi but knowing they needed more room, the Slate team chose a ground-floor space in a brand-new building at 1735 Central Street, with condos on the upper floors that the firm represented. Besides doubling their former square footage, the space offered the firm premier views of downtown's growing skyline.

The Slate team began planning the office space before the pandemic and moved in February, right as Denver's hot real estate market was getting even hotter.

The Slate firm is unusual. Kniss and business partner Jorgen Jensen see themselves and their team not just as brokers, but as "creative storytellers, speaking to the experience of living in a home," Kniss says. The firm's ethos, inspired by the approach of several European boutique brokerages that they admire (including the pan-European firm Fantastic Frank), is articulated on

ABOVE: A pair of sculptural chairs from MUUTO was chosen to complete the reception area's living-room like arrangement because of their appeal from every angle. **OPPOSITE:** Natural light, wood, and raw concrete are on display in the reception area, where concrete floors and ribbed, white oak paneling are bathed in light from the large windows directly opposite.

its site: “Our homes and interiors have the power to affect our well-being and encourage us to live a well-lived life.”

And that ethos is reflected in their new offices. “Getting to the essence of a space and the feeling you get from being in that space forced us to rethink the essential: What really matters?” says Jensen. “To us, it boiled down to natural light, wood elements, and raw concrete. There’s an authenticity to the space which feels very much in alignment with our values.”

Slate asked Caroline Wilding, founding principal of architecture and design firm Construct DA (and a broker with Slate), to oversee the design of the space, with David Copperman of Alpine Investments managing the construction.

“The priorities were a space that really aligned with Slate’s branding aesthetic” says Wilding, “which is minimal and modern, with a very understated color palette. We re-used the existing concrete floors, which had a nice patina to them, as well as a cast-in-place concrete wall. It’s nice to have that contrast with some of the more modern, clean elements. It creates a balance that’s not totally polished, but has warmth to it.”

That warmth is apparent immediately upon entering. The reception area includes a custom cylindrical reception desk covered in tambour white oak paneling.

OPPOSITE: “Summit,” a black-and-white work from Denver photographer JC Buck’s series “Peaks” pokes at the dichotomy between urban life and wide open spaces.

BELOW: Details like custom cabinetry, local artwork, and kitchen amenity space give Slate’s new office a homey feel.

“DENVER IS GROWING, MEANING NOT JUST IN PHYSICAL SPACE, BUT IN MATURITY, SOPHISTICATION AND CULTURE, YOU SEE PEOPLE COME FROM ALL OVER THE COUNTRY AND BRING THOSE SENSIBILITIES WITH THEM. THAT IS ELEVATING DESIGN.” –Jorgen Jensen

Adjacent is a sophisticated seating area that feels like a living room, with earthy tones, a pendant light by MUUTO, side tables from Ferm Living and an art TV framed in white oak to seamlessly integrate with the ribbed white oak paneling from Surfacing Solutions, all bathed in sunlight from the large windows.

“We wanted things that lent themselves to a comfortable feeling—like the living room area as you enter, and the residential kitchen, which has the kind of detailing you would find in a high-end home,” says Wilding. “We wanted this to be different from a typical real estate office, which can be really flashy. This space has an understated, natural elegance, with casual elements added. It’s sophisticated, but not ostentatious.” (Or, as Jensen puts it, “High design doesn’t have to mean luxury. It should be accessible.”)

Surrounding it all are large windows that connect to the busy neighborhood. “We have 26 10-foot-tall panes of exterior glass,” says Jensen, “and we are at the corner of 17th and Central in Lo-Hi, so it’s a very active, dynamic corner.”

One small corner of the entry area proved challenging. Although it has high ceilings and large windows, a concrete beam separates it from the rest of the room, so the team decided to play up the space’s insularity and create a self-contained art space. “It could have just been dead space,” Jensen says. “But by putting a little design and attention to it, we can give a local artist an opportunity to have more

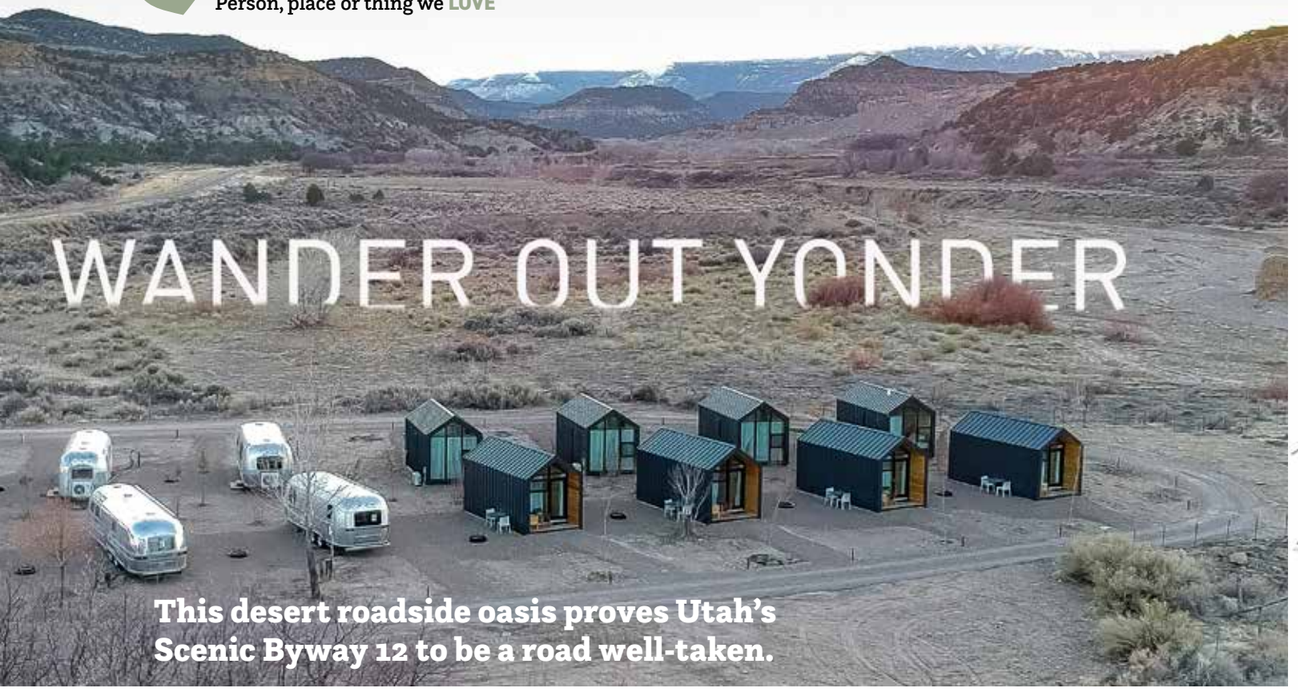
exposure. We often collaborate with creatives in the community and put on events for nonprofits, so we designed the space with that in mind."

Dubbed "Denver's Smallest Art Gallery," /NOOK officially debuted in May with a show by local photographer Brandon Lopez, whose richly colored images are suspended from above. They aren't the only artwork in the Slate office space: Denver photographer JC Buck's custom black and-white works hang in the conference room and a common area wall.

It was important that Slate's new home be "flexible," Jensen says, to accommodate a variety of uses. The residential kitchen reflects that, serving as a hub for the team, with custom rift white oak cabinetry, Caesarstone quartz countertops, a matte black sink made by Blanco America and a matching Moen faucet. For texture, the backsplash is an Arizona tile terrazzo mosaic.

"Overall," says Jensen, "the beauty in the design details and the overall space is inspiring. We show up in the morning and, because we face east, the light comes straight in, and throughout the day, the sun moves up over us. Every day we are inspired by what we've created, and it propels us to hold true to our values in how we do our business."

A cornerstone of every office, the conference room in Slate's new space features a large table from Ferm Living, a Samsung TV, and windows that overlook Denver's growing skyline.



WANDER OUT YONDER

This desert roadside oasis proves Utah's Scenic Byway 12 to be a road well-taken.

Drive in—and stay! Built on the property of a former drive-in movie theater, Yonder Escalante is a modern lodge alongside the Grand Staircase-Escalante National Monument in southern Utah. Opened in April, Yonder Escalante is the first of several destinations ROY Hospitality Design Studio plans to open, offering road-weary travelers a place to call home as they explore America's breathtaking scenic highways and national parks.

Yonder Escalante guests have a choice of 32 accommodations—including renovated Airstream trailers and custom cabins appointed with the mid-century maven in mind—and can imbibe on fare from the general store, float and soak in the lounge pool or hot tub, watch an outdoor film from a stationary classic car, and—most important—explore the park's countless marvels right outside their door. Scrambling through Escalante's sandstone cliffs and petrified wood forests, followed by terroir-driven provisions by the pool...what time's check-in?

WORDS: Vanessa Kauffman Zimmerly


Room&Board
roomandboard.com