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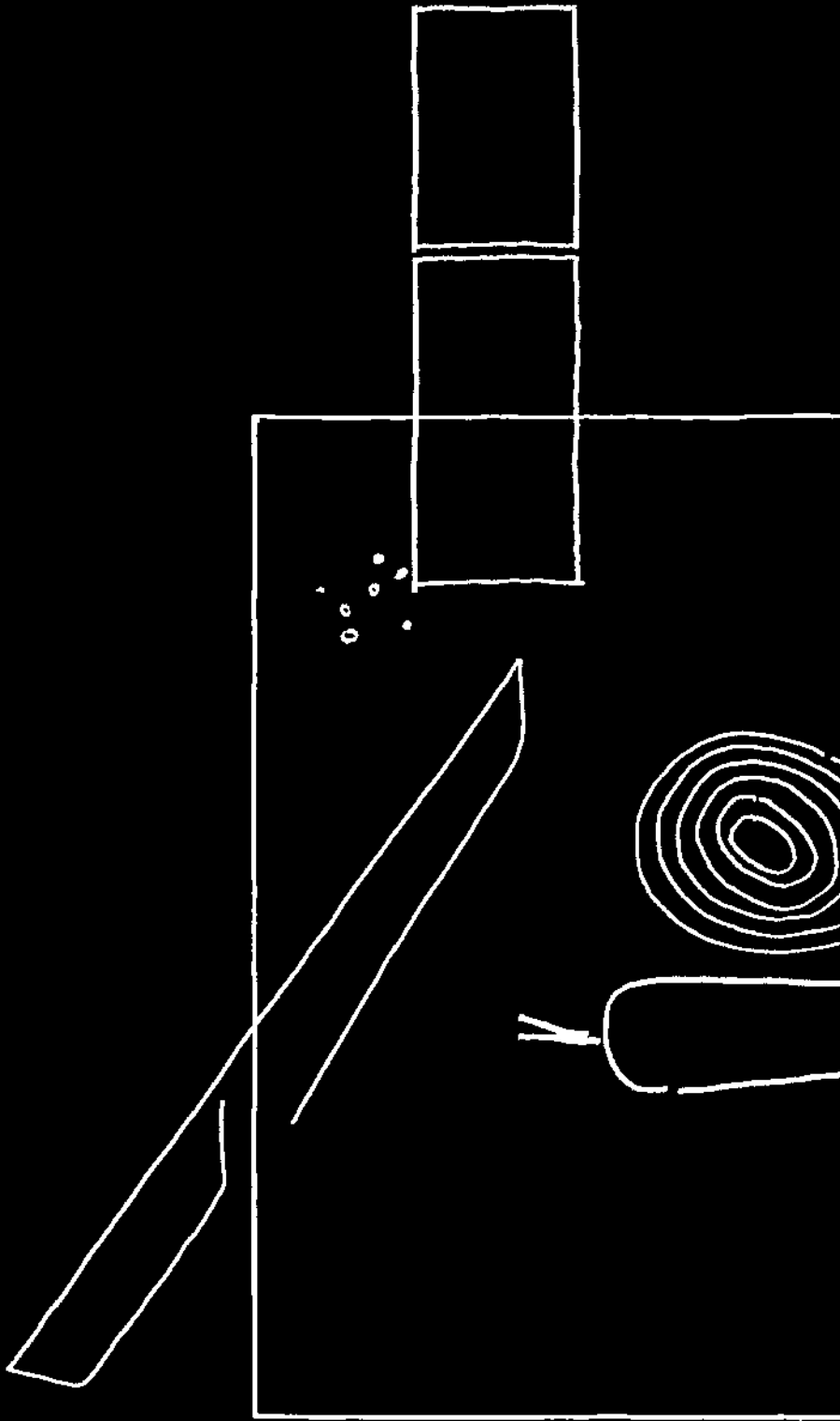


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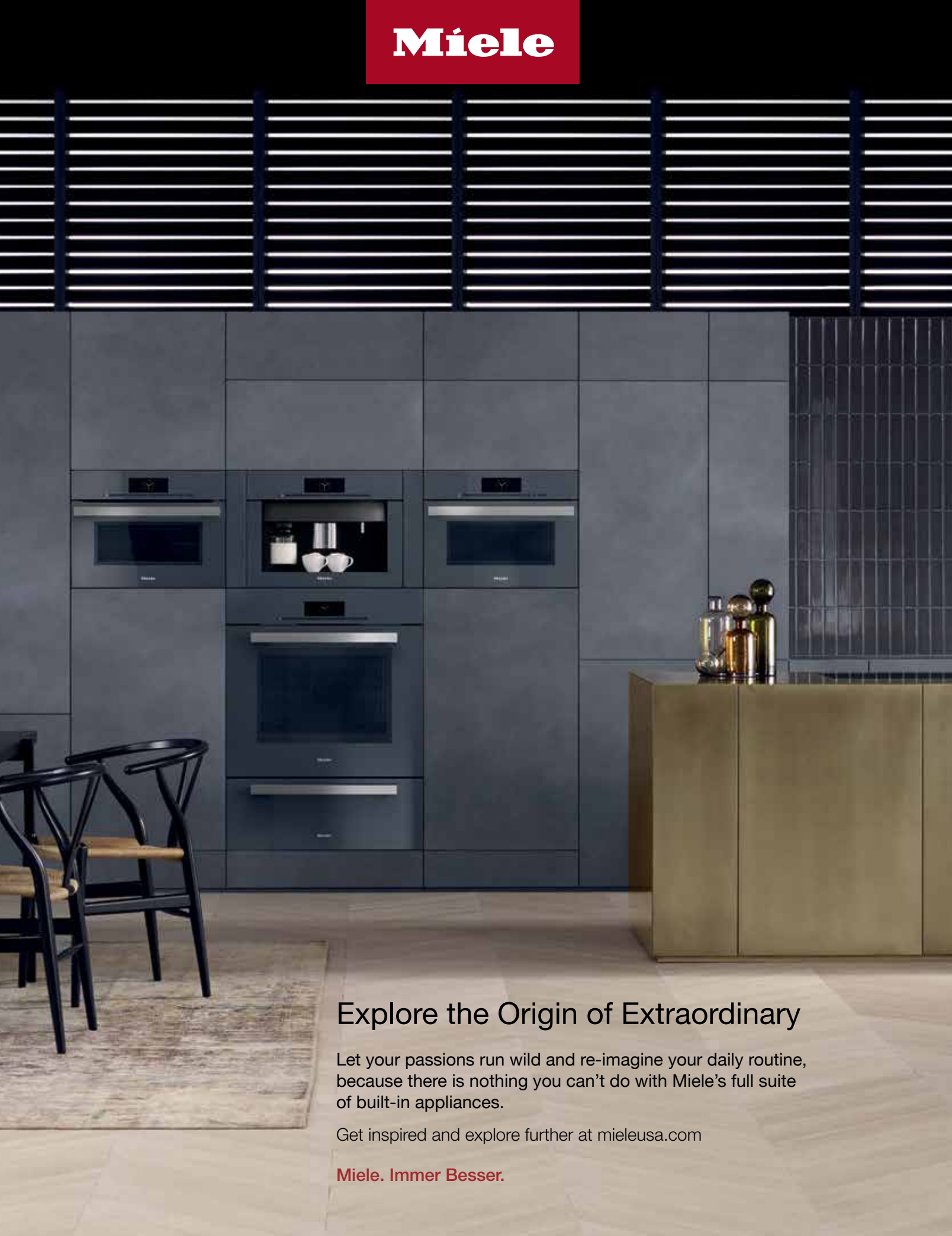
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48 IN THE FOLD

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Warm-up your winter nights with some friendly competition and our roundup of well-designed board games that are anything but "bored."

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Between her two stores in Denver and Aspen, jeweler Kate Maller channels her architectural background to create nature-inspired pieces guided by ethical and sustainable practices.

ENJOY.



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MORE
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MESSAGE / MATERIAL / TEXT / IDEAS - **SUBSTANCE**

Photo: Surround Architecture

72 KNOCK IT OFF

Copies and knock-offs have proliferated in the furniture industry for centuries, but a new anonymous Instagram account seeks to settle the score.

78 SUPERSALONE

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86 PONTI'S MOMENT

Italian architect Gio Ponti is having a moment in Denver with a renovation of the building he designed for the Denver Art Museum and an exhibition that showcases his design sensibilities. We talk with DAM's curator of architecture and design Darrin Alfred to learn more.

98 A FLOWER IN THE FIELD

After 20 years of sweating the details in the architecture field, Nicholas Fiore strikes out on his own with new Boulder studio FLOWER Architecture.

110 REDEFINING ABSTRACTION

The Museum of Contemporary Art welcomes a new exhibit this winter featuring the work of Eamon Ore-Giron and Dyani White Hawk that situates the history of abstraction on an expanded timeline, both temporally and culturally.

116 A MODERN SALTBOX

Drawing on the asymmetric gable of historic saltbox houses, Surround Architecture designs a home in Boulder's Trailhead development that finds beauty in restraint.

126 ONE REMARKABLE SITE!

A wedge of land at the convergence of three overpasses turned out to be the perfect location for out-of-the-box art collective Meow Wolf's new Denver outpost designed by Shears Adkins Rockmore (SAR+).

136 SLEEP WELL

Longer nights and increased time indoors means it's the perfect time to step up the health of your bedroom with our shopping guide to help you get your best sleep yet.

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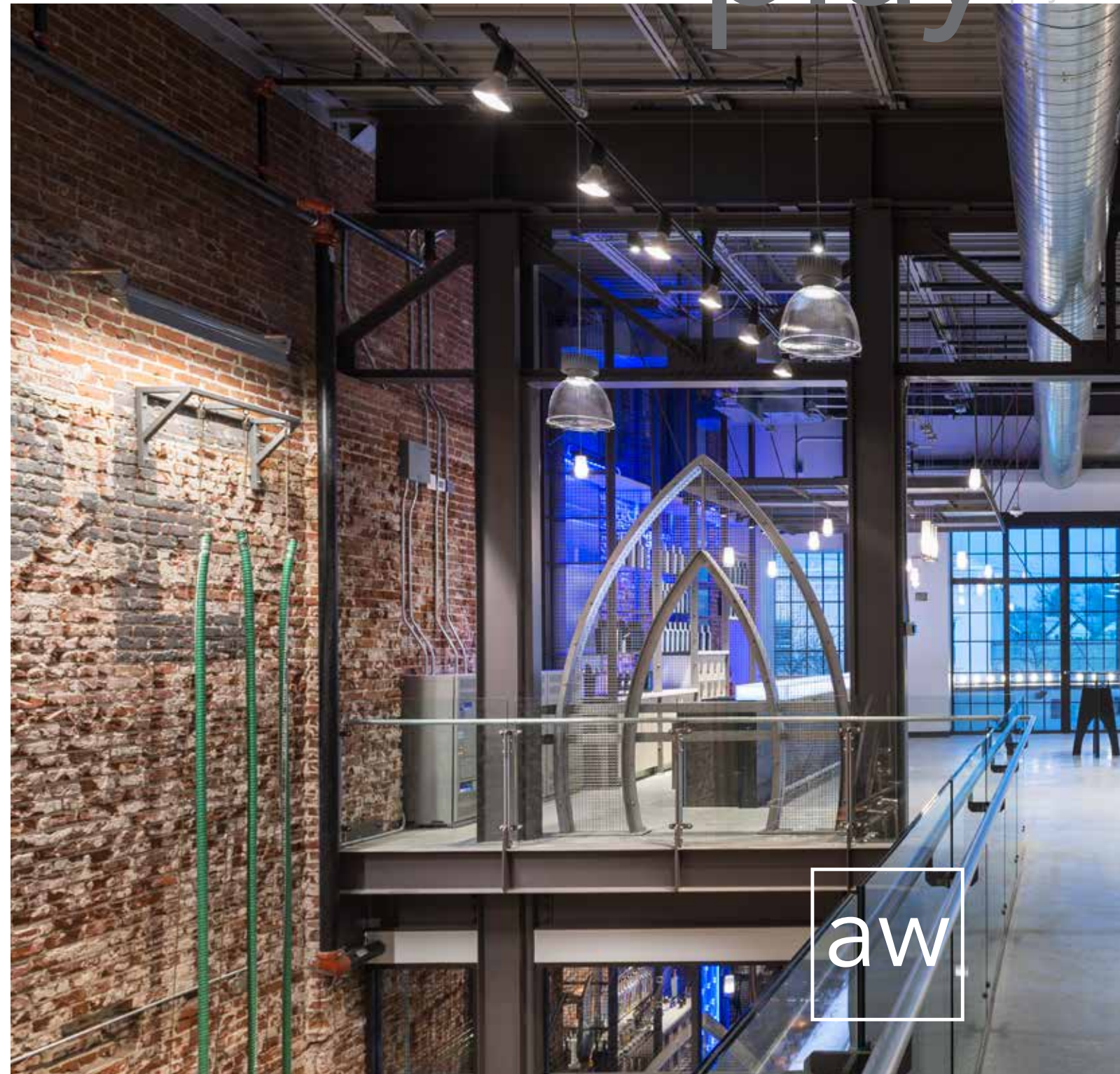
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Location, Location, Location.

This often repeated phrase is used to emphasize the importance of the geographical locus of a home or building. If you place a good building in the wrong spot, it usually doesn't work. Location is critical, which is why people repeat the word three times.

However, a good location can never fully redeem a poorly designed building, which is why design is equally important. A successful architect takes a good site and creates a design that elevates the location, connecting the space to both its surroundings and the people who will inhabit and utilize it. In doing so, they achieve one of the main challenges of architecture—creating a sense of place. Places, more than locations, foster a sense of connection and provide context for the user to infuse the building and site with meaning. A sense of place is what makes a location special.

While we were working on this issue, a sense of place became a central theme for our three main features. When the renowned art production company Meow Wolf confirmed that Denver would be home to one of their cutting edge experiences, it drew our attention. When we found out where they were putting their venue, we knew we had to learn more. The 90,000-square-foot building, which opened in September, is situated tightly between three raised highway intersections—an improbable site for most, but perfect for Meow Wolf. Teaming up with local firm SAR+, the team designed a building that extends the Meow Wolf story beyond its immersive interiors, infusing a unique location with a sense of place. Our story, which begins on page 126, explores how the site was chosen and how SAR+ used the highways and envelope of the building to create a sense of mystery that starts the user's experience from the parking lot.

Maintaining an established sense of place was the task of FLOWER Architecture in designing a new build for a young family in a historic Boulder

neighborhood. Built between 1880 and 1930, the Mapleton Hill neighborhood dates back to a "period of significance" for the Boulder area. Principal Nick Fiore deftly referenced the historic vernacular while creating a clearly modern home by focusing on light, materials, and modern finish detail. Our story on page 98 looks at this house and other recent FLOWER projects.

Place was also a priority for Surround Architecture when they started working on the development of a unique piece of land sandwiched between two architecturally distinct neighborhoods in Boulder. Trailhead, as the development is now called, once housed a school but was eventually cleared to hold a number of residential lots. Surround started work on several homes by creatively including elements of the neighborhood typology, while exploring opportunities to expand on it with large spans of glass and a minimal material palette. The result is a set of modern homes that fits comfortably in its place. Our story focuses on one of these homes and starts on page 116.

In this issue, we also talk to Denver Art Museum curator Darrin Alfred about the Gio Ponti exhibit that opened along with the recent renovation and expansion of the Gio Ponti-designed Martin Building. That story is on page 86.

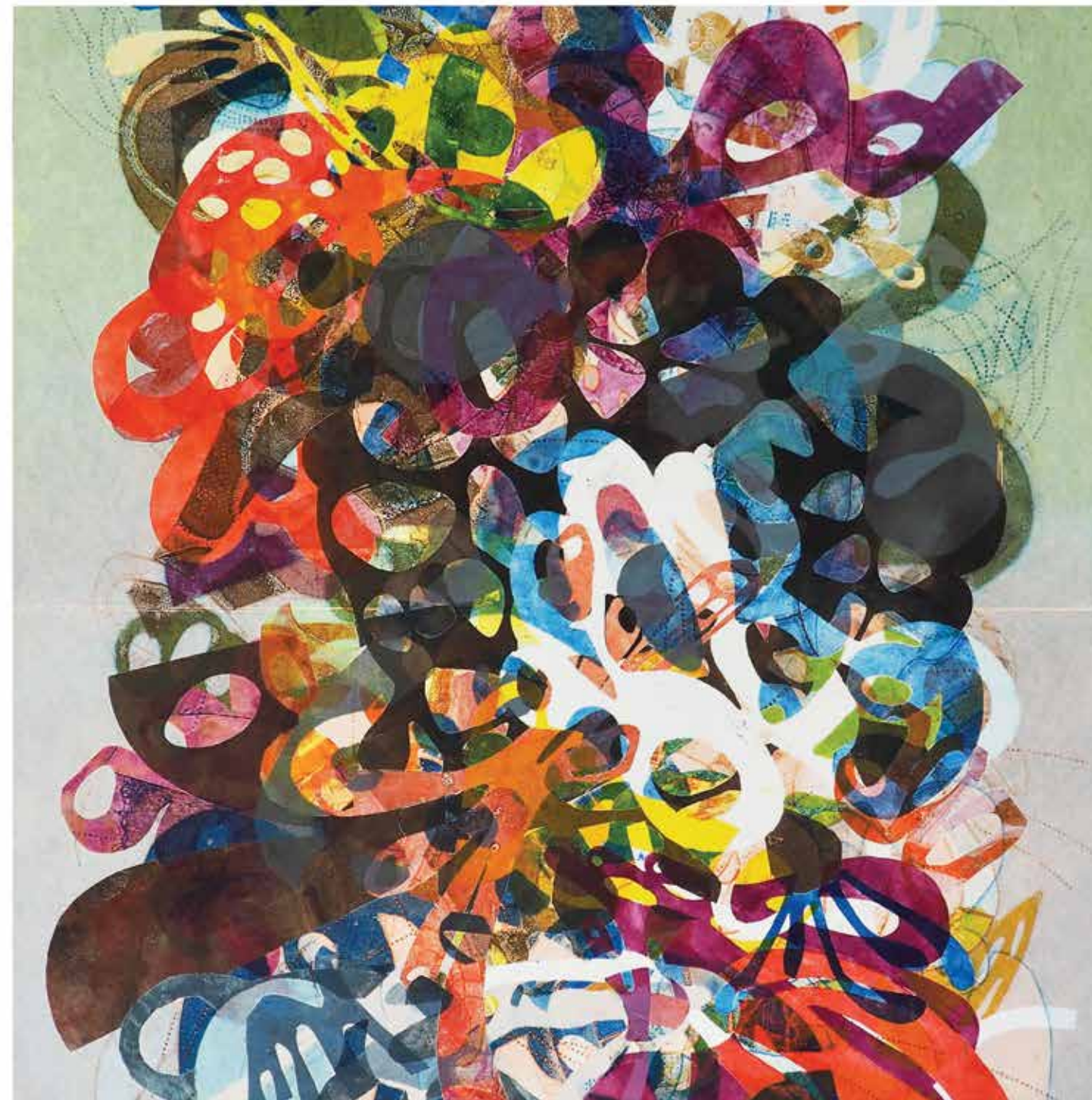
A report on the newest designs from this fall's Salone in Milan, a collection of board games for the design lover, and a list of products to help keep your bedroom as healthy as possible round out this winter issue.

Stay warm and enjoy!

William Logan
william@modernindenver.com



For the cover of our winter issue, photographer Parrish Ruiz De Velasco captured this image of a Boulder residence (nicknamed the Nut House) while it was lit from within. The modern home, designed by FLOWER Architecture, is a new build in a historically significant Boulder neighborhood that draws on typologies of the surrounding homes like a one-and-one-half-story gabled frame, a Juliet balcony, and a wide front porch. Read the story on page 98.



TAIKO CHANDLER, ON AND ON 111, OIL AND MONOPRINT DIPTYCH ON PAPER . 39"X27" (detail)

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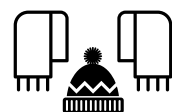
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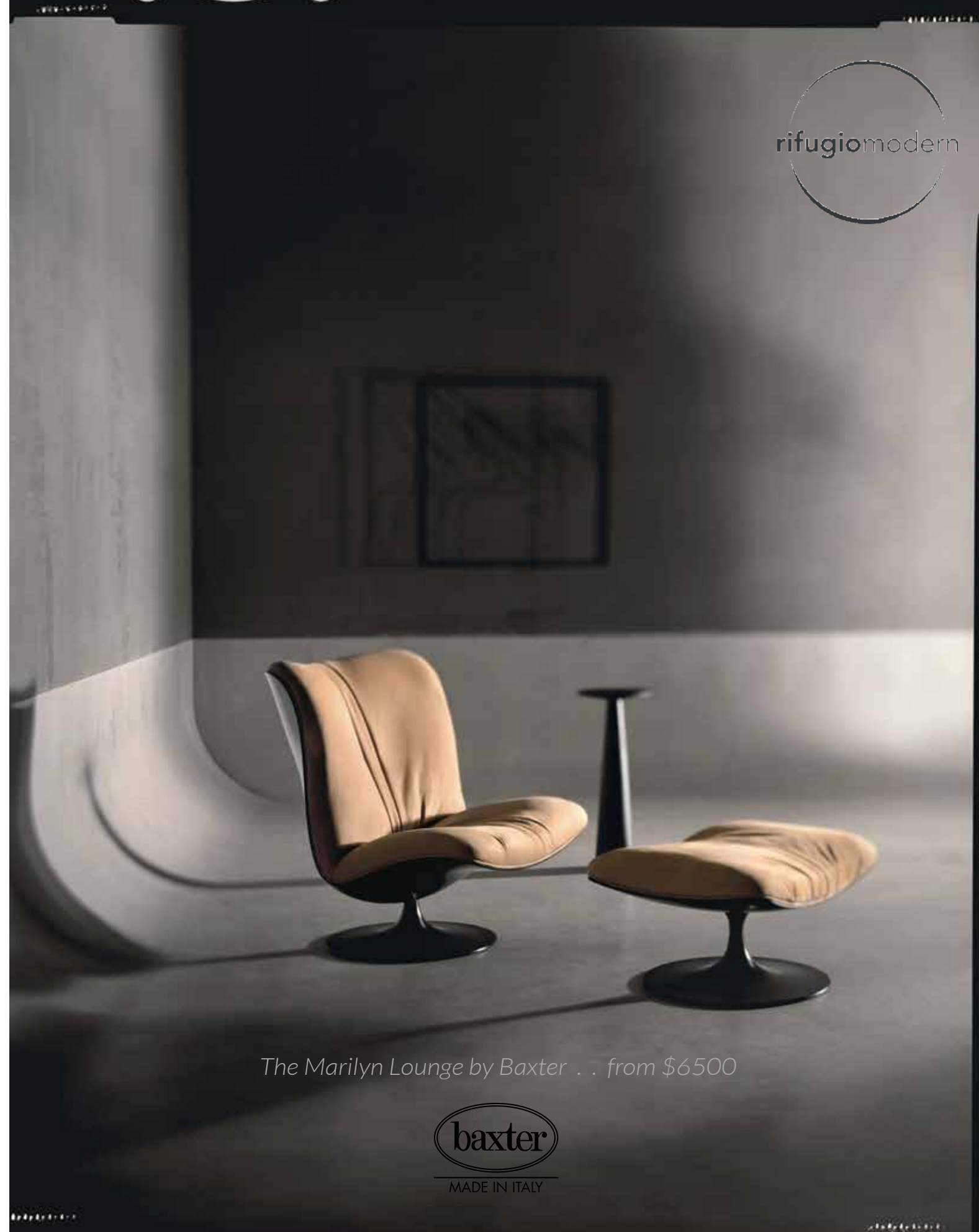
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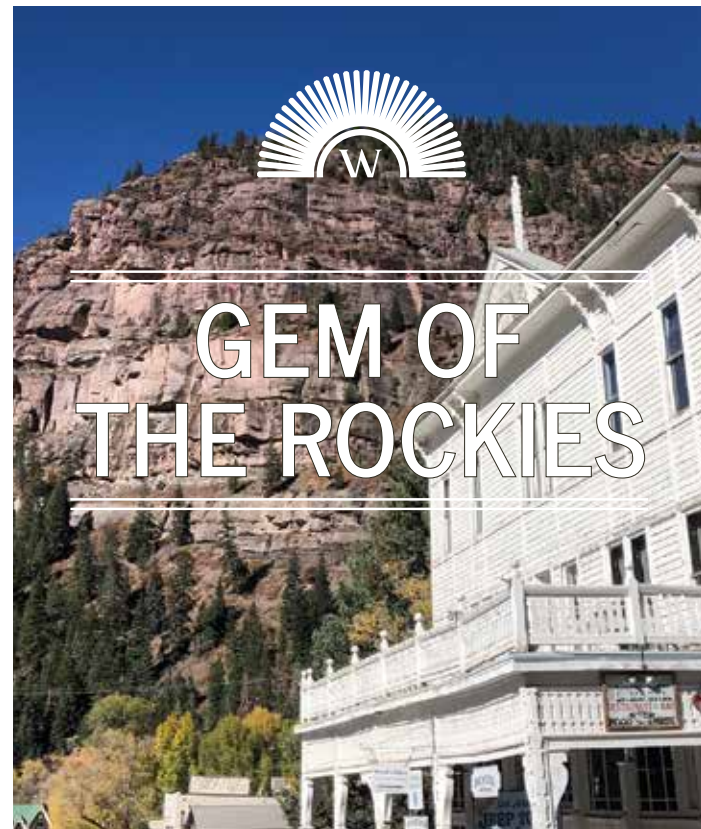
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WORDS: Tamara Chuang

FEMMINA FOCUS

Meet Lisa, who is “fair and romantic. Spontaneous with her long hair. Her fave dress is silk rose.” A piggy bank becomes so much more when there’s a story behind it. Credit Italian artisan Vania Sartori and consultants MM Company for creating the sculptural shapes and bringing life to mere money boxes. Each has its own personality and a dedicated muse, like Fausta, Albina and Clelia. They’re all part of the Caleido Collection, an effort by MM Company to highlight artists in Italy.

+caleido.mmcompany.eu



PACK LIGHT

The Everglow Light Tube from Klymit extends a camper’s available light source not by hours, but by length—literally. From a bottled up lantern that fits in your palm, the flexible LED light inflates up to 34 inches long (for the extra-large version) and kind of looks like an overhead shop light. It’s flexible and when the need for it is done, it rolls back up into a pouch ready for the next night.

+klymit.com



HIDE THE BIKE

No matter how well-designed exercise machines are today, they’re an eyesore at home. For those who can, they’re hidden away in home gyms. For everyone else, there’s boítier, the new custom-made cabinet from the New Orleans company of the same name. The cabinet keeps a Peloton or other stationary bike out of sight via a cleverly designed sliding drawer on its side. The slider, tested to 400 pounds, is supposed to be sturdy and stable. We’ll know how well it holds up closer to delivery day in May as boítier promises to share videos from its beta users.

+boitierhome.com



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You may roll your eyes at Cariuma's belief that classic sneakers aren't comfortable. But you can't argue with the Brazilian shoemaker's quest for sustainability. Its shoes are made from materials like bamboo, recycled plastics and a plant-based alternative to petroleum called Mamona oil (it's from the castor oil plant). Cariuma also adds a memory-foam insert made from vegetable tanned leather for comfort. And for every pair purchased, the company plants two trees in the Brazilian rainforest.

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POP ART PONCHOS

Street artist Keith Haring brought a joie de vivre to pop culture that continues to show up in peculiar places (did you catch the pieces of walls shipped in from New York's Grace House at MCA Denver this summer?). The latest spot for his iconic images are on towels, blankets, robes and ponchos. Yes, ponchos! Before you say sellout, remember, the late New York artist held on to his humble beginnings. When his art became too expensive for everyday consumers, he started the Pop Shop in the mid-1980s to make his street art-turned-high art more accessible.

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+authorclock.com



SPOT LIGHT

Avant garde is back! Or at least Verner Panton's Spiegel lamp is, thanks to a reissue by lighting brand Verpan. The lamp was one of many modern touches Panton brought to the interiors of Der Spiegel, the German magazine, as its publisher moved into a new headquarters in 1969. The large aluminum square looks more like a speaker system but provides the warm light needed for the moment. The aluminum circular center softens the light coming from within. Hang it on a wall or stack it together with others for a full-on light display.

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FIELD STUDY



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Kitchen composters may become a thing of the past with Lomi, an electric composter that turns food scraps into garden soil in less than 24 hours. Created by Pela, known for making compostable iPhone cases, Lomi grinds up food waste and other compostable items into tiny bits and uses elements like heat, moisture and oxygen to encourage microorganisms to work and break down the waste. And yes, it's even OK to toss Pela's phone cases into Lomi.

+pela.earth/lomi



TAKE A TURN

The sleek Turn+ lamp is a modern upgrade of a Japanese-style lantern and we're not just talking about its looks. The cordless lamp turns on with a touch. Designed by Nao Tamura for Ambientec, the portable LED lamp also pays tribute to Ambientec's founder, whose other company specializes in underwater cases for photography equipment. Turn+ is waterproof. It's the second light in the Turn series and Tamura doesn't skimp on quality: the cage and docking station are made of three kinds of metal: brass, stainless steel, and aluminum. And the crystal glass acts as a lampshade diffuser to produce four gradations of light. What a plus!

+ambientec.co.jp



FIELD STUDY



IN THE FOLD

The next chapter of Fabricius Kastholm's iconic Plico Chair unfolds with a reissue by Carl Hansen & Son.

WORDS: Joseph Starr



The Plico Chair reissue from Carl Hansen & Son includes a solid oak frame and stitched linen canvas back, seat, and cushions. An optional leather-trimmed neck cushion offers additional support.



One of the few folding chairs known as a mid-century modern icon, the Plico Chair is back. Latin for “fold,” Plico Chair has been picked up for reissue by Carl Hansen & Son, bringing with it a renewed appreciation for one of design’s most venerated duos: Fabricius Kastholm.

During their respective educations and apprenticeships, designers Preben Fabricius and Jørgen Kastholm bumped up against such famous names as Niels Vodder, Ole Hagen, Finn Juhl, and Arne Jacobsen before bumping into each other around 1959. A couple of years later they founded their own design studio, initially focused on wood but later incorporating steel, leather, and glass.

Though their partnership was brief, ending in 1968, it was propitious. Fabricius Kastholm produced an impressive selection of slick and streamlined seating, tables, sofas, and sideboards, all following their philosophy of “perfection, aesthetics, and minimization.”

The pair’s success is often attributed to their complementary dynamic, Fabricius with his classical cabinetry skills (he was a protégé of Niels Vodder, arguably the most skilled cabinetmaker in Denmark at the time) and Kastholm with his blacksmithing background. Each brought to the partnership a unique skill set and an innate feel for different materials. The result was a combined mastery for juxtaposing materials in a way that erases distinctions.

Debuting in 1963, Plico showcases principles, motifs, and materials in vogue at the time. Its profile and angles recall Mies van der Rohe's Barcelona Chair; its use of negative space is informed by the Le Corbusier LC4 lounge chair; its precise detailed wood work evokes the work of Hans J. Wegner; and its unorthodox shape and sense of joy are reminiscent of Jacobsen.



Saddle leather straps and exposed brass fittings give the modern reissue of the Plico Chair an elemental flair.



IN THE FOLD

Debuting in 1963, Plico showcases principles, motifs, and materials in vogue at the time. Its profile and angles recall Mies van der Rohe's Barcelona Chair; its use of negative space is informed by the Le Corbusier LC4 lounge chair; its precise detailed wood work evokes the work of Hans J. Wegner; and its unorthodox shape and sense of joy are reminiscent of Jacobsen. The leather straps—an ingenious mechanism that is taut when the chair is in use and goes slack to enable folding and stowing—are indebted to Scandinavian designer Jens Risom, who worked wonders making chair straps from wartime nylon scraps. Other luminaries arguably reflected here are Charles and Ray Eames.

Plico was singular in incorporating such a variety of influences and aesthetics, but it stands on its own four feet in three ways: the folding mechanism, the combination of lightness and strength embodied by its wooden frame, and the simple removable upholstered cushion, which preserves the streamlined aesthetic while adding comfort and texture.

Carl Hansen & Son's exciting 2021 reissue wisely leaves most of this unaltered. The tone of the wood has been brightened a bit, the lines made even leaner and cleaner, and the leather made a shade lighter. The most telling change is the incorporation of refashioned brass fittings at the junctions between seat, legs, and armrests, perhaps a nod to Kastholm's metallurgy.

When it debuted in '63, Plico showed how disparate influences could come together for an enduring design. Preserving this yin-yang spirit, the reissue makes for a fitting homage to the synergy of Fabricius Kastholm. ■

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GAME NIGHT!

If you haven't heard, board games are very much back in the game. With the arrival of the internet, board games (a category that also includes games that require no board at all) were deemed by many to be vintage amusement, condemned to collect dust in the back of our closets. Thanks in part to the pandemic, more people have rediscovered the wholesome appeal of board games, which offer a fun way to avoid the "doom scroll," connect with friends and family, and add to your overall sense of hygge. As we enter board games' most popular season, we've rounded up some reimagined classics and bold newcomers that leverage design to take board games to the next level.

WORDS:
Katie Grogan

DRAW 2



2.



3.

- 1.** Geo Pattern Dominoes
+dwr.com
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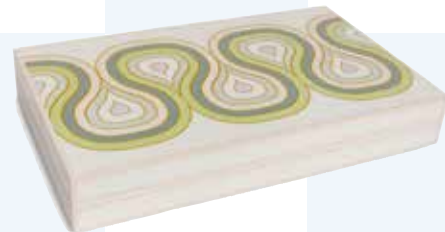
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4. Gemji
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5. Louise Bourgeois Memory Game
+thirddrawerdown.us

6. Milano Backgammon Set
+jonathanadler.com

7. Marbled Stone Stacking Game
+westelm.com

8. Brass Tic-Tac-Toe
+jonathanadler.com

9. ICONIC Architecture Card Game
+cinquopoints.com

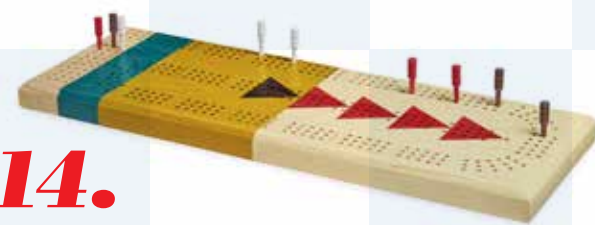
10. Printworks Playing Cards
+printworksmarket.com

11. Monikers
+cmyk.games

12. Man Ray Chess Set
+dwr.com



13.



14.



15.



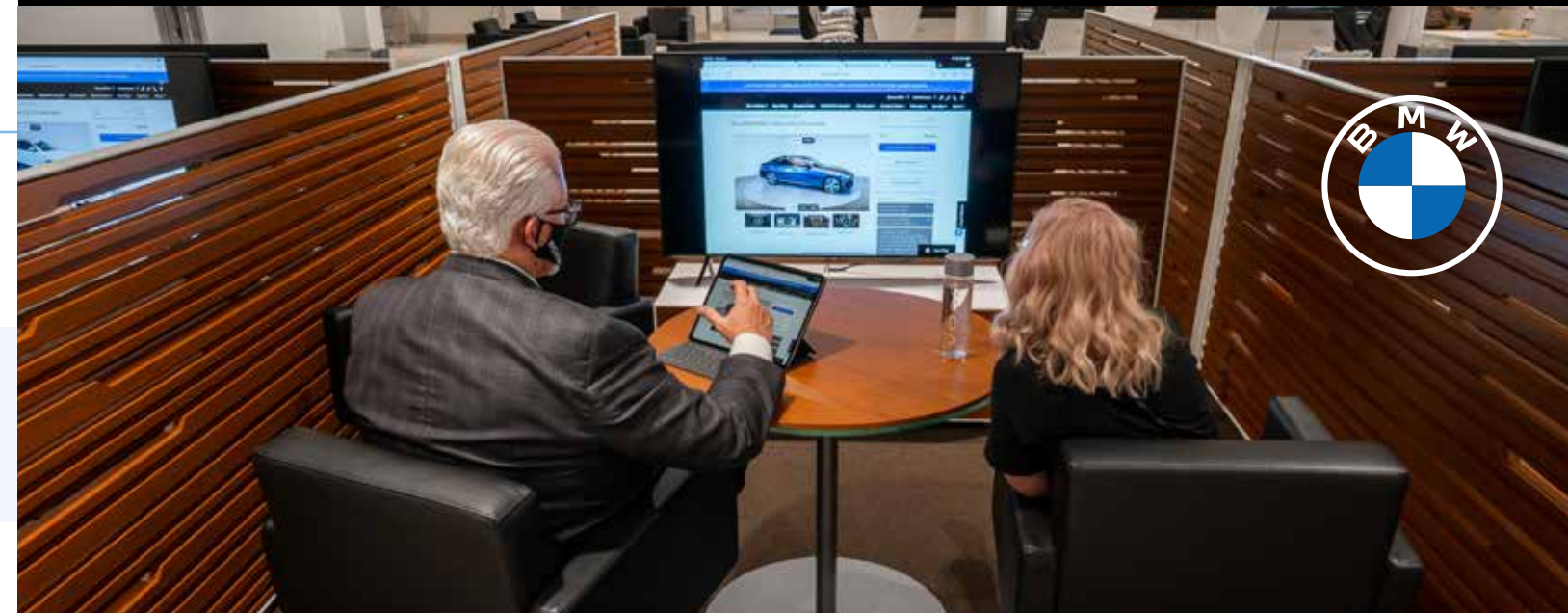
16.



17.

13. Playing Arts Playing Cards
+playingarts.com
14. Portage Cribbage Board
+roomandboard.com
15. Punderdome
+penguinrandomhouse.com

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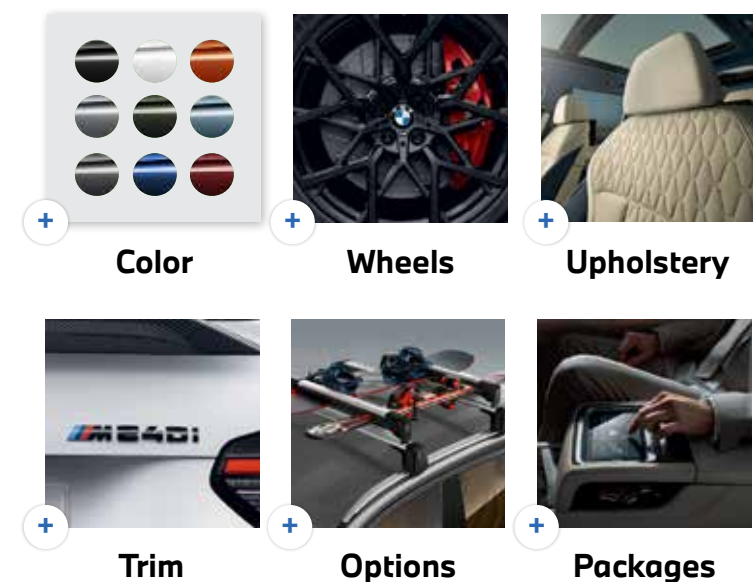




PHOTO: Parrish Ruiz De Velasco



TAKING A SHINE

Formally trained in architecture, jeweler Kate Maller makes the case for ethical and sustainable design practices in the jewelry industry with minimalist, organic pieces that delight her customers and respect the planet.

WORDS: Alicita Rodriguez

Ravens cache coins from vending machines. Coconut crabs steal silverware. Foxes filch aluminum foil. There's just something appealing about shiny objects. And humans are not immune: We've long been drawn to the glitter of gold and diamonds.

But many of us also know about the dangers of diamond and gold mining, so when Kate Maller created her own Denver company, she made sure it was committed to using 100 percent sustainable materials.

RECYCLED, RECLAIMED, AND REPURPOSED

A member of Ethical Metalsmiths, Maller uses 100 percent reclaimed diamond melee (small accent diamonds) and recycled 22k gold, 18k gold, and Argentium silver. Diamonds are either reclaimed or sourced from Australia and Canada, countries that maintain strict environmental standards for mining operations. "I stuck to diamonds originally because they're easier to trace," Maller says, "but I also love the way they sparkle."

Maller also likes reusing her clients' gemstones in custom designs. "Our clients get excited about repurposing their things, and we get excited because it's a great strategy for the environment,"



“MY WORK FUSES MINIMALIST AND ORGANIC DESIGN PRINCIPLES. I’M A VERY HANDS-ON MAKER, AND I ATTRIBUTE THAT TO MY FORMAL ARCHITECTURE TRAINING IN GRAD SCHOOL.” -Kate Maller

she says. One such Kate Maller Jewelry client is Chelsea Jensen. On her 10th wedding anniversary, she and her husband, Drew, decided to reinvent her ring, reusing the original diamond. “He told me that if wedding rings serve as a reflection of your relationship, our relationship looked much different than it did 10 years ago,” she says. “My ring needed a refresh.”

FROM DRAFTING DESK TO JEWELRY BENCH

Maller’s designs mimic the imperfections found in nature. “I love animals and the environment, and it’s always been that way,” she says. As a child, she drew

inspiration from nature to create oil paintings, and she went on to earn master’s degrees in architecture and landscape architecture from CU Denver.

But Maller found her true calling as a jewelry designer. “I knew the moment I sat down at my first jeweler’s bench that I had found something special,” she says. “I felt like I could do this my whole life and still learn something new every day.”

Maller was able to transfer her architecture skills to the craft of jewelry-making. “My work fuses minimalist and organic design

principles,” she says. “I’m a very hands-on maker, and I attribute that to my formal architecture training in grad school.” She designs every piece in her jewelry collections and fabricates the jewelry in her Denver studio, with the help of a team of artisans. “We do everything in house—every clasp, every wire. It adds a unique character and touch,” she says.

TRULY ENGAGING ENGAGEMENT RINGS

Maller also designs custom engagement rings and wedding bands, including pieces with sustainable diamonds.



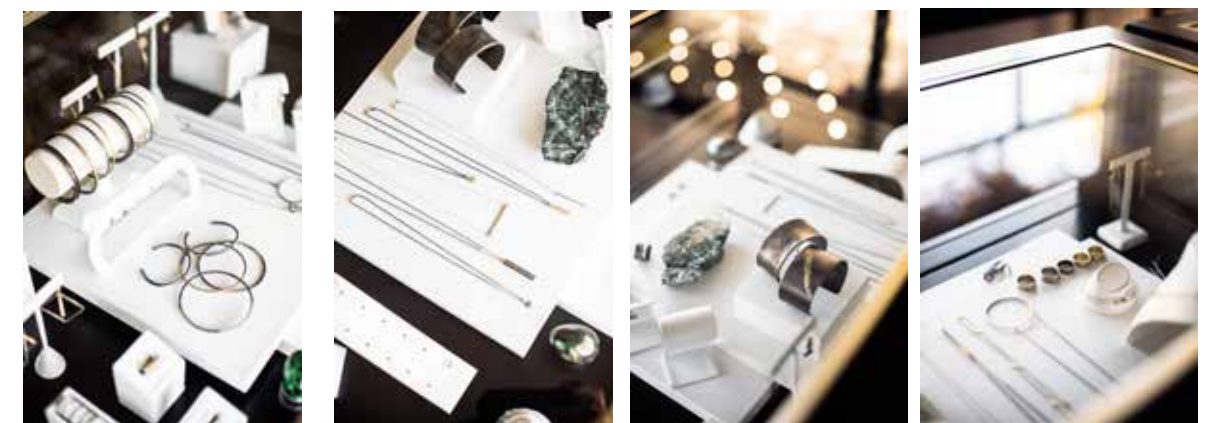
We Americans love diamonds. In 2019, U.S. consumers accounted for 48 percent of global sales of polished diamonds. But while jewelers like to trace the diamond engagement ring back to 1477, when Austrian Archduke Maximilian commissioned one for his betrothed, it did not become a ritual until after 1938, when diamond company DeBeers hired a New York ad agency to establish the engagement ring as a must-have for brides-to-be.

Why does that history matter? Because “mining is detrimental to the Earth,” Maller says. “And it’s negatively impactful beyond the environment. What’s happening to the people who live downstream? Are the miners safe? Are they getting paid fair wages?”

These concerns are important to Maller’s clients. Evelyn Rea and her wife, Liaa, sought out Maller’s jewelry after watching a documentary on diamond mining.

“After seeing the inhumane conditions people work in and the horrible impact mining has on the world, I knew I did not want a single cent of my hard-earned dollars to support that industry,” Rea says.

Kate Maller enjoys the design details of her jewelry, but sustainability is equally important. “I love design, and I love jewelry making, but I need to consider the planet.”



TOP: A selection of Kate Maller’s designs include (clockwise from top left) Gold Scattered Diamond Band; Crown Shadow Band with gold and colored diamonds; Long Light Saber Necklace + Mini Light Saber Earrings; and Sunshine Statement Earrings. ABOVE: Kate Maller’s Denver store in the Highlands features her own work, which exclusively uses sustainably- and ethically-sourced materials, as well as the work of 28 other independent jewelry makers, who are also committed to some level of sustainability.

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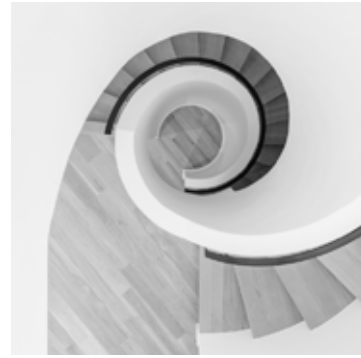
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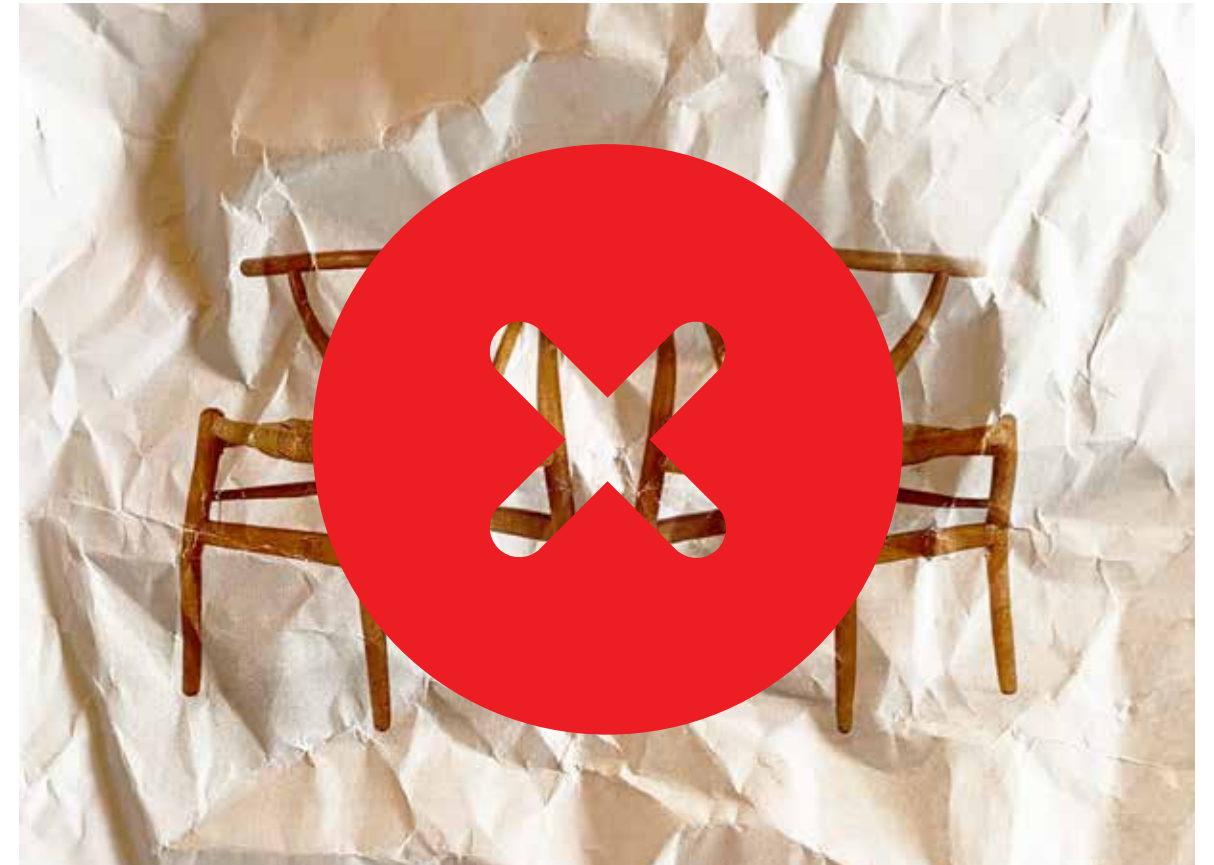
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KNOCK **IT OFF!**

KNOCKOFFS IN THE FURNITURE INDUSTRY ARE AS COMMON AS THEY COME, AND GENERALLY FALL THROUGH AN INTELLECTUAL PROPERTY LOOPHOLE. THE ANONYMOUSLY RUN INSTAGRAM ACCOUNT @DESIGNWITHINCOPY CAME ONLINE IN 2021 TO EXPOSE SUCH INFRACTIONS, OPENING UP A PUBLIC CONVERSATION WITH AS MUCH GRAY AREA AS CLARITY.

WORDS: Vanessa Kauffman Zimmerly



Fakes, knockoffs, imitations, counterfeits—they’ve always persisted in the design industry, but with the advent of the internet, infringements are easier to point to and the ethics more ambiguous. In May, an anonymous Instagram account called @DesignWithinCopy began outing furniture and home-wares knockoffs, kicking off an industry-wide conversation about the limits of intellectual property and the power dynamics of derivatives.

The first post on @DesignWithinCopy’s feed exposed a blatant rip-off of Brooklyn artist Fernando Mastrangelo’s concrete ombre end tables by the Spanish fabrication studio madFaber. A second post revealed an equally egregious situation: designer Jessica Gersten’s audacious email trail requesting material specs for a white oak desk from designer Aaron Poritz—which she went on to replicate, produce, and sell herself (Gersten appears to be a repeat offender; on October 25, 2021, the account posted her knockoff of KWH Furniture’s “Repeat / Arc” console table).

While several subsequent posts have revealed questionable imitations (where two minds coming to the exact same visual conclusion seems highly unlikely), others, like a post showing Kelly Wearstler’s riff on the much-iterated 1950s Sputnik urchin chandelier, muddle more than they clarify—or confirm only what we already know: that iconic designs will be perpetuated, and likely with little damage.

For undeniable transgressions, what is the recourse? Want a straightforward answer about intellectual property law relevant to the kinds of knockoffs @DesignWithinCopy is exposing? Good luck.

“U.S. intellectual property law is set up to defend companies that make technical innovations (via patents) or develop recognizable brands (via trademarks), and artists who produce unique creative works (via copyrights),” explains Fred Nicolaus in his article on the subject for Business of Home. “Furniture and home decor often fall into an uncomfortable middle ground that satisfies all three conditions partially, but none of them fully.”



KNOCK IT OFF!

That's why many instances of unethical reproduction in furniture design go unchecked. Suing for intellectual property infringement is an expensive, laborious process; those who could pursue litigation are likely to have money and unlikely to suffer sizable financial losses (not to say being ripped off isn't harmful). Lesser-established designers, artisans, and craftspeople may not have the leverage to take on such a case, or even want to. Who wants to pursue a lawsuit when they could be working in the studio?

NYU law professor Christopher Sprigman sees the issue differently. He argues that imitation is the first step of innovation and that underwriting the creative process with legalese is a surefire way to stymie it. In an interview with Nicolaus, Sprigman points to the fashion industry, where off-brand knockoffs keep trend cycles going by flooding the market so badly that designers are eager to begin designing the next big thing. In other words, knockoffs keep designers and manufacturers on their toes. He also argues that knockoffs level the playing field in a society of radical income inequality by allowing those with less to "dress the part."

Competition born of copycatting may be good for transacting trends, but designers seldom come onto the scene merely hoping to satisfy market demands. If they're creating for the right reasons, the impulse to

"IF COPIES ARE SEEN AS ACCEPTABLE, THEN THE COMPANIES THAT REALLY INVEST IN RESEARCH, TALENT, AND WORKFORCE WILL NO LONGER BE ABLE TO AFFORD DO TO SO, ESPECIALLY IN THE FURNITURE INDUSTRY WHERE HUGE INVESTMENTS ARE INVOLVED."

- Laura Folgoni, Studio Como

take unethically from someone else should be clearly wrong.

Laura Folgoni, design director at Denver's luxury European furniture outfit Studio Como, agrees that the breakneck speed at which contemporary designers need to produce new collections is a problematic reality of the industry, but says it should in no way excuse predatory practices. "The phenomenon generated by the counterfeit market has less to do with innovation of design ideas and more about finding smart solutions to get around it," she says. "What's emerging is actually generating a different dynamic in which creative people are asked to come up with new concepts in record times, speed up the process

of production and sale in order to avoid big losses, and ensure a solid ROI before the cheap copies reach the market."

"Creativity is the ability to create something new and original stemming from previous influences, and the creative mind has limits and at times needs to rest. But copying is never a creative process," she says. "If copies are seen as acceptable, then the companies that really invest in research, talent, and workforce will no longer be able to afford do to so, especially in the furniture industry where huge investments are involved. Creative design processes take time and talent, technological



The anonymous Instagram account @DesignWithinCopy documents a range of intellectual property infringements in the furniture and home-wares industry. Presented on the platform's signature square slides, the anonymous account shows originals on the left and copies on the right.

research, testing of materials selections, adherence to rules and regulations, and respect for the workforce. This industry feeds many mouths."

Folgoni's position nods to a larger issue: a prolific internet culture that feeds an ever-widening gap between endless eye candy and actual design literacy. The disorienting rate at which images of objects and interiors appear to the contemporary consumer's eye—usually without context or accreditation—is staggering. Are you really a design lover if every picture you pin undercuts the work of an unknown designer or the hands of an unseen tradesperson?

It's difficult to tell where the posts made by @DesignWithinCopy fits into this rubric, whether they will engage in actual discourse about these complexities of the trade (admittedly, a conversation not ideal for social media), or if they're primarily looking to expose and shame. Where the account has been most successful is in reminding us that design is about more—a lot more—than merely making or buying things to fill stores, homes, and social media feeds. Design is the expression of an idea that achieves more than just an object's utility. Copy that. ■



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IT'S A BIRD, IT'S A PLANE, IT'S

SUPERSALONE

HIGHLIGHTS FROM THE WORLD'S BIGGEST DESIGN EVENT



After a pandemic hiatus in 2020, Salone del Mobile returned with true Italian gusto. Curated by architect Stefano Boeri, this year's design show got its own brand—Supersalone.

Supersalone brought together products developed over the previous 18 months and drew more than 60,000 visitors to Milan from Sept. 5 – 10 (far less than the typical 350,000+ attendees, but it's a different world). The newly organized event arranged displays in parallel lines so visitors could stroll through a large “design library.”

Approximately 425 brands presented countless furniture, fixtures, art, and materials throughout Supersalone's eight concurrent exhibitions, each specializing in one area of design: Salone Internazionale del Mobile (furniture), International Furnishing Accessories Exhibition (accessories), Workplace 3.0 (workspaces), S.Project (interior design/retail), Euroluce (lighting), EuroCucina (kitchen), International Bathroom Exhibition and SaloneSatellite (young designers).

Officially, Supersalone took place at the Fiera Milano fairgrounds. Interspersed between the design stacks, themed spaces and relaxation areas offered visitors places to rest, meet, and listen to talks.

Unofficially, Supersalone took over design showrooms, retail stores, and other spaces throughout the city. British designer Tom Dixon, for instance, displayed his “Luminosity” exhibit at new hub and restaurant The Manzoni. The GuiltlessPlastic exhibit returned to the Museo Nazionale Scienza e Tecnologia Leonardo Da Vinci. And the University of Milan's 17th-century portico housed “Transsensorial Gateway,” an immersive light and sound landscape.

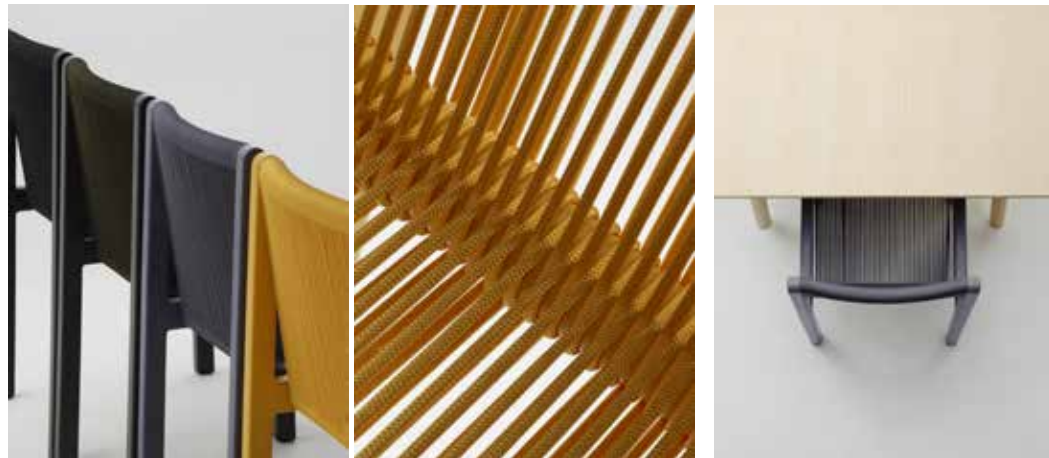
Salone del Mobile usually takes place in April, and it should be back for spring 2022 to mark its 60th anniversary. Smaller and more dispersed, this year's Supersalone signaled a newfound appreciation for design. After staying home, people truly discovered the importance of their space—and the objects within it.

WORDS: Alicita Rodriguez



Blå Station
BIG TALK

Australian designer Adam Goodrum really did get everyone talking with Big Talk. Inspired by fabric swatches, the lounge chair is upholstered in different shades of velvet. It adds a burst of color by itself or in undulating tête-a-tête configurations. According to Swedish brand Blå Station, “Big Talk is manifest geometry: two circles define a throne for the art of sitting.”



Mattiazzi
FILO CHAIR

This creation from the Paris-based design duo of Ronan and Erwan Bouroullec mixes sharp lines with pliable materials. Graphic and simple, FILO combines a solid beech frame with rows of fabric cords that adjust to different bodies. From the side, its form recalls wood type. At other angles, FILO (meaning “edge”) plays with light and negative space.



Kartell
COMPONIBILI BIO

Everyone’s favorite modular storage gets reinvented in a matte biopolymer made from renewable raw materials derived from non-GMO agricultural waste. Originally designed in 1969 by Anna Castelli Ferrieri, Componibili Bio comes in four springy shades: yellow, cream, green, and pink. The sliding doors and peekaboo handles make opening and closing the storage unit super fun.



Mooodi
NO SCREW NO GLUE CABINET

Dutch brand Mooodi presented this fit-together marvel by Joost van Bleiswijk. The name says it all: the No Screw No Glue Cabinet requires neither screws nor glue. People slide the elements together to create this modern cabinet of wonders. On top of its tool-less construction, the cabinet is made from Richlite, an eco-conscious, sustainable material that combines recycled paper, responsibly harvested trees, and EcoBind resin.



Sowden Light
SHADES

The studio of George Sowden spent 2020 researching materials and the result is Shades. The configurable lamps are made of silicone, a colorful and washable material that diffuses light. The Shades family includes pendant, table, and floor lamps, as well as an indoor/outdoor battery lamp that resembles a barbell or Greek column.

Billiani
COROLLA CHAIR AND SMALL SOFA

All about curves and roundness, Corolla Chair and Small Sofa invite people to linger. Sip your latte or read a novel in this charming lounge collection by Italian architect and self-proclaimed object investigator Cristina Celestino. Corolla’s undulating cloud-like forms look especially inviting when upholstered in contrasting colors and textures.





Miniforms
SODA

Named after one of the three main ingredients of glass, Soda is a modern primitive monolith created by master glassblowers. Available in Amber and Petrol Green Blown Glass, Soda features a hammered surface that fragments the glass. At 44 pounds, Soda is not for people who like to move their furniture around on a whim.



MDF Italia
NVL TABLE

This new design by renowned French architect Jean Nouvel may just be the one to challenge Eero Saarinen's beloved Tulip Table. NVL follows the principle of trilith with its two symmetrical bases and thin tabletop. The mono-material table is created from reconstructed black Ebony marble, reconstructed white Carrara marble, or reconstructed stone. Matte and lacquered versions come in Red, Black, and White, but the Coral Red glossy lacquer is a standout.



Louis Poulsen
MOONSETTER

After winning the Next Danish Design Classic competition in 2020, architect Anne Boysen worked with iconic Danish lighting brand Louis Poulsen to turn her prototype for Moonsetter into a final design. The floor lamp/art object features a circular light source that illuminates a moveable moon set inside a reflective square, which changes the light quality depending on the angle of its swivel.

Lodes
CROMA

The traditional floor lamp expands at the top. Designer Luca Nichetto flips tradition on its head with Croma, as the lamp's sleek body sits on a conical base. Available in matte finishes (Black, White) or in a metallic ombré (Green, Bronze), Croma offers powerful light output, as well as a dim-to-warm function.



Andreu World
NUEZ LOUNGE BIO

If you love design, then you probably know the name Patricia Urquiola. The Milan-based architect-designer works for some of the most renowned international brands. This Salone she unveiled Nuez Lounge Bio, part of a sustainable collection for Andreu World using its proprietary thermo-polymer “Bio.” The lounge chair’s shell envelopes whoever sits in it, creating a sense of cocoon-like comfort.



Natuzzi
NEW CLASSIC

As the name might suggest, New Classic reenvisioned everyone’s favorite piece of furniture. Italian architect Fabio Novembre started with the idea that a classic becomes a classic for a reason. Instead of restructuring the form of the sofa, Novembre added subtle details that emphasize its parts like rounding the arms to recall cylinders and retooling the seat cushions into cubes.



Moroso
SECRET CUBIC SHELVES

The secret of these shelves relates to geometry. Icelandic-Danish artist Olafur Eliasson designed the Secret Cubic Shelves based on years of research about cubes, diagonal axes, and the golden ratio. These stackable rhomboid modules are made entirely of iron (recycled and recyclable) with a non-toxic powder coating. They are stackable ad infinitum.



Glas Italia
SIMOON

Another Urquiola creation, Simoon for Glas Italia explores the possibilities of glass. The little gem of a coffee table assembles slabs with a ground glass surface made of recycled glass from production waste. Available in amethyst and dark topaz, Simoon’s glittery glam complements its no-nonsense geometry.

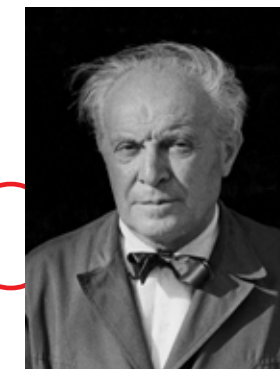


Agape
VITRUVIO

These mirrors play with shapes by capturing light in a circle within a reflective square. Clear outlines of light don’t cast shadows, which makes the mirrors ideal for bath and powder rooms. García Cumini modeled Vitruvio after theater mirrors, but his design is modular. Vitruvio comes in three sizes that can be mixed and matched to work in virtually any space.



GIO PONTI



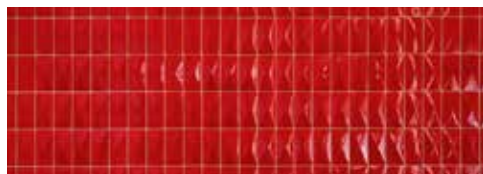
FIFTY YEARS AFTER COMPLETING HIS DESIGN FOR THE DENVER ART MUSEUM, FAMED ITALIAN ARCHITECT AND DESIGNER GIO PONTI IS HAVING A MOMENT. AFTER A FOUR-YEAR, 150 MILLION DOLLAR RENOVATION, PONTI'S BUILDING LOOKS BETTER THAN EVER, AND THE MUSEUM IS CELEBRATING ALL THINGS PONTI WITH AN EXHIBIT SHOWCASING HIS IMPRESSIVE BODY OF WORK.

WORDS: David Hill • IMAGES: James Florio

It may be Denver's most unlikely building: a seven-story museum tower clad in more than a million gray-glass tiles and designed by an Italian modernist named Gio Ponti. When it opened in 1971, the Denver Art Museum was instantly controversial. Culturally, Ponti's building helped put Denver on the map, but locals weren't sure what to make of its fortress-like presence. One detractor blasted it as "an Italian castle wrapped in aluminum foil."

Fifty years later, the Denver Art Museum's Martin Building, as it's now called, is considered a modern masterpiece, and after a four-year, \$150 million renovation and expansion, it looks better than ever. The project was led by the Boston-based architecture firm Machado Silvetti in collaboration with Denver's Fentress Architects. The refurbished building opened to the public on Oct. 24 with a prominent new addition: an oval-shaped, glass-walled "welcome center" that helps to visually connect Ponti's tower with the 2006 Hamilton Building, designed by architect Daniel Libeskind. The museum's two new restaurants—the full-service Ponti and the quick-service Café Gio—are named after the designer, who died in 1979.

Born in Milan and trained as an architect, Ponti designed more than 100 buildings, including perhaps his most famous structure, Milan's Pirelli Tower, completed in 1956. But Ponti didn't limit himself to architecture. He designed furniture, ceramics, flatware, glassware, lighting, textiles, even stage sets and costumes for operas and ballets. He also founded and edited the influential Italian design publication *Domus*.



More than a million gray-glass tiles cover the Denver Art Museum's exterior, but Ponti enlivened the building's stairwells with brightly colored pyramidal tiles. If you take the elevators, you'll miss them.

PONTI'S MOMENT

"Ponti," says Darrin Alfred, the Denver Art Museum's curator of architecture and design, "was one of the most inventive architects and designers of his time."

For the Denver Art Museum, Ponti collaborated with local architect James Sudler, who had met Ponti and admired his work. Museum leaders hoped that by having an internationally known architect involved in the project, the new building would help dispel the city's cowtown image. Ponti was actually the third architect contacted after I.M. Pei and Le Corbusier turned down the job. Ponti jumped at the chance to design his first U.S. building—and surprisingly, his first museum—even though his work would be limited to the building's exterior. (The layout of the galleries had already been determined by the museum's then-director, Otto Bach.) He promised Denver a distinctive building having "no precedent" and "with a particular and characteristic exterior." That exterior—made up of glass tiles manufactured by Corning Glass Works and punctuated by quirky windows—is the building's signature feature.

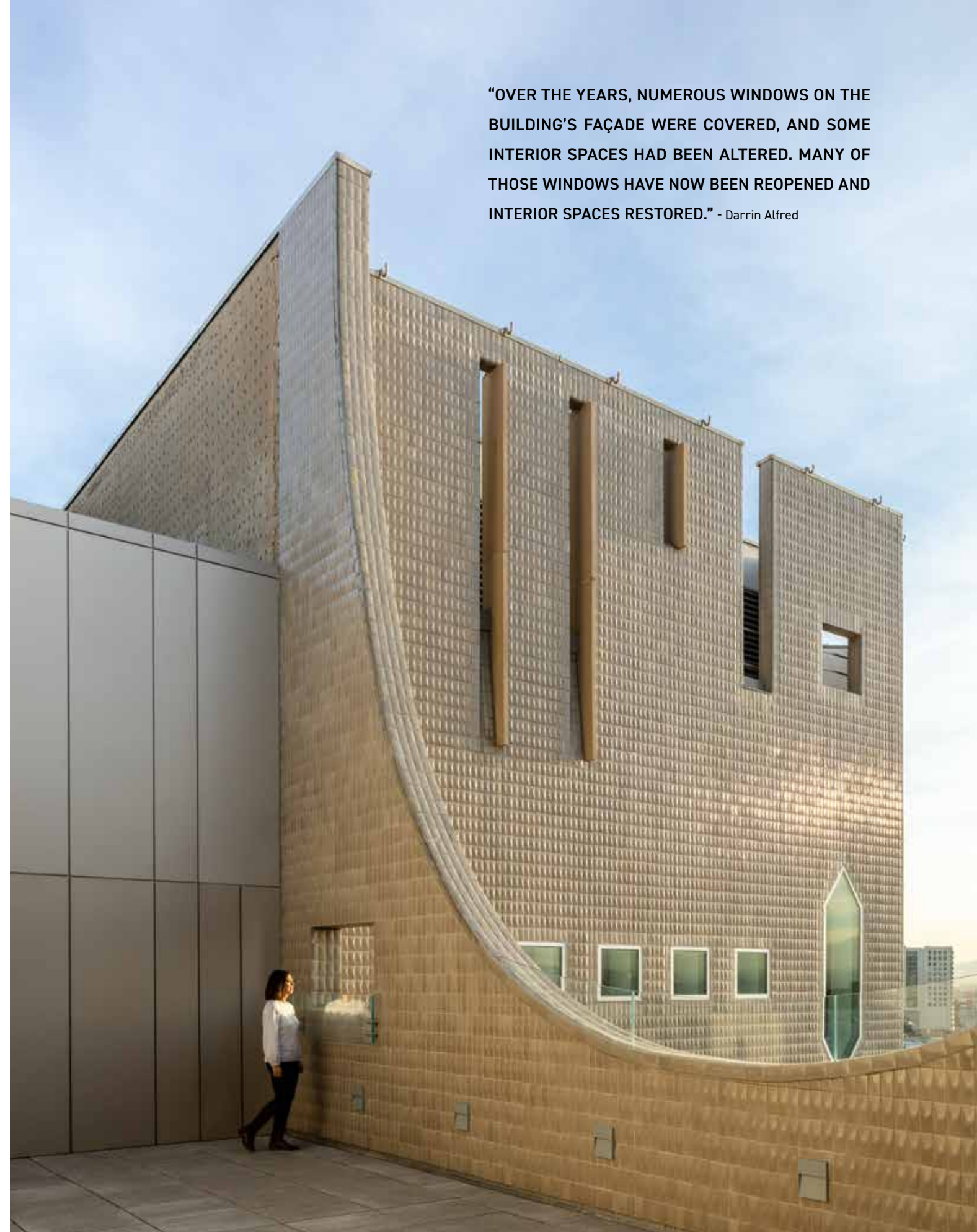
For the reopening of the Martin Building, Alfred organized an exhibition that demonstrates the astonishing range of Ponti's career. *Gio Ponti: Designer of a Thousand Talents* showcases objects from the museum's extensive architecture and design collection. (The art museum's new design galleries were designed by OMA New York, led by OMA partner Shohei Shigematsu.)

Q: The Martin Building has been updated and expanded. What are some of the changes visitors will see?

DARRIN ALFRED: Ponti's original plan included a rooftop restaurant and a lounge for museum members, with outdoor gardens where visitors could catch spectacular views of the city and mountains, but it was never completed. Machado Silvetti transformed the building's unfinished rooftop by adding new gallery space for the museum's Western American art collection, plus two new rooftop terraces where visitors can step outside and take in those spectacular views.

Another feature of Ponti's original vision was a curvilinear auditorium that again was never built. Machado Silvetti and Fentress Architects were inspired by that form to create the new elliptical Sie Welcome Center, which literally and symbolically serves as the center of the visitor's museum experience.

Over the years, numerous windows on the building's façade were covered, and some interior spaces had been altered. Many of those windows have now been reopened and interior spaces restored. For example, a long, narrow, horizontal window in one of the design galleries had long been obscured. Now, visitors can look out the window and see the tiles on the building and get a great view of the state Capitol building.



"OVER THE YEARS, NUMEROUS WINDOWS ON THE BUILDING'S FAÇADE WERE COVERED, AND SOME INTERIOR SPACES HAD BEEN ALTERED. MANY OF THOSE WINDOWS HAVE NOW BEEN REOPENED AND INTERIOR SPACES RESTORED." - Darrin Alfred



“THE CHIAVARI CHAIR WAS ALREADY LIGHT, BUT PONTI WANTED TO MAKE IT SUPER LIGHT, OR ‘SUPERLEGGERA’ IN ITALIAN. SO AGAIN, LIKE PONTI’S CERAMICS, HE’S STREAMLINING OR EVEN ELIMINATING ALL THE UNNECESSARY ELEMENTS OF THE CHAIR WHILE EMPLOYING MODERN MATERIALS. HE ULTIMATELY CREATED A CHAIR THAT WEIGHED ONLY 3.75 POUNDS” - Darrin Alfred



Q: How important was it to stay true to Ponti’s original vision for the building?

DA: First and foremost, we didn’t want to change the exterior of the building. It really is the museum’s calling card and a significant part of our history. The Martin Building is just like any other work of art in the museum’s collection, and it is our responsibility to preserve and protect it.

At the same time, it was important to bring the building up to 21st-century standards. That meant making changes that most of the public may not see or think about, like updating the HVAC system or making it easier for visitors to move up and down the building again. This was one of the first high-rise museums. Otto Bach envisioned that visitors would arrive and take an elevator to the floor of their choice, as opposed to wandering down endless hallways. It was

supposed to be a very efficient and streamlined experience, but over the years, the number of visitors to the museum has soared. We needed to add a bank of elevators, which we were able to do by using the space directly adjacent to the existing elevators.

Q: You now have some additional space for your own department of architecture and design.

DA: Yes. Before the renovation, the architecture and design collection, which is one of the largest collections at the museum, had the least amount of space devoted to its presentation. So another major change to the building is that we added an additional floor to a two-story exhibition space on the first floor of the building. Basically, we carved out about 7,750 square feet of new space by bisecting the original Bonfils-Stanton Gallery on the first floor. That gallery, which was originally the special exhibition space in the Martin Building, didn’t

need to function as it had originally because we now have the Hamilton Building, which has some large special exhibition spaces. I’m thrilled that we now have some 11,500 square feet of space in the Martin Building devoted to the architecture and design collection, which is really exciting.

Q: Talk about the exhibition you curated, *Gio Ponti: Designer of a Thousand Talents*.

DA: It’s really an opportunity for us to celebrate Ponti’s career. He was not only an architect but also a designer. He created everything from spoons to skyscrapers. We pulled objects from our permanent collection and borrowed a few works from the Kirkland Museum of Fine & Decorative Art and local collectors to highlight Ponti’s expansive career. There are more than 50 objects in the exhibition, including flatware, furniture, glassware, and ceramics, as well as a series of drawings and other

Ponti’s Domus stainless-steel flatware (above left), designed for Krupp Italiana in Milan, features cutouts in the shape of a diamond, one of the designer’s favorite motifs. “I love the connection of this flatware with the Martin Building,” Alfred says, “where Ponti designed windows with elongated diamond shapes.” Ponti, he adds, would often take classical and Renaissance motifs “and modernize them, simplify them,” as he did in a porcelain vase (above right) manufactured in 1925 by the historic Italian firm Richard Ginori.



visual representations of the Martin Building, including one of the original models that was created at the time the building was commissioned.

Q: Describe some of the objects in the exhibition.

DA: One of the most interesting things about Ponti is that he was trained as an architect, but he began his design career working for Richard Ginori, an Italian ceramics manufacturer with a long history. One of the works in the exhibition is on loan from the collection of Robert and Lisa Kessler. It's a striking porcelain vase that was manufactured in 1925 by Richard Ginori. It's titled "The Triumph of the Amazons." In the 1920s, Ponti came on board at Richard Ginori, became its artistic director, and overhauled and revitalized the firm's production. He used forms and designs that were inspired

by the spirit of ancient Italy, but he would take classical and Renaissance motifs and modernize them, simplify them.

The vase has a traditional shape to it, but it's streamlined and has these wonderful painted images of women on horses hunting with bows and arrows, which harkens back to Richard Ginori's tradition of decorating ceramics. It's a great example of the type of work Ponti was creating for Richard Ginori at the very beginning of his career.

I'm obsessed with flatware, so we have numerous examples of Ponti's flatware designs in the exhibition. One of my favorites is Domus, designed for Krupp Italiana in Milan. It's a stainless-steel set from about 1956. Ponti made some rather significant changes to the traditional form of flatware in many of his designs. Domus is the most sculptural and intricate and has

these pointed implements. The spoon has an innovative creased bowl and the knife has a wedge-like blade. The handles have distinctive diamond-shaped piercings. I love the connection of this flatware with the Martin Building, where Ponti designed windows with elongated diamond shapes. I hope visitors begin to make those same kinds of connections on their own.

We also have one of Ponti's best-known furniture designs, the Superleggera chair. It was designed in the late 1950s and manufactured by Cassina. It's a modern interpretation of the classic lightweight chairs that were made in the Italian town of Chiavari. Ponti wanted to create the lightest, strongest chair possible. The Chiavari chair was already light, but Ponti wanted to make it super light, or 'superleggera' in Italian. So again, like Ponti's ceramics, he's streamlining or even eliminating

For the reopening of the Martin Building, Alfred curated *Gio Ponti: Designer of a Thousand Talents*, which demonstrates the astonishing range of the designer's career. Ponti collaborated with Italian glassmaker Paolo Venini on a number of important designs, including a colorful glass chandelier (left), which hangs above Ponti's 1954 Distex Armchair.



all the unnecessary elements of the chair while employing modern materials. He ultimately created a chair that weighed only 3.75 pounds. There's an amusing promotional image of a young boy lifting the chair with only his pinky.

Q: Do you have a favorite piece in the exhibition?

DA: It's hard to pick just one, but I'm really taken by one chandelier. Ponti was one of the 20th century's most influential advocates of mass production, but he also highly valued Italy's history of artisanal craftsmanship. He designed objects for mass production but also those that were meant as one-offs. Ponti often collaborated with Italian artisans, such as the Italian glassmaker Paolo Venini. Ponti and Venini worked together between 1946 and about 1950 on a number of important designs, including chandeliers. This one is a relatively recent gift to the museum so it's the first time it's been seen by visitors. It really demonstrates the technical

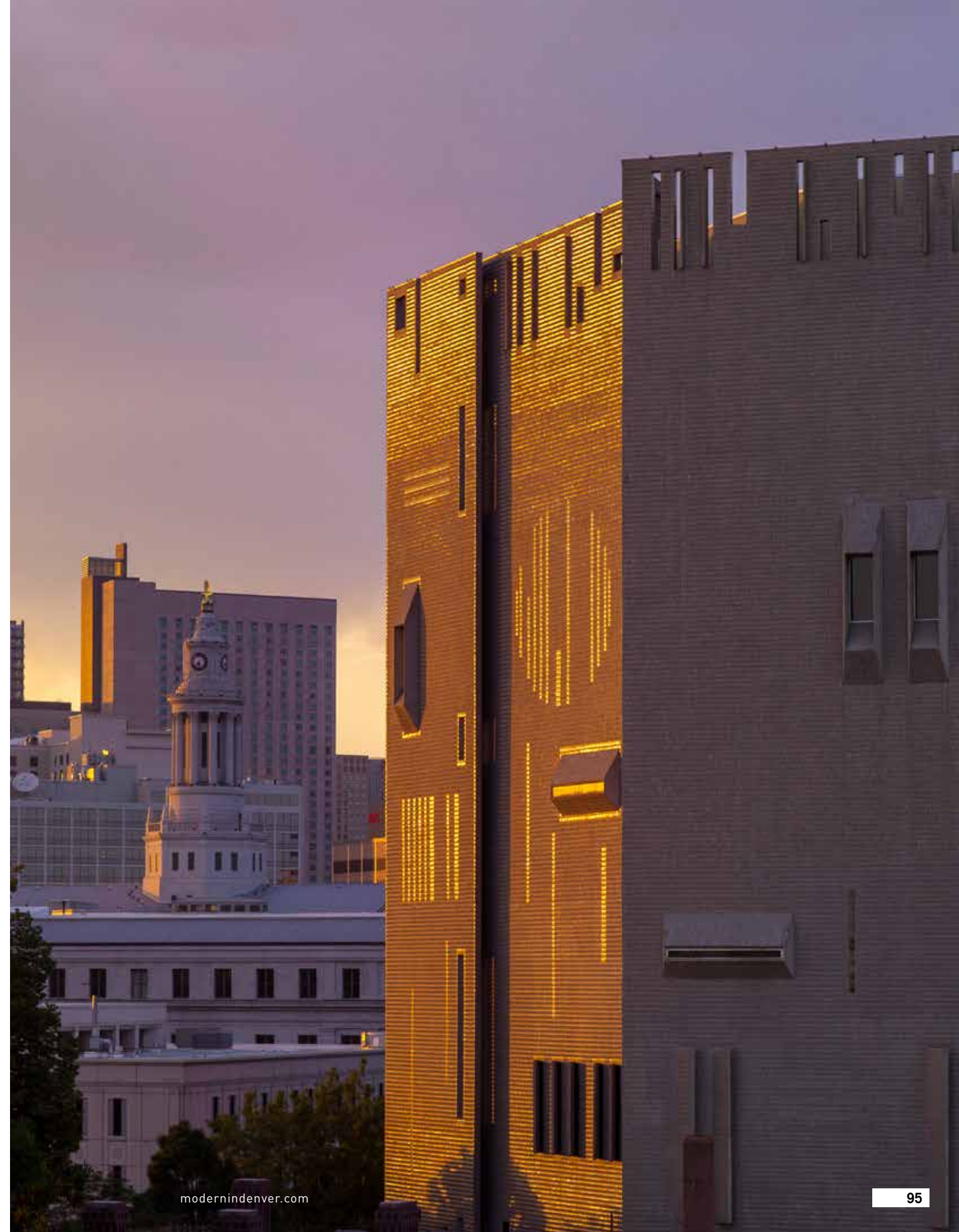
skill of Venini's glass artisans. It has 12 delicately contoured arms, each in a different color, that culminate in these amusing ruffled cuffs. It reminds me of a jester's hat. It's a very elegant, colorful piece that highlights what Venini was capable of creating at that time. It's very theatrical, and it's very Ponti. It's eye-catching, but not overly extravagant. It's amusing but it's also very functional. The work reveals Ponti's eclectic approach and the kind of fantasy he brought to the world of design.

Q: Gio Ponti still isn't very well known in this country. What do you hope visitors learn about him after seeing the renovated Martin Building and the exhibition you've put together?

DA: Ponti was one of the most original and inventive architects and designers of his time. I hope visitors can begin to grasp Ponti's extensive and outstanding body of work and the wide range of design practices he engaged with. He built

in more countries than almost any architect of his generation. He truly worked without pause. It was these diverse and prolific achievements that led in large part to Ponti being hired by the museum in 1965. He was 74 years old when he collaborated with Sudler. In many ways, the Martin Building is his crowning achievement. It was one of his last large projects. It was his first museum and his only completed building in North America. I hope that when visitors look at the building, they consider the thinking and the strategy behind its design and walk away with a greater appreciation of not only this remarkable structure, but Ponti as well. ■

The museum's new glass-walled Sie Welcome Center (above), designed by the Boston-based architecture firm Machado Silvetti in collaboration with Denver's Fentress Architects, helps to visually connect Ponti's tower with the 2006 Hamilton Building, designed by Daniel Libeskind. The building, Alfred says, "literally and symbolically serves as the center of the visitor's museum experience."



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PHOTO: Joni Schrantz



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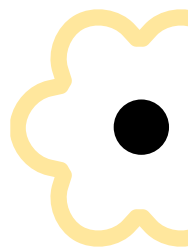
A FLOWER IN THE FIELD

Architect Nicholas Fiore has an eye for details and a mind for big ideas. After 20 years in the field, he's bringing the two together at his newly founded Boulder studio, FLOWER Architecture.

Architecture reflects the complete life cycle of an idea: The profession is built upon the belief that an idea can be made into a drawing, a drawing into a plan, a plan into a building, and a building into a particular experience of life—one that hopefully begets more ideas.

That is what Nicholas Fiore, principal architect at FLOWER Architecture in Boulder, loves about his job. “In architecture, there are always subconscious things people don’t easily realize are happening,” he says. “As a designer, you can’t always be thinking about those parts because there are the day-to-day concerns, utilities, costs—all these different ingredients—but hopefully, you start by defining the sensory elements that will carry a project.”

WORDS: Vanessa Kauffman Zimmerly



Fiore, who founded FLOWER after more than 20 years at firms both local and across the country, is emerging from a similar process of self-definition. In 2017, he designed a custom home in Boulder’s Mapleton Hill Historic District that allowed him to put his ethos into practice and gave him the momentum to start a studio in his own name (*fiore* means “flower” in Italian). That energy has continued, with his clients celebrating Fiore’s attention to detail, high levels of material finish, and pursuit of clever solutions. “I just kept drawing,” he says of FLOWER’s first project, “and they kept being enthusiastic.”

Fiore has been preoccupied with drawing and figuring out how things work for a long time. Architecture, he says, “was kind

of a calling, showing up in all the goofy things I paid attention to as a kid.” Fiore recalls going on an architectural tour of Philadelphia while in elementary school. “That’s probably what ruined me forever,” he says, laughing. “I remember looking at friezes and columns and getting the first taste of that language, and also seeing the golden age of Philly through the work of Frank Furness.” Learning about Furness’s bold work and brazen personality, Fiore started to understand architecture’s influence on a city’s character; he also noticed how the white flight of the 1950s–70s, which saw families like his flee to the suburbs, denuded design.

FLOWER’s first studio project was a newly designed single-family home in Boulder’s historic Mapleton Hill neighborhood. Nicknamed the Nut House by architect Nicholas Fiore, the house marries contemporary design and historic precedent, exuding both craft and character. ABOVE: The mudroom features casework and built-ins by Boulder-based BKI Woodworks and Forêt Noire wallpaper created by Nathalie Lété for Moustache. LEFT: The Nut House interiors were designed by Saltwolf. In the living room the fireplace has handmade tile by Syzgy Tile. Sectional and chair are by Saltwolf.



A FLOWER IN THE FIELD

PHOTO: Ryan Hughes



The Nut House exterior is clad in western red cedar. To soften the geometric form of the dormered gable, Fiore implemented several textural elements including corbelled brick masonry on the chimney and wooden trellis screens. "In time, those screens have the potential to be overtaken by landscaping, becoming fuzzy pieces on an otherwise flat plane," he explains. Landscape architecture is by MARPA.

"WE NEEDED TO MAKE SOMETHING NEW AND MODERN, AND MAKE IT CLEAR THAT WAS THE CASE, WHILE ALSO ENSURING IT FIT WITH THE FORMS, PROPORTIONS, AND LANGUAGE OF THE STREET AND DISTRICT." - Nicholas Fiore

Aesthetically, FLOWER's work is a far cry from Furness's flourish, but his commitment to a clearly defined character carried over. Fiore is serious about his work, and he's serious about bringing his affable, deep-thinking demeanor and unrelenting curiosity to every part of it. While Fiore loves modernism, high design, and formalism (his dog is named for his favorite architect, Louis Kahn), his interest in the world of ideas is wide-ranging. He once read a book on how the 1998 Ford Taurus was made. "You might not think it's a beautiful car—it's not," he says, "but it told the story of a bunch of people coming together to make something really complicated, and that imprinted on me. It was deep in the weeds, but as an architect, the weeds are where I live."

Architecture can seem alchemical to those of us who aren't in the weeds. At its most basic level, it physically protects human bodies from the elements, while at its height, it makes space emotional, closing the gaps between space and place, house and home. "There's a responsibility in it that's very real," Fiore says. Compounded by the measure of time, the "forever home" is especially steeped. "You could think of it like building a boat," Fiore says. "Does anybody want to get in it and get into the ocean? Does anyone want to take care of it, and have it take care of them?"



PHOTOS: Joni Schrantz

Designing for the good fortune of forever was top of mind for Fiore in FLOWER's first home for a young family in Boulder's crown jewel Mapleton Hill neighborhood. "Much to my pleasure, the homeowners wanted to make a beautiful home that they would invest in the finishes for and live in for a long time," he says. The lot's preexisting home dated back to the district's "period of significance" (the late 1880s-1930s), so its razing and reconstituting meant much oversight from the city's Landmarks Board and equal parts introspection for Fiore.

"We needed to make something new and modern, while also ensuring it fit with the forms, proportions, and language of the street and district," he says. The Landmarks Board required the design to reference the historic → 105

The Landmarks Board restricted the Nut House's number of windows, so Fiore looked to materials to bring light into the kitchen. A showstopping piece of Carrera marble was used as the range backsplash, while a concrete island countertop and adjacent appliance wall concealed in white laminate work together to illuminate the space. The kitchen features a Wolf range and Miele built-in coffee maker and wall oven. ICS Boulder did the carpentry, and cabinetry is by BKI Woodworks.

FLOWER ARCHITECTURE





PHOTO: Joni Schrantz

ABOVE: Fiore phased space in the Nut House from public to private in accordance with Victorian-era norms. The entry opens to a combined parlor and dining room (chandelier is by RBW), capped by a thick walnut buffet (with cabinets by BKI Woodworks) that hides the adjacent kitchen and living room. From there, the programming and details reflect the playful idiosyncrasies of the family, all of which were born out of collaboration and the clever work of trim carpenters.



PHOTO: Ryan Hughes

The Nut House's many quirks, including an indoor slide, are proof that sophistication and levity can coexist in a custom home. **ABOVE:** A "Ninja Room" provides endless play for the homeowners and their children. The colorful wall panels are by Eldo Walls. **RIGHT:** At the homeowner's suggestion, a narrow mechanical space below the living room fireplace was transformed into an optical art installation with cylindrical lights and mirrors, visible through a glass panel in the stair column.



PHOTOS: N. Fiore



A FLOWER IN THE FIELD



PHOTO: Joni Schrantz

White oak is a through line in the Nut House, showing up in every room. In the primary bedroom, white oak lap siding is seen on the ceiling. Fiore worked with ICS Carpenters to achieve the room's unique finish, including the impeccable alignment at the ridge above the bed. Lighting is by Allied Maker.



PHOTO: Ryan Hughes





“WITH RELATIVELY INEXPENSIVE MATERIALS AND SKILLED TRADESPEOPLE WE CREATED TEXTURE AND RICHNESS BY USING TYPICAL CLADDING IN SET-UPS THAT ARE NOT NORMALLY SEEN. IT DOESN'T REQUIRE MUCH MORE THAN INTENTION AND FORTHOUGHT, AND IT REALLY HEIGHTENS THE CUSTOM FEEL.” - Nicholas Fiore

FLOWER ARCHITECTURE



PHOTO: Kyle Fitts

A FLOWER IN THE FIELD

vernacular without attempting to mimic it entirely, so Fiore adopted three signature elements from the neighborhood’s mostly Victorian gabled frame, a Juliet balcony, and a wide, welcoming front porch. From there, he designed an austere, humble façade lifted by dormered windows and deepened by the addition of wooden screens—one concealing the upper balcony and another enveloping the ground-level mudroom.

Inside is a modern jewel-box interior abundant with built-ins and specialty millwork, including white oak lap siding on ceilings, walls, cabinets, and nooks. Rather than ornamentation or ostentation, the house has clean geometry and modesty. “The way the basic forms are articulated and tailored should give an understanding of how new it is,” Fiore says. “It’s a wolf in sheep’s clothing.”

Throughout, Fiore took poetic license translating traditional motifs into a modern vocabulary, articulating a set of sensibilities that have carried into subsequent FLOWER homes.

“I’m finding a lot of room to be creative with cladding,” he says, sharing how an atypical approach to board and batten siding became the defining feature of a mid-century rebuild in North Boulder. On the home’s exterior, Fiore designed the battens to be installed at irregular intervals, creating the visual rhythm of a musical score, unbroken by a completely flush garage door and offset by a brick entryway. The batten detailing shows up again on the interior staircase.

“With relatively inexpensive materials and skilled tradespeople we created texture and richness by using typical cladding in set-ups that are not normally seen,” he says. “It doesn’t require much more than



PHOTO: Parrish Ruiz De Velasco

Using the preexisting foundation of a 1960s L-shaped ranch house, Fiore worked from the ground up on the fully remodeled Batten House—named for its syncopated siding. The 4-bed, 4-bath home is efficiently designed to meet the various needs of a small and growing family within a modest footprint. The house features a Poggenpohl kitchen by Six Walls and interior design throughout by Lyons Studio (Brooklyn).



PHOTO: Kyle Fitts



PHOTO: Justin Martin



A FLOWER IN THE FIELD

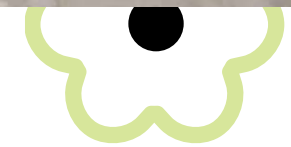


RENDERINGS: BOLDR Visualization

Metal and concrete are brought together in the Ledge House, materials selected for both their modern appearance as well as fire-resistant qualities necessary for a home built into a steep hillside in fire country. Windows and glass walls capture the dramatic property's views, suffusing the immediate landscape into a pared-back living space.



FLOWER ARCHITECTURE



“THERE’S A RESPONSIBILITY IN IT THAT’S VERY REAL. YOU COULD THINK OF IT LIKE BUILDING A BOAT. DOES ANYBODY WANT TO GET IN IT AND GET INTO THE OCEAN? DOES ANYONE WANT TO TAKE CARE OF IT AND HAVE IT TAKE CARE OF THEM?” - Nicholas Fiore



FLOWER’s work reflects the ethics and aesthetics of founding principal, Nicholas Fiore. “Architects are optimists, endeavoring to put together things that didn’t exist before,” he says. “But sometimes we take ourselves too seriously.”

intention and forethought, and it really heightens the custom feel.”

Fiore lives for these details and admires the dedication, intelligence, and skill of project managers, contractors, tradespeople, and carpenters who work to realize them. This reverence reflects his belief that architecture and design should be more egalitarian, as conscientious of labor equity as it is becoming about sustainability. Fiore easily oscillates between the in-the-weeds work of designing single-family homes (a modern home sited on a steep lot in the foothills is currently underway) and big-picture concerns, taking inventory of the field and FLOWER’s growth within it.

“I hope the impact we make is a lasting one, especially in terms of how and why we use the materials and embodied energy inherent in construction,” he says. “If time and energy are going into the production of materials, and being spent by the people who are showing up to do the work, we should be operating with thought and care such that the investment goes all the way down: physically, economically, environmentally, spiritually. Even the singularity inherent in a house can achieve this goal.”

At this point, it may only be an idea, but it’s one that warrants planting. ■

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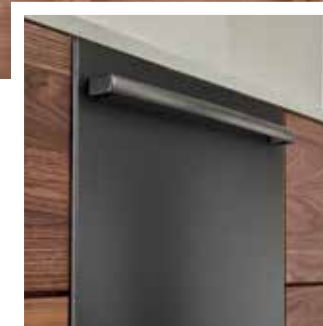
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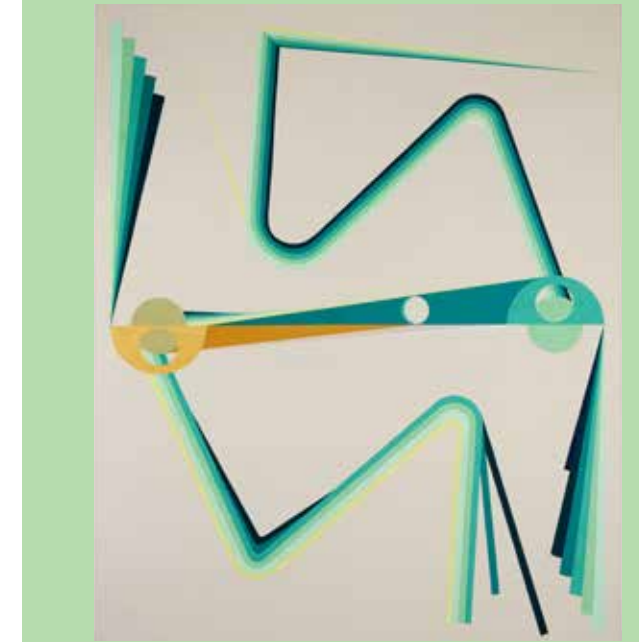
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ABOVE: Eamon Ore-Giron. *Talking Shit with Quetzalcoatl*, 2017; Flashe on canvas, 80 x 65 inches.

OPPOSITE: Eamon Ore-Giron. *Sky Memory / Cruz del Sur / Southern Crux*, 2017; Flashe on canvas, 80 x 65 inches.



REDEFINING ABSTRACTION

THIS FEBRUARY THE MUSEUM OF CONTEMPORARY ART DENVER PRESENTS THE WORK OF EAMON ORE-GIRON AND DYANI WHITE HAWK, TWO ARTISTS WITH PARALLEL INQUIRIES INTO THE HISTORY AND FUTURE OF ABSTRACTION.

WORDS: Vanessa Kauffman Zimmerly

When you think of abstract art, chances are you think of the work of a few key artists—Pollock, Rothko, Mondrian, Frankenthaler, de Kooning—and a particular moment in postwar America. This view of abstraction as an early-20th-century artistic innovation born of European influence is a well-documented and well-supported narrative in art history classes and museum exhibitions—but it is a narrative that has grown old, excluding several contributions because it does not look far back or wide enough.

This February, the Museum of Contemporary Art Denver rectifies that situation, opening solo exhibitions from Eamon Ore-Giron and Dyani White Hawk that situate abstraction on an expanded timeline and within a cultural context that goes well beyond what you may have been taught.

REDEFINING ABSTRACTION

Curated by Ellen Bruss Senior Curator Miranda Lash, *Eamon Ore-Giron: Competing with Lightning / Rivalizando con el Relampágo* is the first comprehensive survey of the Los Angeles-based Ore-Giron. Informed by his American Southwest and Peruvian roots, the artist's 25-year trajectory extends from detailed, theatrical figuration to increasingly distilled abstractions. The show is organized chronologically, beginning with Ore-Giron's early-2000s renditions of Indigenous changuinada dancers and concluding with his geometric *Infinite Regress* series: six large-scale paintings commissioned specifically for the exhibition and installed in the museum's second-floor gallery.

"I find it interesting that a non-representational form can act as an agent of change and reflection," explains Ore-Giron of his shift away from the body. "It's as if abstraction possesses a unique power to tap into collective imagination while simultaneously tapping into individual experience in ways that figuration can't. Art history has been about prioritizing the Eurocentric perspective for so long that the minute you prioritize outside of it, you are engaging in an act of subversion. I'm celebrating and prioritizing my history, and along the way I'm picking up the pieces of an interrupted past."

Viewers will learn about Ore-Giron's past and the personal

symbolism and Latinx hybridity that make his work both deeply personal and inclusive. The plumed Aztec deity Quetzalcoatl appears, as does the simple geometry of LP records and 45s (Ore-Giron is also a musician and DJ, performing under the name DJ Lengua). "The history of modernism is part of Ore-Giron's story," says Lash. "He's coming through a certain lineage, including Brazilian Neo-Concrete and Venezuelan Modernism, and pushing to incorporate voices that weren't otherwise included. We'll never know the name of the Aztec artist who drew the first Quetzalcoatl, but this piece of the 14th century informs his approach."



Eamon Ore-Giron. *Night Shade*, 2016; Flashe on linen, 84 x 60 inches.



ABOVE, LEFT: Eamon Ore-Giron. *Infinite Regress CL*, 2021; Mineral paint and Flashe on linen, 108 x 90 inches.



ABOVE, RIGHT: Eamon Ore-Giron. *Infinite Regress CXLIX*, 2021; Mineral paint and Flashe on linen, 108 x 90 inches.

"I FIND IT INTERESTING THAT A NON-REPRESENTATIONAL FORM CAN ACT AS AN AGENT OF CHANGE AND REFLECTION. IT'S AS IF ABSTRACTION POSSESSES A UNIQUE POWER TO TAP INTO COLLECTIVE IMAGINATION WHILE SIMULTANEOUSLY TAPPING INTO INDIVIDUAL EXPERIENCE IN WAYS THAT FIGURATION CAN'T." - Eamon Ore-Giron

"Here we have two artists who are very intelligently decolonizing abstraction—which is traditionally considered to have a European lineage—by arguing that its history in the Americas goes back for centuries," Lash explains of the choice to pair Ore-Giron's exhibition with *Dyani White Hawk: Speaking to Relatives*. "It's very exciting to see their work together."

Just as the exhibition title implies, in *Speaking to Relatives* White Hawk uses abstraction to gather voices. The exhibition—which was organized by the Kemper Museum of Contemporary Art in Kansas City and curated by Jade Powers—

is a multimedia array where Euro-American and Indigenous traditions of abstraction are shown to be interdependent. "Regardless of cultural or environmental context, abstraction fulfills a human need," says White Hawk, "allowing us to create, illustrate, and pare down the complexity of our lived experiences into a graceful, poignant, and fulfilling visual language."

For White Hawk, a Sičangu Lakota artist based in Minneapolis, the practice of abstraction is brought forward through a range of techniques, marks, and mediums that unite the sensibilities of Plains Indian art with those of

American Modernism, as she explains, "through the combination of materials that have been historically associated with the artistic production of particular communities, races, genders, and categorizations of makers and artists."

"I'm drawing from long lines of Lakota and Indigenous artistic practices that have spoken through abstraction for centuries," she says of the paintings and works on paper included in the exhibition. In these works, abstraction's elemental language—color fields, bands, stripes, and symbolism—is a bridge between imposed cultural

“I’M DRAWING FROM LONG LINES OF LAKOTA AND INDIGENOUS ARTISTIC PRACTICES THAT HAVE SPOKEN THROUGH ABSTRACTION FOR CENTURIES. I’M DRAWING FROM THESE HISTORIES JUST AS I AM DRAWING FROM THE HISTORY OF EASEL PAINTING ABSTRACTION, CREATING WORKS THAT HIGHLIGHT ARTISTIC AND RELATIONAL INTERSECTIONS ON THIS LAND BASE.” - Dyani White Hawk



Dyani White Hawk. *Dream*, 2012; Acrylic and oil on canvas, 30 x 25.5 inches.

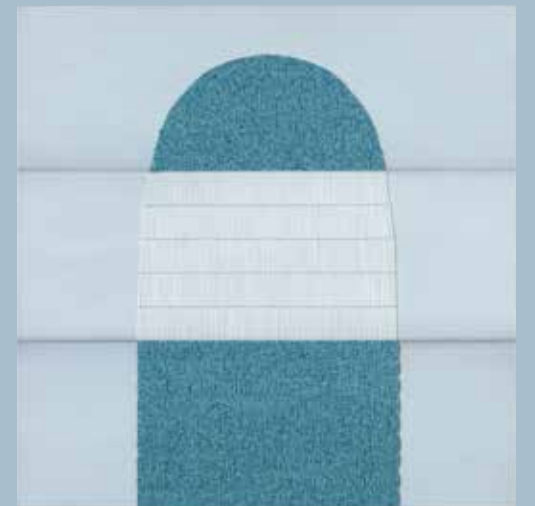
divisions and a visual expression of the artist’s life experiences. “I’m drawing from these histories just as I am drawing from the history of easel painting abstraction, creating works that highlight artistic and relational intersections on this land base.”

Representation and visibility are the objectives in White Hawk’s photographic series *I Am Your Relative* (2020) and the video piece *LISTEN* (2020), both of which are shown in the round. In *LISTEN*, women from various tribes speak to listeners, telling stories and sharing prayers in their individual Native languages. Exhibition-goers will experience seldom-heard inflections of Cocopah, Dakota, Diné, Hock, Kwatsáan, Ojibwe, Seneca, and Tiwa, and are invited to consider the cultural erasure that has made many of us unfamiliar with the Indigenous languages of the land.

“I’m really proud to be the MCA’s first Latinx curator,” says Lash, who began her tenure at the museum in 2020 after holding curatorial positions at the Speed Art Museum in Louisville, Ky., and the New Orleans Museum of Art. “I’ve made a commitment to show Latinx and Indigenous artists as a major part of our programming,” she says. “At the same time, it’s always my goal to fold what our artists are doing in a larger dialogue, and so it’s very exciting that we’re in a city that has the Clyfford Still Museum, and where we can talk really robustly about 20th-century abstraction.”

These exhibitions provide a broader and more vital understanding of abstraction, perhaps one that, as White Hawk remarks, “points to the truth of our intersectionality”—a simplification that allows us to see, feel, hear, and know with greater complexity. ■

Eamon Ore-Giron: Competing with Lightning / Rivalizando con el Relampágo and Dyani White Hawk: Speaking to Relatives will be on view at the Museum of Contemporary Art Denver from February 16 through May 22, 2022. Find more information and tickets visit, mcdenver.org.



TOP: Dyani White Hawk. *Seeing*, 2011; Oil on canvas, 60 x 60 inches.

ABOVE: Dyani White Hawk. *Untitled (turquoise)*, 2017; Acrylic, oil, vintage and contemporary beads, and thread on canvas, 18 x 18 inches.



LET THE MASS(ES) SPEAK

A MODERN SALTBOX

After years of community pushback on the development of six acres in Boulder, Surround Architecture garnered support to design the Trailhead neighborhood using a form-based code. Their Saltbox property sits prominently at the entryway, a formal expression of the beauty that can be achieved by restraint.

WORDS: Vanessa Kauffman Zimmerly

IMAGES: Parrish Ruiz De Velasco

The story of housing is also the story of the land it sits on. And for six acres in Boulder now known as Trailhead, a 23-lot development designed by Surround Architecture, the story is one of many turns. Originally home to a Seventh Day Adventist elementary school, and then the prospective private estate of an infomercial celebrity that found himself in hot water, the uninhabited land between the Mapleton Hill and Newlands neighborhoods sat for years as the site of serial speculation and blight until Surround got involved—and the first thing they did was involve others.

“Open space is sacred to Boulderites,” says Surround founder and principal Dale Hubbard, “and over the years this property mobilized a very organized group of residents who came out against any kind of development. We had to formulate a public outreach approach to get the community’s buy-in, and the way we did this was by inviting them all over.” Surround rented the great room at the Boulder Museum of Contemporary Art and held a public conversation. The architects were careful not to present anything formal, and instead asked for open-ended discussion. By the end of two evening sessions, the neighbors were in. Soon after, Surround garnered unanimous approval by the planning board, and design and construction began.



That’s not to say the design gates were flung open—Surround still had to contend with a strict, form-based code that was determined as part of the entitlement process. To transition between the architectural characteristics of Victorian-era Mapleton and postwar Newlands, Trailhead’s design playbook featured gable-dominant forms with prominent front porches and street-facing front rooms to activate the pedestrian experience.

“There was so much embodied energy in this development, and the amount of interest from buyers moved at a speed that was unpredictable,” says Surround director and architect Rory Bilocerkowycz. Surround was soon designing the first seven custom homes that would face Fourth Street, and dialing in the

development’s design DNA. “Very quickly,” he says, “we were watching how this level of excitement was potentially reducing the opportunity for moments of departure and for unique and modern interpretations of the design guidelines.”

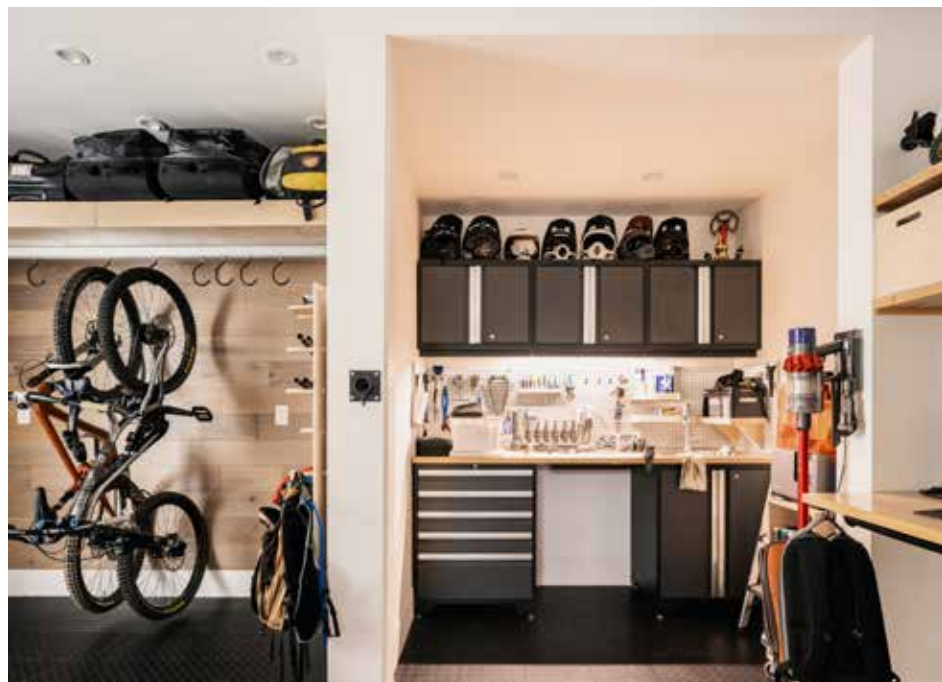
And then there was Saltbox.

The Saltbox property—a large, south-facing corner lot visible as you come down Mapleton Hill—is described by Bilocerkowycz as a landmark entry into the neighborhood. It was the eighth house Surround designed for Trailhead and came on the roster after the initial surge of energy had leveled off. Being on the corner afforded some unique advantages. “This project could be observed from three sides, with great southern exposure that brought opportunities

ABOVE: Board-formed concrete, sawn linear limestone, and blackened steel siding come together on the exterior, creating a monochromatic palette. “Rest notes in music are very important, and the same is true in architecture,” says Surround founding principal Dale Hubbard. “By only using a few materials, we are allowed to focus on their raw beauty.”

OPPOSITE: Surround achieved a sense of cohesion and movement in the interior by purposefully using a handful of materials that transpose seamlessly from room to room and between interior and exterior space. The same white oak that is used on the main-level ceiling follows onto the stair treads, becoming the upper-level flooring.

“THIS PROJECT COULD BE OBSERVED FROM THREE SIDES, WITH GREAT SOUTHERN EXPOSURE THAT BROUGHT OPPORTUNITIES FOR NATURAL DAYLIGHTING, PASSIVE SOLAR DESIGN STRATEGIES, AND VIEWS OF THE FLATIRONS.” - Rory Bilocerkowycz



A MODERN SALTBOX

“Minimalism and a high level of cleanliness were paramount to the homeowners,” explains Bilocerkowycz. The kitchen has concrete, porcelain, and quartz finishes with Dacor appliances. A gear closet and workspace are easily accessed from the kitchen—perfect for an active and convivial family that loves entertaining and being outdoors.



The aesthetic and material sensibilities carry through to the upper-level bedrooms and baths. A freestanding Jacuzzi tub and Ecocrete porcelain tiles from Floor and Décor provide quiet and stillness in the primary bathroom while large glass windows give a glimpse of the dynamic neighborhood.

for natural daylighting, passive solar design strategies, and views of the Flatirons.”

The Surround team wasn’t looking to completely reinvent the aesthetic it had established in Trailhead, nor could it, but the architects were curious to see what experimentation within the form-based code could look like. They knew a pure gable and front porch were a given, but they played with how these forms could work together. They balanced the striking vertical of the gable with a broad horizontal, designing a saddlebag that wraps around from a large front porch to the home’s south façade, where it overhangs an outdoor patio and a lap pool that interfaces with the kitchen as well as the neighborhood. They also used glass expansively as a formal element to diminish divisions and enhance the invitation for neighborhood activation.

“We really explored the mass that this particular building envelope could handle,” Bilocerkowycz says. “We resisted the urge to rely on material study or ornamentation, and looked closely at the formal relationships.” When it did come time for material treatments, they took a similarly distilled approach. “It dawned on us that to just start cladding this with materials A, B, and C to be consistent with Fourth Street wasn’t going to make a lot of sense. We needed a masonry material that would root the house

A MODERN SALTBOX



into the earth, and a wood siding expression that would lift the eye to the gable,” he says. “We needed to work instinctually.”

The three materials that spoke to the designers were board-formed concrete, custom-cut Texas limestone, and whitewashed cedar, which they integrated fluidly between exterior and interior applications with little deviation. “The cast-in-place concrete flooring literally walks you up from the sidewalk on Fourth Street, brings you right through the door and into the main level, and then spills out to the back, where it becomes the pool coping,” Bilockowicz explains.

While the Surround designers were listening to the material inclinations of the massing, they were also listening to the new homeowners’ wishes for a home that was minimal and contemporary as well as warm and inviting. Fortunately, they were in sync. “The homeowners understood the importance of project cohesion, as opposed to individual moments within, and they let that guide a lot of the decision-making process,” says Bilockowicz.

“It’s a very unique client that can handle what’s essentially a glass box sitting on a prominent pedestrian corner, right at the foothills in

ABOVE: “It’s quite modern visually,” Hubbard says of the Saltbox home. “But if you look at the details, there’s a real sense of craftsmanship showing that there was a human involved in the deliberate nature of how things came together. Those are the types of things that make a contemporary residential project feel timeless, loved, and a little intangible.”

OPPOSITE: A narrow lap pool runs alongside the home, a unique feature that Surround was able to fit in thanks to the particular qualities of the corner lot. The front porch, patio, and pool are all connected as common areas.

Boulder where many folks who are accessing trails, walking dogs, and pushing strollers are walking by, waving, and participating in the gathering room experience with the homeowners, but these clients were interested in that,” he says. “We were all dreaming about when the doors are all open and the glass walls have disappeared—you’ve got community invitation on your front porch all the way through to the back, where you could literally hand somebody in the pool a libation without leaving the kitchen.”

The project’s namesake comes from the historic saltbox house style prevalent on the East Coast,

whose dominant feature is an asymmetrical gable—short on the front façade but reaching down (sometimes into the ground) on the back. Saltbox homes provided additional space beyond what a typical gable would allow while still maintaining appearances, and helped to skirt Queen Anne’s two-story home tax lobbed at New Englanders in the late 1600s. There are many parallels between the historic precedent and Surround’s modern interpretation, in both form and jurisdictional oversight. But it’s the summoning of salt—a simple, common ingredient carefully distilled from water and absorbed with warmth—that really sings. ■

PROJECT CREDITS

ARCHITECT:
Surround Architecture

INTERIORS:
Surround Architecture

GENERAL CONTRACTOR:
Burke Builders

ORNAMENTAL STEEL:
Standard Metal Works

CABINETRY:
Palmer Woodwork

POOL:
Integrity Pool Builders

STRUCTURAL:
Anthem Structural Engineering



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UNDER THE VIADUCT

ONE REMARKABLE SITE!

WORDS: David Hill

Denver's Shears Adkins Rockmore (SAR+) designs a statement building for Santa Fe-based Meow Wolf on a site that's as incredible as the art inside.

MEOW WOLF GOES WHERE OTHERS FEAR TO TREAD.

In Santa Fe, where the arts and entertainment company originated, that meant transforming an abandoned bowling alley into the wildly popular House of Eternal Return, a sprawling immersive art installation. It's five miles from the city's tourist-heavy core but has seen more than 2 million visitors since opening in 2016.

For its Denver offshoot, Meow Wolf went bigger and bolder. The company decided to construct a brand-new, 90,000-square-foot building at the most unlikely of sites, a triangular space formed by several elevated highways at the intersection of I-25, West Colfax Avenue, and the Auraria Parkway. The forgotten industrial site was once home to Midwest Steel & Ironworks, and several of the remaining factory buildings were razed to make way for Meow Wolf.

ONE REMARKABLE SITE / MEOW WOLF

Now, the white, five-story structure, designed by Denver's Shears Adkins Rockmore (SAR+), rises 30 feet above the viaducts, announcing itself to the thousands of drivers who pass by every day. At night, the building takes on an otherworldly glow, thanks to parapet lighting. Meow Wolf Denver, with an interactive theme called Convergence Station, opened to the public in September.

Inside, visitors go from floor to floor exploring dazzling, colorful installations designed by Meow Wolf's in-house creative staff and more than 100 Colorado artists. It's part Disneyland, part funhouse,

part escape room. There's a theme to it all—memories and quantum travel—and it's possible to piece together a narrative based on clues embedded in each room. But for some visitors, it's enough to wander from room to room, taking it all in.

There's also a gift shop, a café and bar called HELLOFOOD, and a 488-person performance venue called the Perplexplex.

"Meow Wolf is probably the only company, other than a self-storage facility, that would have the audacity to build something between those three overpasses," says architect Anthony Guida, Meow

Wolf's former design director. "It's a funky, bizarre space."

In other words, the perfect spot for Meow Wolf.

Not that it was always so obvious. Vince Kadlubek, Meow Wolf's co-founder and former CEO, who now serves as board member and executive advisor, remembers driving around Denver on a cold day in April 2017, looking at potential sites with real estate broker Mike Carnes and developer Dana Crawford. They met Marc Perusse of Denver-based Revesco Properties at the gritty triangle. Revesco just happened to own the site and was

"IT WAS THIS LITTLE, LEFTOVER PIECE OF SPACE THAT WE FELT WOULD WORK WELL FOR MEOW WOLF. IT WOULD BE INAPPROPRIATE FOR JUST ABOUT ANY OTHER BUILDING, BUT FOR MEOW WOLF, IT CREATED A STORY IN AND OF ITSELF." - Ryan Meeks, SAR+

MEOW
WOLF

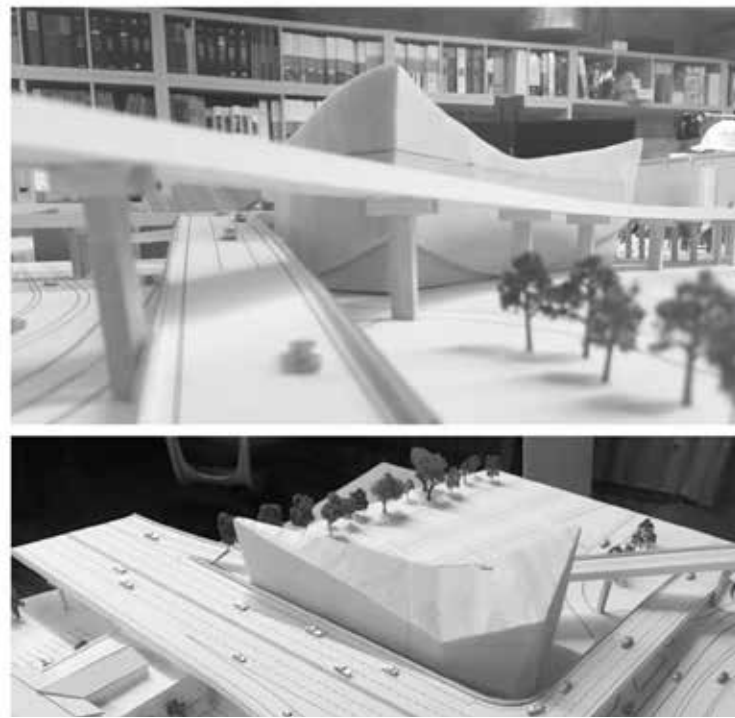
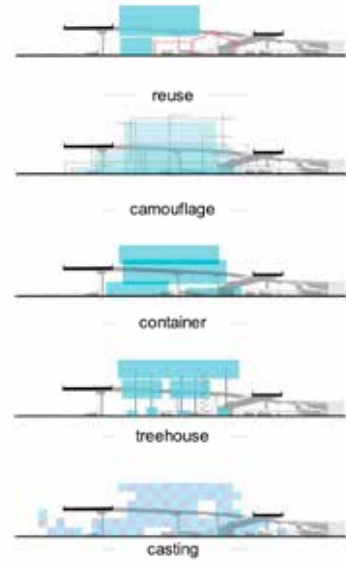
OPENING

SEPT
17TH

2021

Meow Wolf's building uses nearly every square foot of space on the triangular site, minus a 10-foot gap between the five-story structure and three busy viaducts. The façade's prefabricated exterior panels had to be maneuvered under the viaducts and then lifted into place to avoid interfering with traffic on the roadways.

ONE REMARKABLE SITE / MEOW WOLF



The SAR+ team explored a number of different designs for the building, including reusing the existing structures on the site. They kicked around the idea of a “treehouse” structure supported by columns. They also considered different materials for the façade, including steel panels that would rust over time. Ultimately, they decided to keep the exterior relatively plain, in part to keep visitors focused on the immersive art program inside.

PHOTO: Parrish Ruiz De Velasco



PHOTO: Parrish Ruiz De Velasco

starting to work on The River Mile Master Plan, a large-scale development project along the South Platte River, running from West Colfax Avenue to Speer Boulevard.

“We pulled into the parking lot,” Kadlubek recalls, “and there’s this little building with Elich’s human resources office. I walked the site and told Mike, ‘I don’t even know why you took me to this site. There is no way this is going to work.’”

Kadlubek had concerns. Was the site large enough? Was there room for construction cranes? Even if a building were possible, would visitors be able to find it? “But Mike said, ‘Give Revesco a chance to show you what they can do.’”

Revesco’s idea, hatched with SAR+ senior associate Ryan Meeks, was to build up, using nearly every square foot of space on the site, minus a 10-foot gap between the building

and the viaducts, as required by the Colorado Department of Transportation. In effect, the site determined the irregular shape of the building, which from above looks like a bit like a slice of pizza.

“It was this little, leftover piece of space that we felt would work well for Meow Wolf,” says Meeks, who served as project architect. “It would be inappropriate for just about any other building, but for Meow Wolf, it created a story in and of itself.”

Meeks and his team explored a number of different design possibilities, including reusing the existing buildings. (“That was an idea for maybe a couple of weeks,” Meeks says.) They kicked around the idea of a “treehouse” structure supported by columns. They also considered different materials for the façade, including steel panels that would rust over time.

“We were trying to figure out how Meow Wolf wanted to project itself to the community,” Meeks says. One early rendering shows an angular building with a zig-zag roofline. “It looked kind of like a sandcrawler from Star Wars,” Guida says.

Ultimately, Meeks and his team, along with Meow Wolf’s designers, decided to keep the exterior relatively plain, in part to keep visitors focused on the immersive art program inside. “We didn’t want people to come and gawk at the building and then not want to go inside,” Meeks says. There were also budgetary considerations. With a price tag of at least \$60 million, it’s clear that few expenses were spared on Convergence Station’s dazzling funhouse spaces and special effects. Spending more on the exterior simply didn’t make sense.

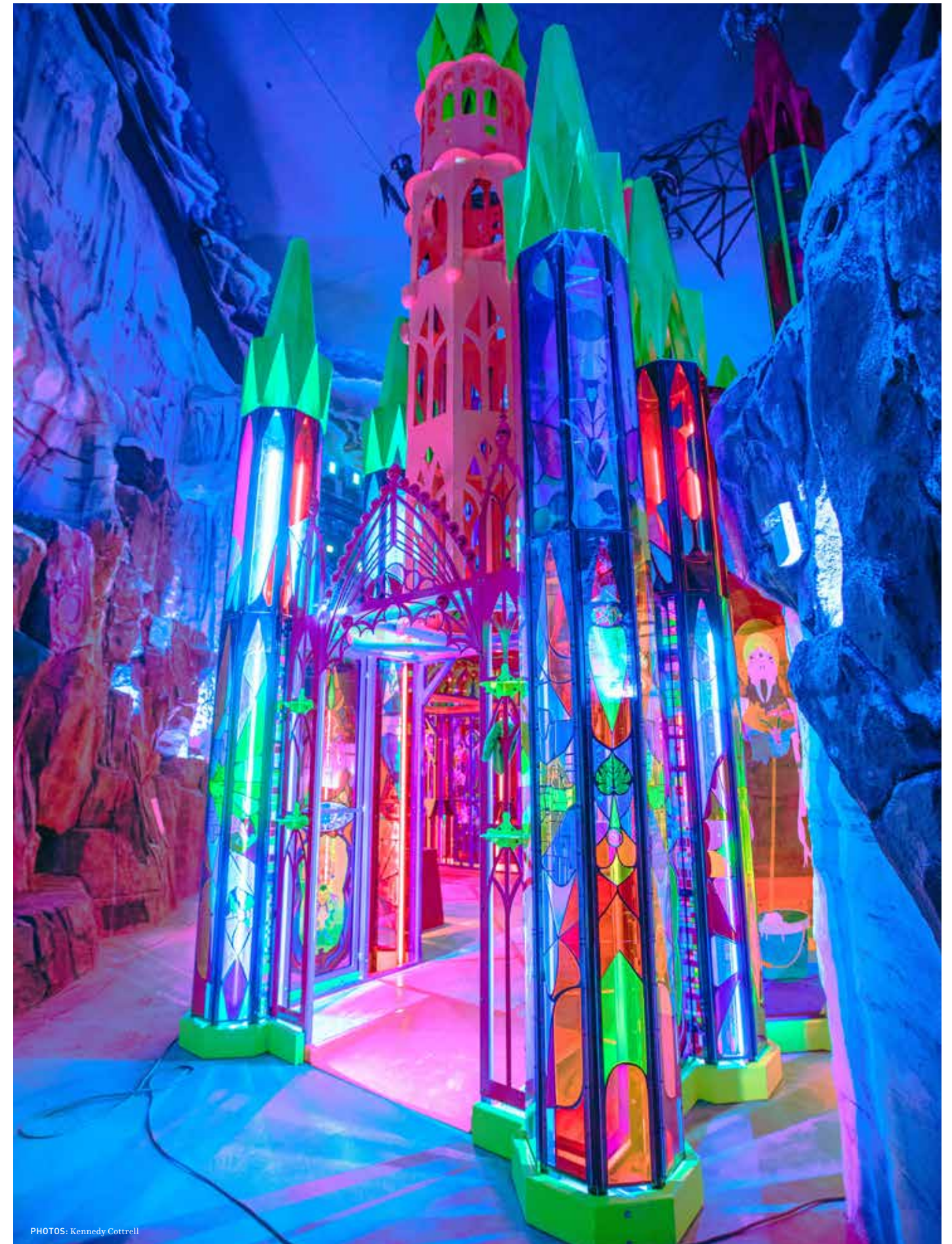
As the team refined the building’s design, they ended up taking → 134

ONE REMARKABLE SITE / MEOW WOLF



PHOTOS: Kate Russell

Inside Convergence Station, visitors go from floor to floor exploring dazzling, colorful installations designed by Meow Wolf's in-house creative team and more than 100 Colorado artists. It's part Disneyland, part funhouse, part escape room.



PHOTOS: Kennedy Cottrell



PHOTO: Parrish Ruiz De Velasco

a cue from the curvy Auraria Parkway. “Curves and circles sort of became the theme,” he says. Even the narrow “point” end of the building has a gentle curve to it.

“It was always going to be a triangle of some sort,” says Rhys Duggan, Revesco’s president and CEO. “But Ryan managed to soften the edges of both the corners and the roof line, which makes it just a little bit more amorphous instead of a stark, rigid triangle.”

The building’s white façade is made up of rectangular fiber-cement panels. They can be cleaned, or even replaced if damaged by falling debris from cars and trucks. The plain, virtually windowless exterior, offset by MEOW WOLF in multi-colored letters, creates a certain mystery about what awaits visitors inside the building.

And yet, the building is more than simply a large white container. For the lower floors, including the entrance, the SAR+ team used

dark concrete masonry and several arched windows to contrast with the blankness of the upper portions. Three porthole windows bring light into a second-floor office area. The curves-and-circles theme continues inside on the first floor, with circular ticket counters, seating areas, and floor designs.

Kadlubek’s concerns about construction challenges on the tight site were not entirely unfounded. Turner Construction, the contractor, had to use a special

crane that wouldn’t swing over the viaducts when hoisting building materials. The façade’s prefabricated exterior panels had to be maneuvered under the viaducts and then lifted into place to avoid interfering with traffic on the roadways.

Since Meow Wolf Denver opened, eager crowds have flocked to the attraction, proving that the unusual site is no hindrance to attracting visitors. (Though Duggan reports that Google Maps was initially

sending people to the wrong location.) Getting there, Meeks says, is all part of the experience, and the placement of the building “is by far the most unique feature.” Kadlubek, whose initial doubts about the site were quickly dispelled, now loves that “you have to kind of figure out how to get there.” At the same time, it’s just a stone’s throw from Empower Field at Mile High, always packed with Broncos fans during football season.

To Kadlubek, the contrast between the two attractions carries symbolic weight. Empower Field, he postulates, represents “old” Denver, the city of “sports, beer, the Broncos and John Elway.”

“And then for us to pop up right next to it,” he says, “shows what Denver has become in the 21st century. Art matters. Creativity matters.” ■

HEALTHY BEDROOM IDEAS Sleep well. Zzz...

WORDS: Katie Grogan

Humans have always fussed over the details of our abodes, but now more than ever, our focus has shifted to the overall health of our homes. The indoor environments we create—which include the air quality and embedded materials as well as furnishings and decor—impact nearly every aspect of our wellbeing.

During the pandemic, this has been magnified as increased attention has been paid to how the design and materials of enclosed spaces facilitate the spread of viruses and other harmful pathogens. The pandemic has also shown us the difficulties of controlling health factors in public spaces, underscoring the desire for many to make their private homes as healthy as possible.

When it comes to home upgrades in the name of health, there is no better place to start than the bedroom. For one thing, people spend an incredible amount of time in their sleeping chambers: the average person spends about a third of their life (about 27 years total) asleep in bed. On top of that, science continues to provide evidence that quality sleep is one of the most important ingredients of wellness. A solid seven to eight hours of restful sleep each night has been shown to lower the risk for serious health problems, improve overall mood, and even boost the efficacy of vaccines, according to the American Academy of Sleep Medicine.

With that in mind, we've put together a handy guide to help you start rethinking how and where you get your Zzzs during the long nights of winter and help you hit the hay the healthful way.



The Mattress

WHAT TO LOOK FOR

Comfort and support that fits your sleeping style

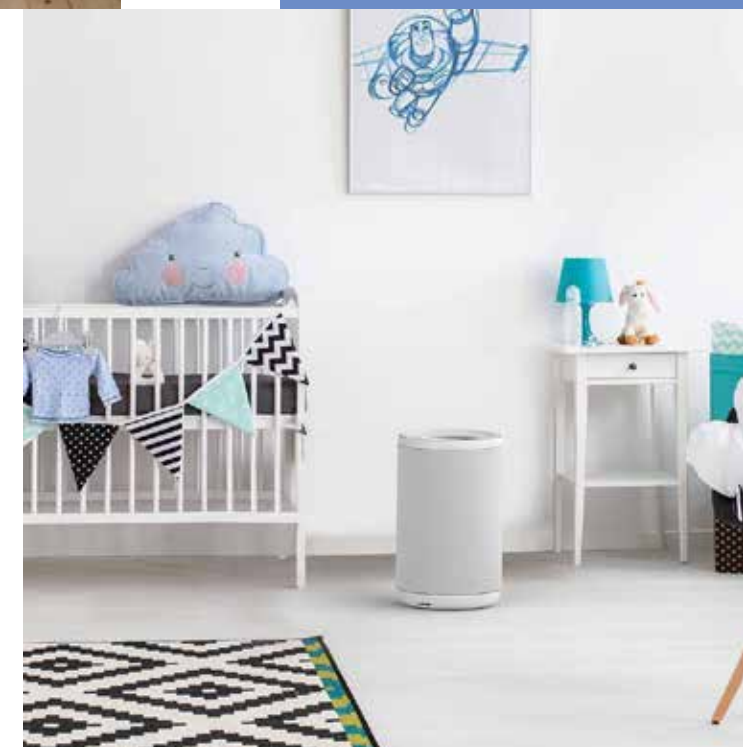
Material certifications like CertiPUR-US for foam and OEKO-TEX for other fabrics to avoid chemicals and toxins.

In-home free trials of around 100 days to make sure the mattress is a good fit

OUR PICK

Avocado Green Mattress

Awarded multiple certifications for sustainability, the Avocado Green Mattress lives up to its name. Beyond its all-organic composition, the mattress also delivers on support with 1,414 pocketed support coils and an endorsement from the American Chiropractic Association.



The Air Purifier

WHAT TO LOOK FOR

A rate of four air changes per hour (ACH) to keep you breathing easy

Smart features for remote management and real-time updates

HEPA filtration for deep cleaning and a long use life

OUR PICK

Aeris aaair Lite

True to its description, the aaair Lite from Aeris is “small, stylish, and mighty.” Using both a pre-filter and a HEPA 13 filter, the aaair Lite captures 99.95% of pollutants at 0.1 microns, including pollen, bacteria, virus, smoke, mold, and pet dander.



Zzz...

ZZZ

The Pillow

WHAT TO LOOK FOR

A shape that fits your style of sleeping either side, back, or stomach

A fill power of 600+ for good support and a long use life

A thickness that aligns your head, neck, and shoulders with your spine

OUR PICK

Coop Home Goods Adjustable Pillow

Made from a proprietary blend of memory foam and microfiber, the Original Adjustable Pillow from Coop Home Goods is long-lasting and washing machine-friendly. An extra half pound of fill allows customization for all styles of sleeping.



The Humidifier

WHAT TO LOOK FOR

Ultrasonic humidifiers, which use high-frequency sound to stay quiet

Smaller sizes for mobility and longer operating durations

Both warm and cool mist options

OUR PICK

Objecto H7 Ultrasonic Humidifier

When it comes to bedroom humidifying, a device's noise level is especially important. The H7 Ultrasonic Humidifier from Objecto will keep things quiet, filling the room with moisture, not noise.



The Clock

WHAT TO LOOK FOR

Easy-to-use interface and functionality

A battery backup in the event of a mid-night power outage

A variety of alarm tones to prevent "alarm fatigue"

OUR PICK

OneClock

Using a number of custom-composed tracks by musicians, the Colorado-designed OneClock wakes sleepers gently by producing a fresh alarm every day and its analog composition puts usability at the forefront.



The Plants

WHAT TO LOOK FOR

Air-purifying properties

Ease of maintenance

Relaxing scents

OUR PICK

Snake Plant

One of NASA's top 10 air-purifying plants, the Snake Plant is one of the few houseplants that releases oxygen at night instead of during the day. It's also super easy to care for, requiring no direct sun and favoring dry soil in between waterings.

Zzz...

Sleep well.

The Sheets

WHAT TO LOOK FOR

Breathable natural fibers and textiles like cotton or linen

Thread counts between 300-500

Sateen weaves for a silky smooth feel

OUR PICK

Brooklinen Luxe Core Sheet Set

It's not just about thread count anymore, although the 480-thread count from Brooklinen's Luxe Core Sheet Set speaks for itself. The OEKO-TEX certified cotton sheets are made with a luxurious sateen weave and "long" and "short" side labels come in handy during laundry day.

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thank you.

Denver Design Week has now come and gone, but as its media sponsor, we're still giddy to have been a part of one of our city's most significant design events since the start of the pandemic. After a virtual program in 2020, Design Week was grateful to return this year with a host of smaller in-person events that connected our creative community in offices, showrooms, and spaces across the Metro area. The sixth annual 8-day celebration of design featured over 35 talks, tours, workshops, and panels, as well as Design Week's first ever Maker Marketplace at McNichols Civic Center Building which showcased the work of over 30 local makers, artists, and creatives. A huge thank you to our title sponsor, the IDC Building, our six presenting sponsors, and all of the event sponsors who came together to make this year one to remember.

Check out our Facebook, Twitter, and Instagram feeds for images from this year's events and be sure to follow @dendesignweek and visit denverdesignweek.com for updates on Design Week 2022.



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thank you makers.

This year, we kicked off our inaugural Maker Marketplace at the historic McNichols Civic Center Building in downtown Denver, supported by special sponsors Make West and the Denver Arts & Venues Culture Partner Program. Hundreds of design enthusiasts browsed over 30+ makers of furniture, jewelry, home goods, paintings, and more. This incredible local community of artists enriches our lives with their creativity, passion, and craftsmanship and you can support them with a purchase for yourself or a loved one at: denverdesignweek.com

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THE RETURN OF THE 'OTTO PEZZI'

WORDS: Alison Gwinn



Italian design firm Molteni & C is cleaning up with its reissue of a modern furniture classic: Gio Ponti's super-simple but elegant Round D.154.5 chair.

It's a chair that architect and furniture designer Giovanni "Gio" Ponti loved so much he featured it in many of his homes.

And though it's officially known by the very industrial-sounding name of Round D.154.5, Ponti preferred calling it by a pet name—"Otto Pezzi," meaning eight pieces—as a tribute to the number of components in its deceptively simple, sleek design.

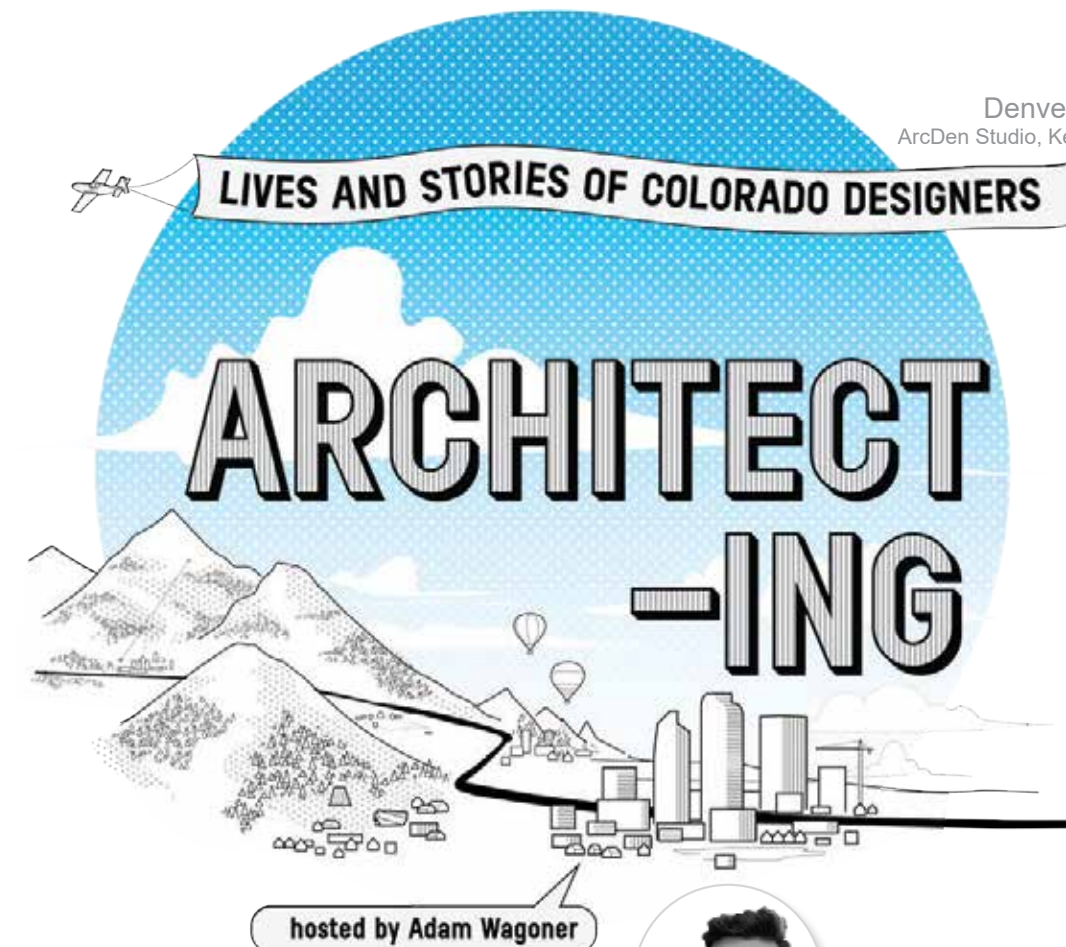
Now, the Round D.154.5 is being reissued by Italian design firm Molteni & C. Thanks to fastidious research into original drawings, photos and materials, the new reissue is a faithful reproduction of the original, featuring a "soap bar-shaped" back and seat connected by two simple arcs of plywood, atop four metal legs. The frame of ash, black chrome and brushed brass can be covered in a variety of fabrics and leathers from Molteni & C, which has been working on projects with the Gio Ponti Archives for almost a decade.

Ponti, the subject of a new exhibition at the Denver Art Museum titled *Designer of a Thousand Talents*, was one of the masters of Italian architecture, known for his work on Milan's Montecatini Palace and Littoria

Tower and, here in Denver, his design of the Denver Art Museum's Martin Building, now celebrating its 50th year. Ponti was also founder of the widely influential magazine *Domus* and a furniture designer whose creations sometimes adorned his homes.

In the 1950s, after the end of World War II, Ponti wanted his furniture designs to represent a whole new world of emerging technologies and modern materials. It was to that end that in 1954 he designed the Round D.154.5 chair—significant for its modern, rounded backrests and seat and covered in a two-tone, economical Italian vinyl called Vipla. Full production began two to three years later, with the chair making its official debut at the 11th Milan Triennale in 1957.

The chair went on to be featured in a range of Ponti projects, including Alitalia's offices in New York and its passenger terminal in Milan. Production ceased in the mid-sixties, after which the originals commanded skyrocketing prices (one was sold for \$80,000 last year). But now, thanks to Molteni & C, you can pick one up for a much more down-to-earth price—and then go to DAM to enjoy its creator's other works. ■



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To bring together Colorado architects and tell the stories behind their images.

The purpose of this show is to discover the stories of architects, to introduce the outside world and other architects to the personal experiences of our profession.

These conversations document the profession in a way that goes beyond the final, glossy images of buildings and into the real experiences, struggles, toils and successes of architects.

In our interconnected, international world, this podcast is purposefully local and narrow, focusing only on our Colorado community.

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