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LIVE WITH THE LAND

CCY Architects encodes a mountain getaway with the DNA sequence of its site's Engelmann spruce. P. 96



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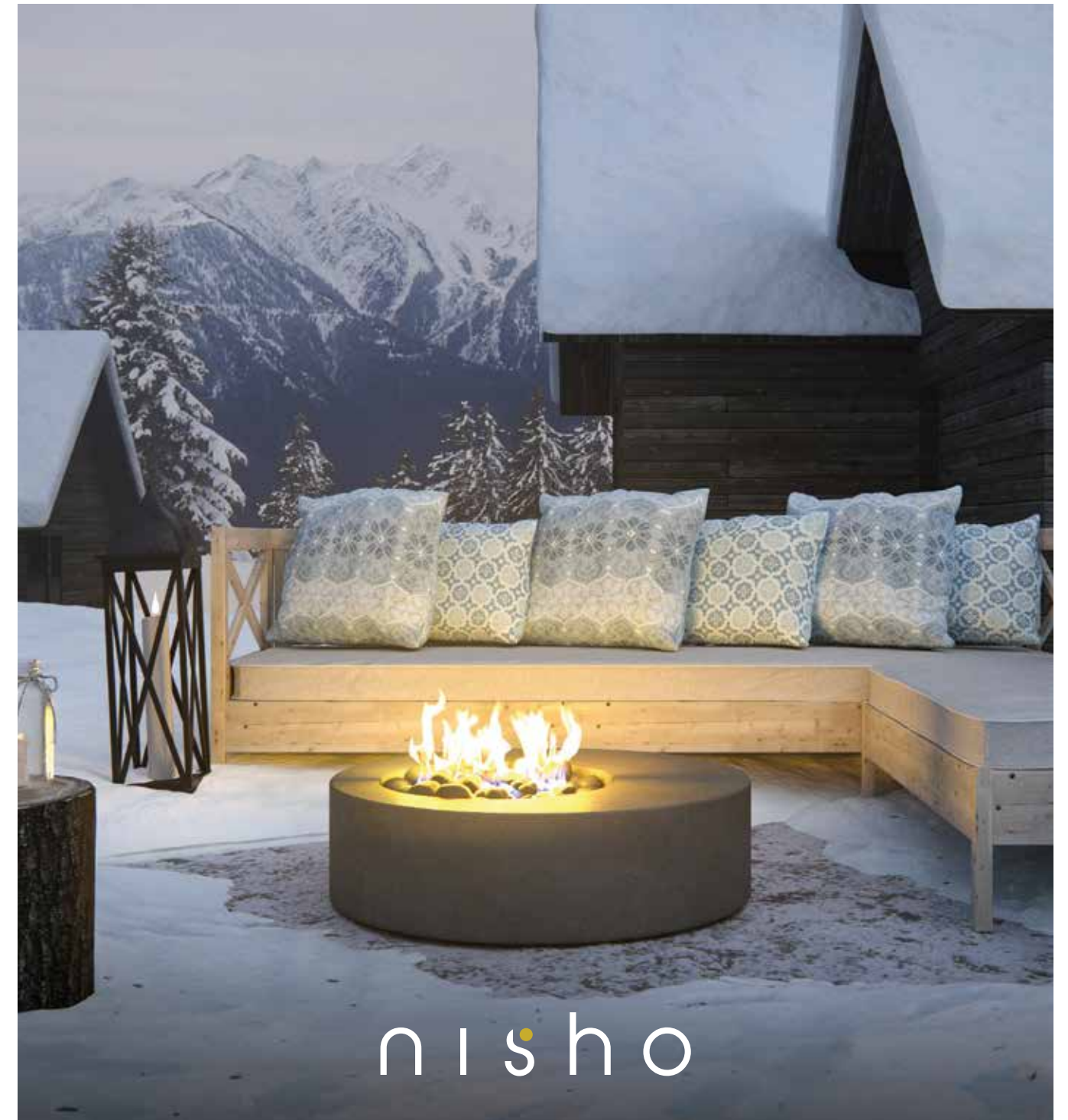
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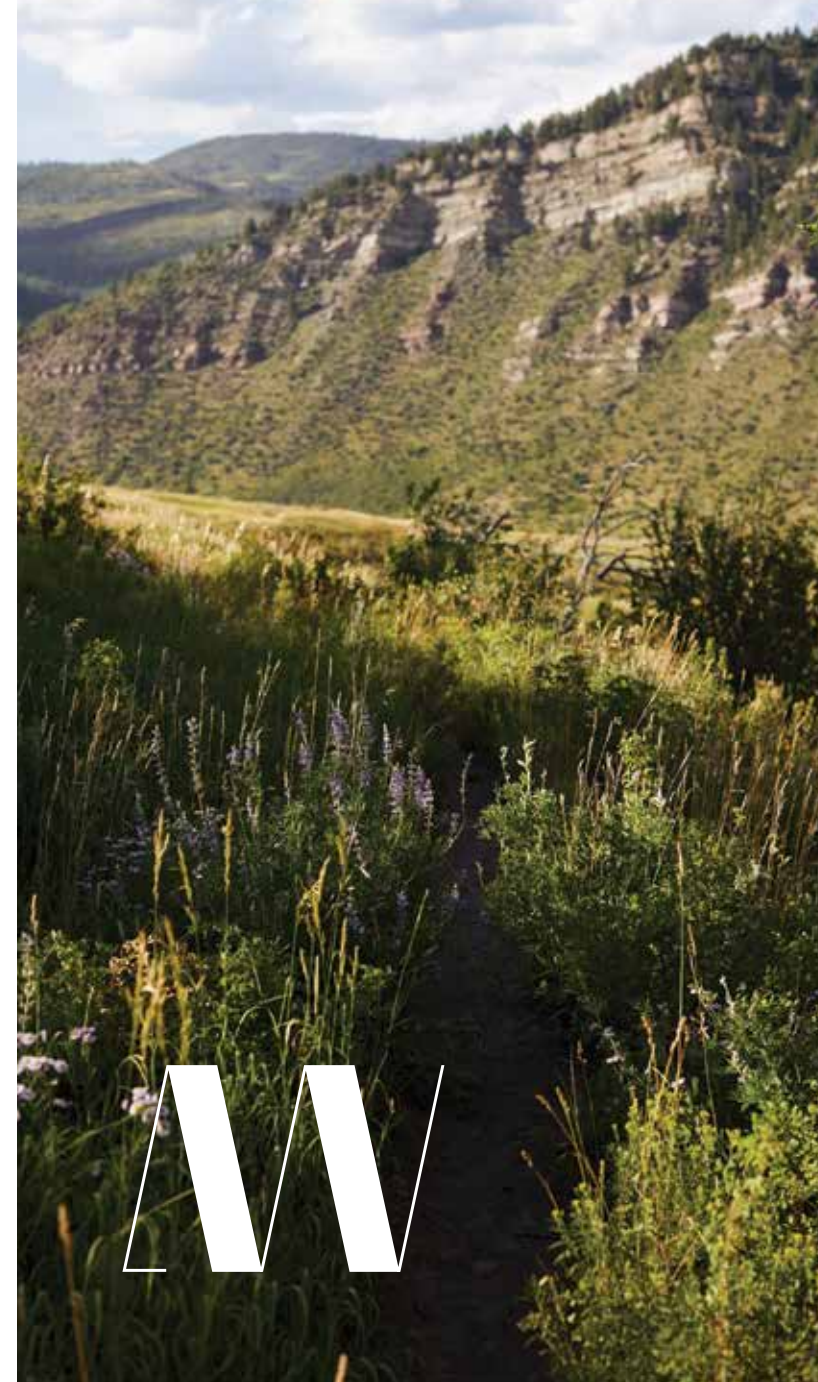
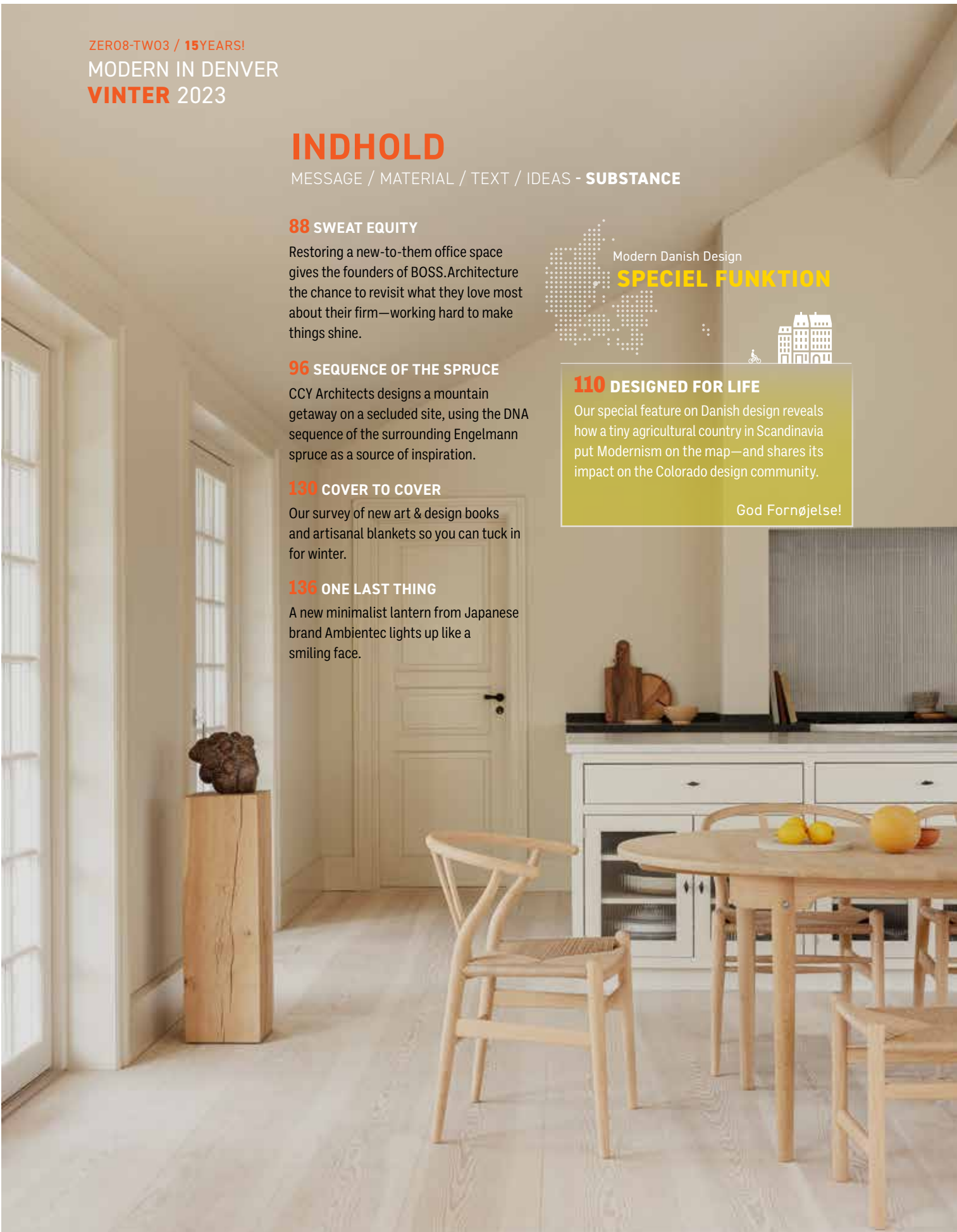
A new minimalist lantern from Japanese brand Ambientec lights up like a smiling face.



110 DESIGNED FOR LIFE

Our special feature on Danish design reveals how a tiny agricultural country in Scandinavia put Modernism on the map—and shares its impact on the Colorado design community.

God Fornøjelse!



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“A chair is to have no backside. It should be beautiful from all sides and angles.”

—Hans Wegner

The total transparency of the glass walls, the brick floor, and silo shaped bathroom transfixed me when I was shown an image of Philip Johnson’s Glass House in fifth grade. Living in a 1970s suburban tract home, I had no idea that something so different could be called a house. I loved how minimal and elegant it was, but I also remember thinking I didn’t want to live there. At the time I didn’t quite know why, something just felt “off” to me.

It wasn’t until I saw Julius Shulman’s photos of 1950s Joseph Eichler homes that I understood. Those homes were straightforward, open, and connected to nature, but they also used a lot of woods. Exterior wood panels, mahogany interior walls, wood floors. These homes felt innovative and inviting at the same time. I loved it. And many of these homes were filled with wood furniture from Denmark. Rich teak tables, chairs, desks, and credenzas designed by Hans J. Wegner, Finn Juhl, Arne Jacobsen, and others were my introduction to modern Danish design. Their work was simple, functional, and warm. The utility and grace of Wegner’s CH24 Wishbone Chair is a great example. As I learned more about Denmark’s holistic and collaborative approach to creating, I better understood how design could have a direct and tangible impact on the quality of life, both individually and collectively. The idea that we can create a built environment that is useful, thoughtful, and aesthetically pleasing has been inspiring to me personally, and has provided a foundation for our mission at *Modern In Denver*.

While the ethos of Danish design appears in every issue of the magazine, we have never taken a closer look at its history, how it so intricately connects people to their environments, and the impact it has had on the world—including Colorado. For this special issue, editor Vanessa Kauffman Zimmerly takes us on a journey back to Denmark’s trade and craft origins,

through its role in shaping 20th century Modernism, and up to today, with innovative Danish architects and designers continuing to influence the world. This section celebrating Danish design starts on page 110.

On our cover is a mountain home by Aspen-based firm CCY Architects. They have mastered the ability to design homes that are simultaneously simple and detailed—and always beautiful. For this featured house, the CCY team found inspiration in its alpine site and the large number of surrounding Engelmann spruce trees. The spirit of Scandinavian design is apparent in this home, and the story, which begins on page 96, is a perfect fit for the issue. In a similar vein, Davis Urban created a unique solution for accommodating a range of uses within one Winter Park residence by building three separate but adjacent structures—allowing the homeowners flexibility, ease, and even more points of connection than one large space might provide. This story is on page 76.

The minimal and durable furniture designs of Bay Area company Fyrn are deceptively sophisticated and gorgeous. As evidence of their dedication to craft and circular design philosophy, their work echoes the core tenets of Danish design. To see their furniture and read our conversation with founders Ros Broughton and Dave Charne, go to page 68.

BOSS.Architecture sees the beauty in design that is authentic and purposeful, and brought this approach when renovating their new studio space next to City Park. By seeing the potential in a rundown, neglected mid-century modern dentist office, the BOSS architects skillfully cleared out decades of accumulated clutter and made careful new additions to activate and enhance the interior. Through their intentional effort to reduce and uncover, BOSS has designed a timeless and inspiring space to create. This story starts on page 88.

I am particularly proud of this issue, and hope you will embrace the Danish concept of “hygge”—which celebrates taking time to slow down, relax, and enjoy life’s little pleasures—this winter by curling up and getting cozy with this copy of MID. We hope you enjoy all of the stories we gathered for you, including our roundup of books and blankets on page 130.

Nyd (enjoy),

William Logan

THE COVER



On our cover is Draper White’s photograph of the DNA Alpine residence designed by CCY Architects. Set in a remote and rugged Rocky Mountain location, the home nods to the clients’ interest in synthetic biology, with each of its copper siding profiles corresponding to the repeating DNA proteins of the surrounding Engelmann spruce trees. Read the story on page 96.



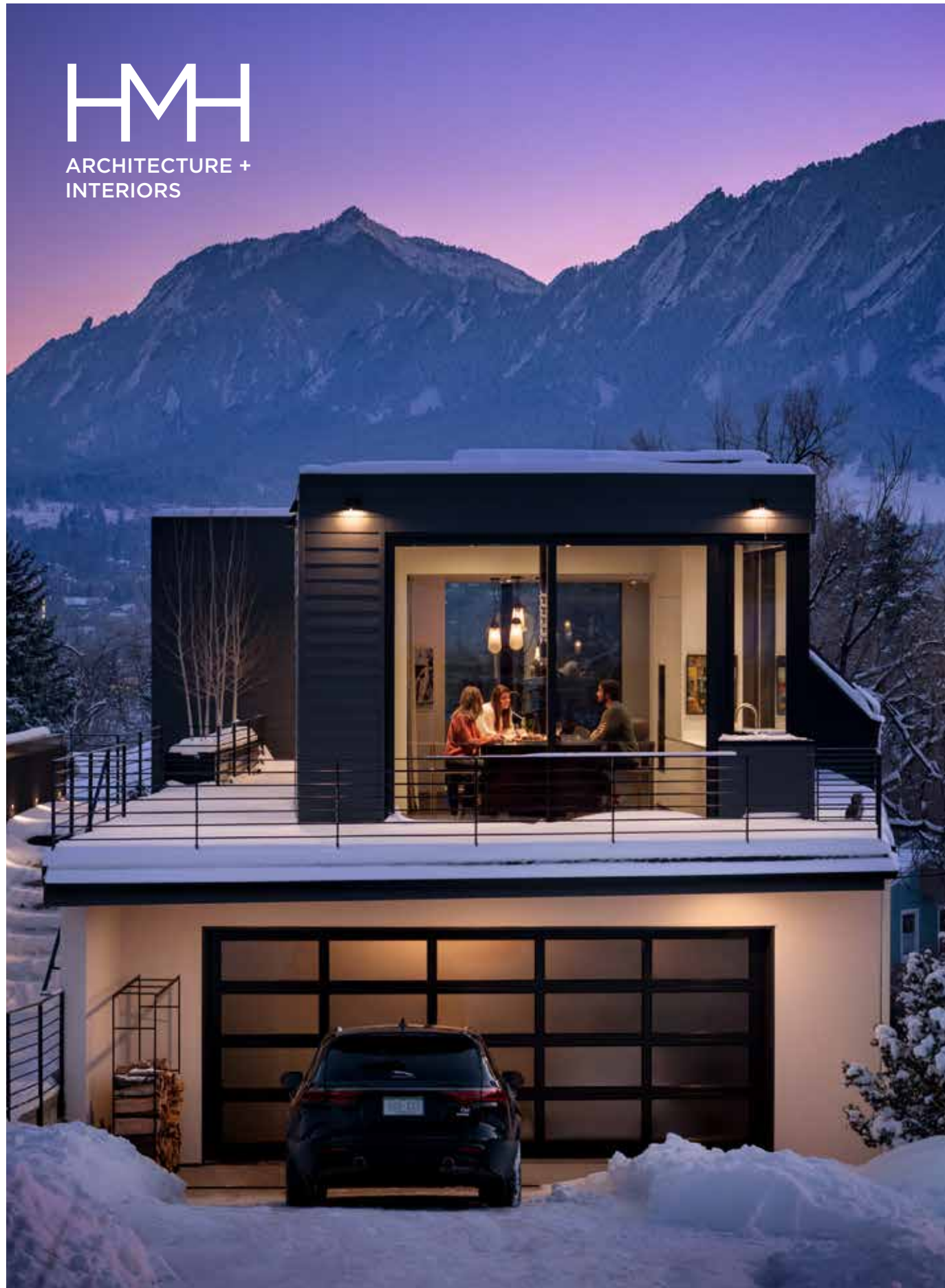
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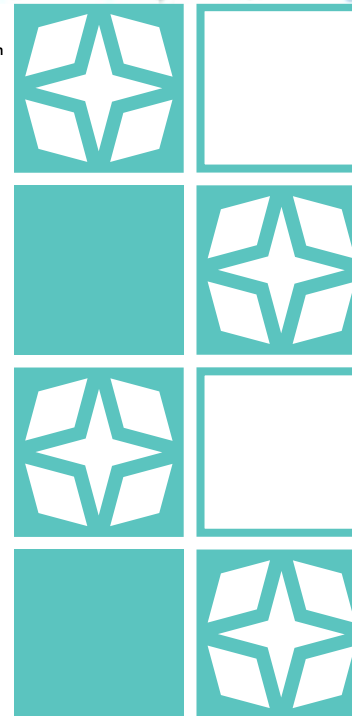


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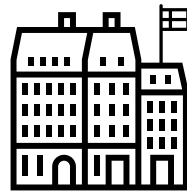
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"Design creates the framework for life to happen."

-Arne Jacobsen



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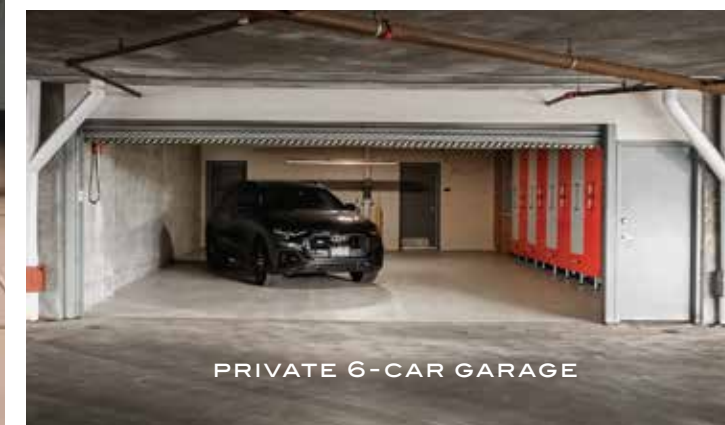
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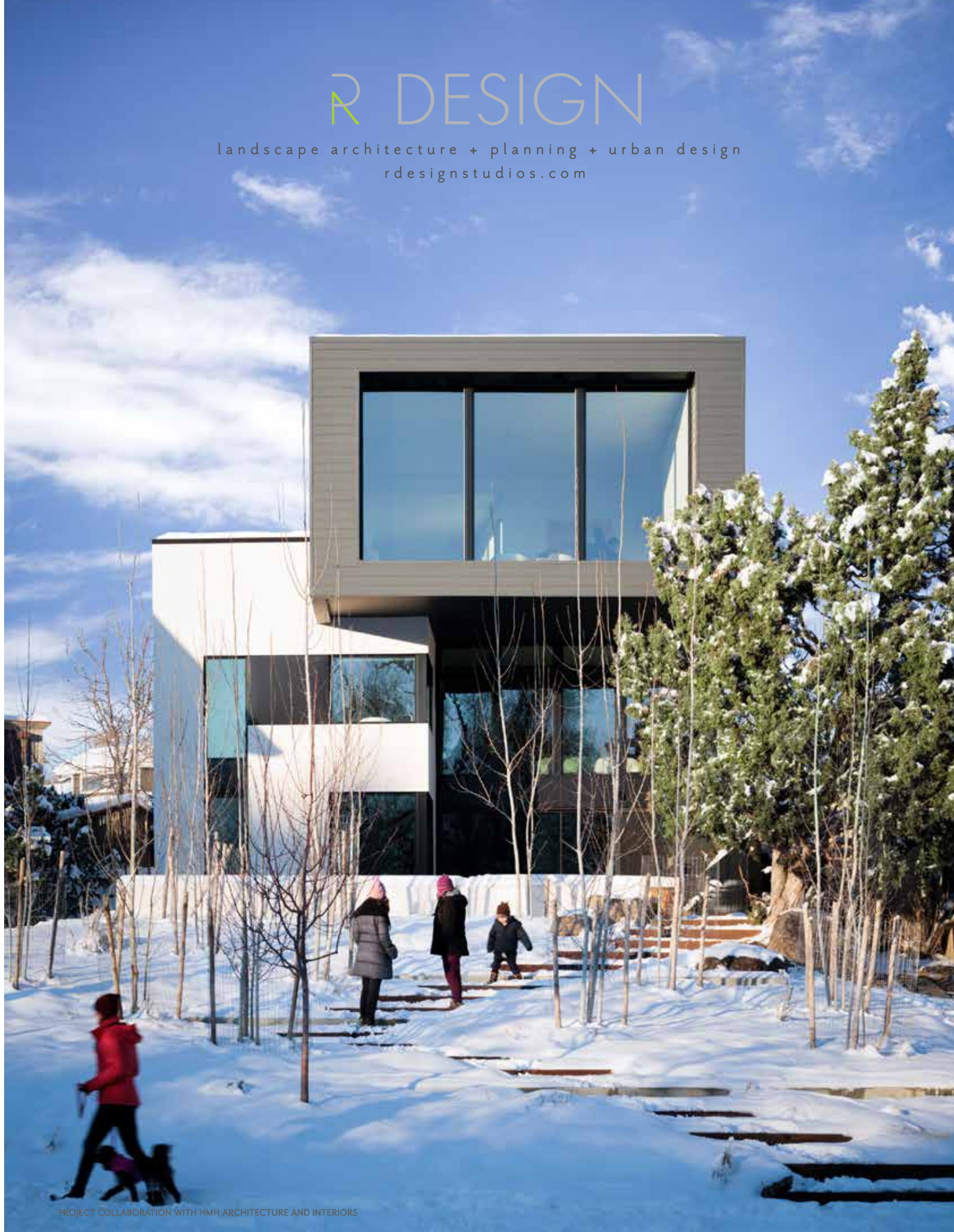
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FIELD STUDY

WORDS: Tamara Chuang



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When a classic design is reissued, we get the chance to learn more about an icon. This time, it's Knoll, the mid-century modern furniture manufacturer. Not its namesake Hans Knoll, but Florence, his wife who took over the company after his tragic death in 1955. Florence, an architect, didn't stay in the shadows. She's credited with modernizing corporate interiors with pieces like the Model 31 and Model 33, recently reissued nearly 70 years after their debut. The rectilinear cushions atop steel tube frames have a deep seat for comfort and that clean-line look that this style is famous for.

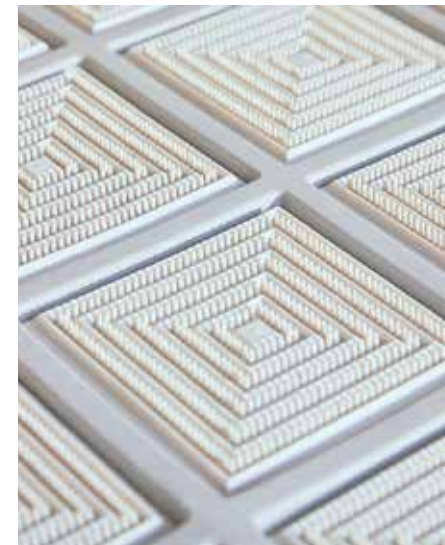
+knoll.com



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The Aarke Kettle packs practical features in its electric stainless steel water kettle, including a double-walled case to retain heat and a feature called “quiet boiling” for those who prefer not just simple design but minimal noise. There are five temperature settings between 104° to 212°, and, as a bonus, the kettle can remember the last-used temp.

+aarke.us



DOORMAT 2.0

Interior designer Stafford Meyer struggled to find a decent doormat. So she designed one herself—right down to the bristle. The Outlier Doormat from her line at Porte+Hall has thousands of rubbery bristles that blend strategically into a clean, geometric look for the entryway. Easy to clean, the material doesn't get waterlogged like an ordinary mat, thanks to “canals” that run between the bristles. The Outlier is made in the U.S. and is 100 percent recyclable. When you're done with it, they'll take it back and use the material for a new one.

+porteandhall.com



JACK OF ALL SHADES

The clever design of the Cono Portable Smart Lamp by ALLSTUDIO provides versatility that few flashlights can hold a candle to. Turned upright, the battery-powered lamp is a table light. Set sideways, it's a spotlight. Facing downward, there's a diffused glow as if under a lampshade. It's also a smart light, thanks to Bluetooth that allows Cono to connect to a home's smart hub for custom light colors or programmable settings. But the clever design is really what makes this lamp worth writing about.

+allstudio.co

ECO WASH

After decades of humans finding new uses for plastic, we're now drowning in it. Microplastics, the tiny particles that are shed from synthetic products, have washed down household drains and are found on ocean floors, arctic sea ice, and even in our bloodstreams. Enough, said the folks at Planetcare. They built a filter to remove 98 percent of the tiny synthetic fibers that wash out of washing machines. The Slovenia company is on version 2.0, adding fixes like a bypass valve to divert the water if the filter is full so there's no water backup.

+planetcare.org



FIELD STUDY



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PLANE TRIP

In a tribute to Gago Coutinho and Sacadura Cabral—the first aviators to fly across the South Atlantic in 1922—Portuguese design studio DAM created the GAGO swinging rocking chair. The base looks like hydroplane floaters while the seat is in the shape of an aviator’s helmet. The unique-looking seat is also made from cork fabric, an ideal material for the home since it’s waterproof, fire retardant, and doesn’t emit toxic gases, should it catch fire.

+damportugal.com



MODERN MEMORIES

The Leica Sofort 2 brings back the nostalgia of sharing photos in person via the equally vintage trend of an instant-print camera. Leica keeps it modern by allowing shutterbugs to pick and choose the digital picture before pressing print. The hybrid camera also has Bluetooth connectivity, so it can easily share digital snaps via an app.

+leica-camera.com



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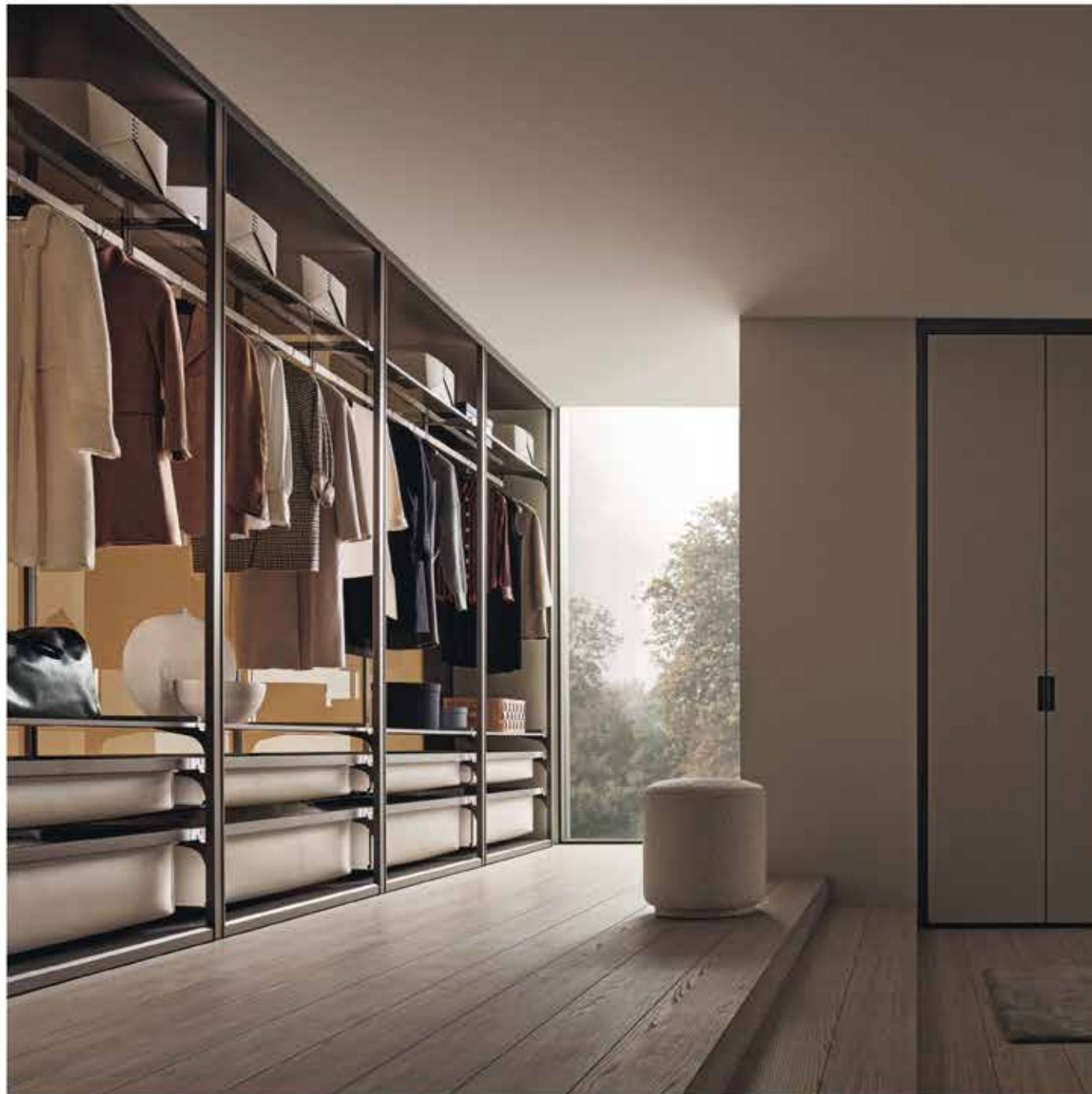


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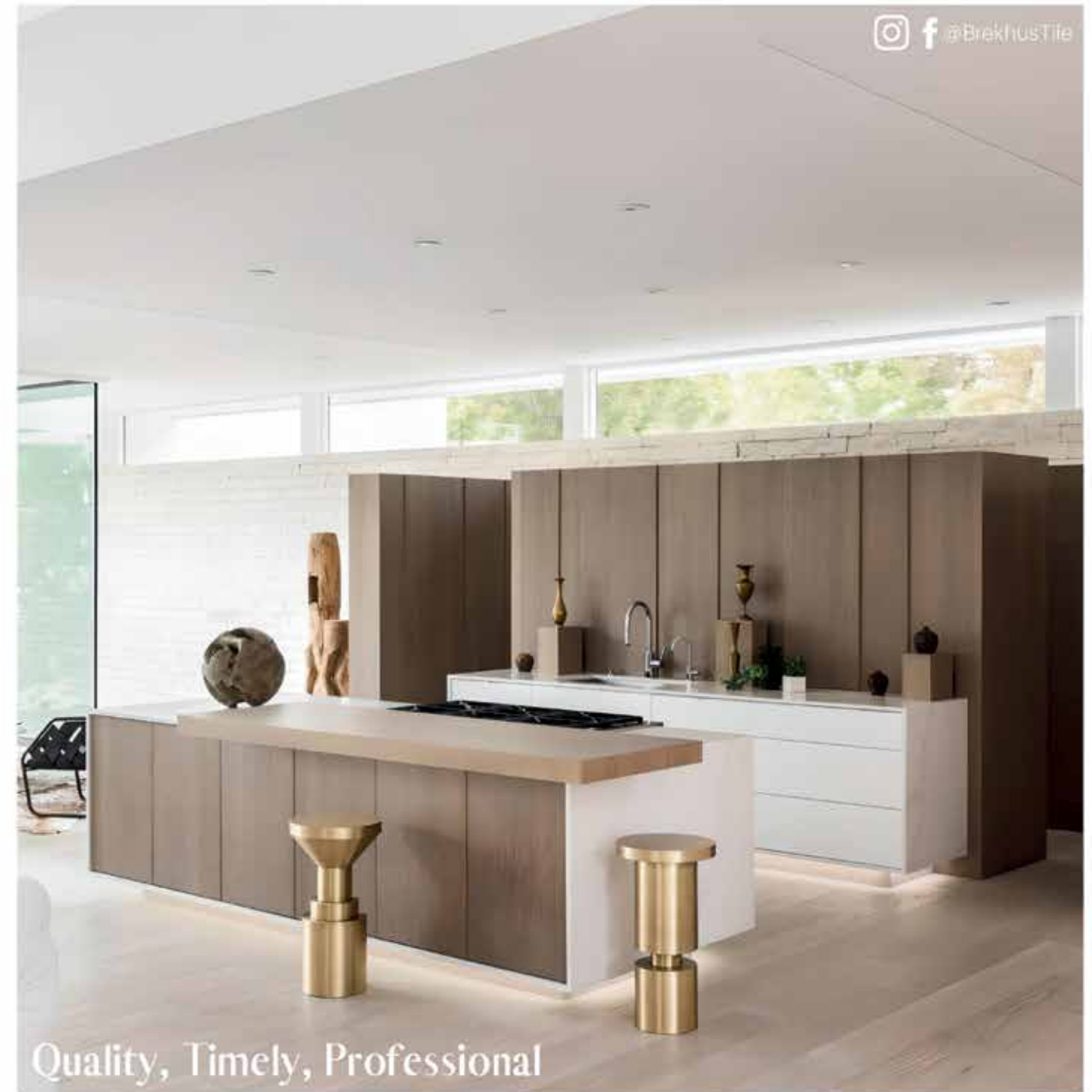
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PLAY IT BY EAR

Lúdere's sculptural shapes and bold simplicity remind wearers of this Denver jeweler's designs to find joy in the everyday.

WORDS: Rachel Walker Youngblade
IMAGES: Jocelyn Negron



Photos: Jocelyn Negron

When Arielle Zella waves hello, it's her playful nail polish that catches the eye, each finger donning a different candy-colored hue. This playful nature imbues everything she touches, including her fine jewelry line, Lúdere. Zella's deeply held belief is that play is a pathway to authenticity and joy. It's a philosophy that's led her to design one-of-a-kind jewelry pieces that feel like wearable art.

A background as a dancer, choreographer, sculptor, painter, graphic designer, and all-around creative being inspired Zella to take a different approach to design. "I was told early on it's impossible to distinguish yourself in jewelry design," she says. "But because I

didn't come from a jewelry design background, my pieces ended up looking really unique. I approach these designs from principles that I learned in other areas."

Starting a business was a risky endeavor for Zella, who launched Lúdere in Denver in 2021, but one she felt called to undertake. After working at a breakneck pace to launch a choreography career, she couldn't see her future there. She made her way to UX and graphic design, only to find her days filled with meetings and without any time for creative pursuits.

"What would happen if I woke up every day and worked as hard as I could on something that I actually loved?" she remembers thinking at a turning point in her career.

As soon as she sat at the jeweler's bench in her first silversmithing class, she was hooked. Jewelry design offered an opportunity to channel her creativity into a scalable business and share her passion for living life as play.

One of Zella's favorite creations is her "Screw It, Let's Do It" earring, a cubist form that hugs the earlobe for a fresh take on hoop earrings. They embody her jewelry aesthetic: understated, yet eye-catching; wearable, yet anything but boring.

"I want these pieces to be worn, loved, and cherished as a part of life," Zella says of the importance she places on creating accessible jewelry that's easy to pair with a sweatshirt and jeans. "You should be wearing them because they make



you feel good and empowered. I want my jewelry to be out and about, not in a closet.”

Instead of starting with a specific output—like a necklace—in mind, Zella plays with forms and shapes in a sculptural, choreographic way, creating prototypes and tweaking angles until she gets the feeling and sense of movement she’s aiming for. Then she decides how each form will fit against the body, crafting earrings, necklaces, rings, and more with her target customer in mind: the female self-purchaser.

The *Lúdere* customer is in a transitory phase of life, Zella explains. She’s over buying cheap, trendy jewelry, but still values affordability. While Zella offers solid gold and sterling silver pieces, she included gold vermeil to meet her customers’ needs for an accessible entry point to the fine jewelry market. It won’t tarnish, is hypoallergenic, has a brilliant gold color, and is available at a price point comparable to silver.

For women buying jewelry for themselves, which is happening more often these days, *Lúdere* offers timeless originals that effortlessly shift from special occasion to

daily wear, all while keeping their reason for purchasing jewelry—self-empowerment, fun, individuality—at heart.

“Making space for play loosens us up to make mistakes and grow,” Zella says of why *Lúdere*’s mission is so important to her. “It’s embracing the journey instead of the end point.” A self-proclaimed recovering perfectionist, making space for play didn’t come naturally to Zella at first. After years of struggling with anxiety and limiting herself out of fear of failure, she knew she had to shift her mindset. *Lúdere* is her pathway to bring that message to others.

In her latest collection, *Play*, elemental shapes combine in refreshingly simple silhouettes. Gemstones add pops of bright color for fun that will outlast trendier materials.

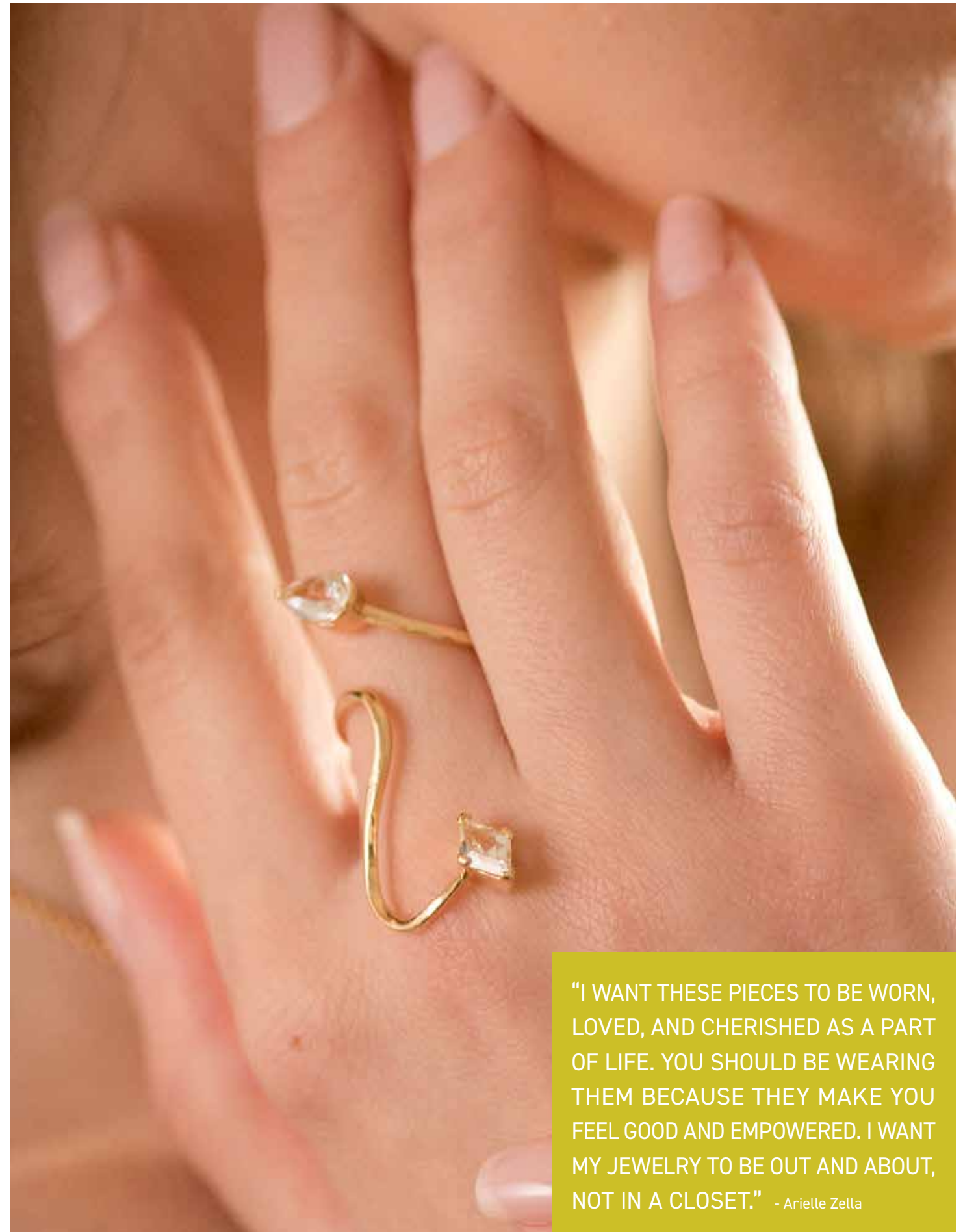
Zella hopes her customers feel emboldened and confident no matter what else they’re wearing. “If you’re wearing a really nice piece of jewelry, that’s all you need,” she says with a smile. ■

Find *Lúdere* online at: www.luderejewelry.com

Arielle Zella sources inspiration from her wide-ranging creative pursuits. Earrings from her *Play* collection [BELOW] bear a resemblance to the designer’s large welded sculptures. Names for her jewelry designs are pulled from a long-running list of favorite turns of phrase that she also used to title dance pieces when she worked as a choreographer.



Photos (above and opposite page): Paul Esposito



“I WANT THESE PIECES TO BE WORN, LOVED, AND CHERISHED AS A PART OF LIFE. YOU SHOULD BE WEARING THEM BECAUSE THEY MAKE YOU FEEL GOOD AND EMPOWERED. I WANT MY JEWELRY TO BE OUT AND ABOUT, NOT IN A CLOSET.” - Arielle Zella



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KITCHEN ESSENTIALS

Denver's best kitchen designers dish on their must-have products for an elevated cooking experience.

WORDS: Rachel Walker Youngblade

DESIGNING A BEAUTIFUL KITCHEN IS AN ENDEAVOR, NO DOUBT. BUT IT'S WHAT YOU PUT INSIDE THOSE GORGEOUS DRAWERS AND CABINETS THAT SHIFTS THE SPACE FROM AESTHETICALLY PLEASING TO FUNCTIONAL AND ALIVE. WE SPOKE WITH FOUR OF DENVER'S BEST KITCHEN DESIGNERS TO GET THEIR TAKE ON THE THREE MOST IMPORTANT PRODUCTS TO HAVE IN YOUR KITCHEN.



JED MACKENZIE / bulthaup
"The three essential products to make a great kitchen really shine are sharp knives, quality cookware, and functional dinnerware."



1 Having the right pots and pans maximizes performance (especially with induction) and helps make cleanup a breeze. **My favorite frying pan is the 11-3/4" LeCreuset in Caribbean.**

JED MACKENZIE / bulthaup

2

When it comes to plating, it's important to have options: different shapes, sizes, and colors will enhance your presentation. **Crate & Barrel has a wide range of lovely dinnerware.**



3

A good chef's knife from **WÜSTHOF** is my go-to 90 percent of the time. I like a German- or Japanese-made knife with a wood handle and a nicely weighted stainless-steel blade.



TAMAR CHANG / Thurston Kitchens

"The kitchen products I can't live without are a steam oven, cabinet lighting, and a built-in recycle/compost/trash system."

1

With the right cabinet lighting you can impact the atmosphere of a space, improve task lighting, highlight architectural features and focal points, and light hard-to-see areas like cabinet interiors and drawers. Consider toe-kick lights as an alternative to a nightlight. I like the **Häfele Loox LED Lighting System**. New LED technology lets you control the brightness and tone of light to change the mood in the space. **Try Task Lighting & Power.**



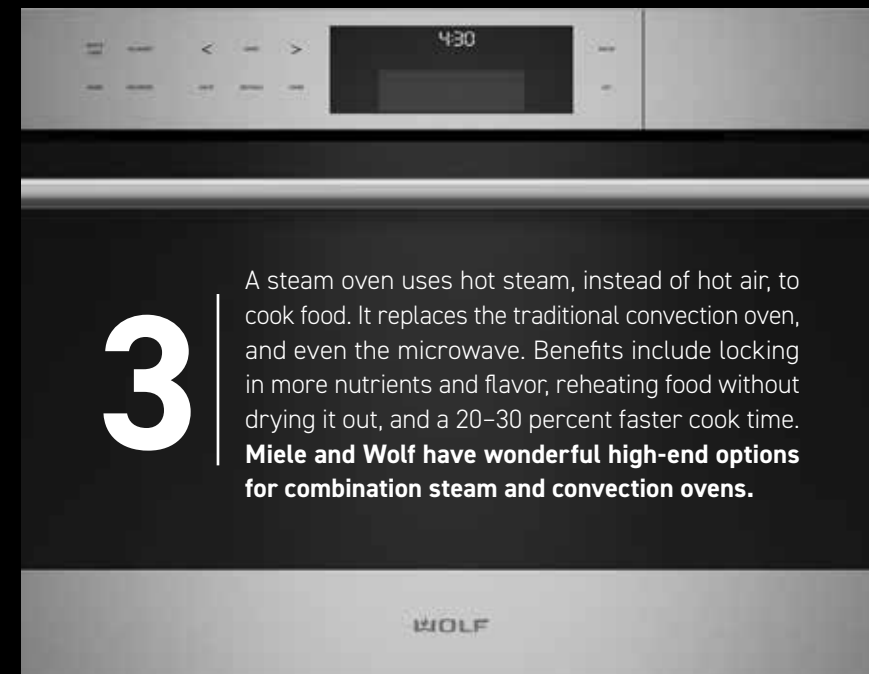
2

As people are looking to live more eco-friendly, composting is becoming popular. The benefits are obvious, but having a smelly container on your countertop is not very appealing. The built-in solution for recycle, trash, and compost is stylish, easy, and cost effective. Place it close to your sink and meal-prep zone for maximum efficiency. **Häfele and Rev-A-Shelf have good options.**



3

A steam oven uses hot steam, instead of hot air, to cook food. It replaces the traditional convection oven, and even the microwave. Benefits include locking in more nutrients and flavor, reheating food without drying it out, and a 20-30 percent faster cook time. **Miele and Wolf have wonderful high-end options for combination steam and convection ovens.**





BRIAN PIGNANELLI / Rifugio Modern

"I'm Italian, and we cook Italian and design Italian. My essential kitchen products are in line with that heritage."

1

An immersion blender offers never-ending uses, from blending sauces to whipping cream or eggs for aioli. **Breville's Control Grip Immersion Hand Blender** is an excellent choice.



1

A grinder, like a **carved wood hammer grinder from Fritz Hansen** or **Eva Solo's bubbly olive-green version**, is an elegant and essential kitchen product. Grinders are easy to use and make a big difference in spice flavors. I use mine for grinding fresh chai. It can be a design piece on your countertop, too.



3

A **Microplane** zester is indispensable for things like lemon zest, finely grated garlic, or ginger.



2

A juicer will give you the freshest lemon and lime juice, central ingredients in so many great recipes from Italy and Central and South America. With fresh juice, a sieve is also indispensable. **The Omega MM900HDS** low-speed celery juicer can handle everything from wheatgrass and citrus juice to nut milks.

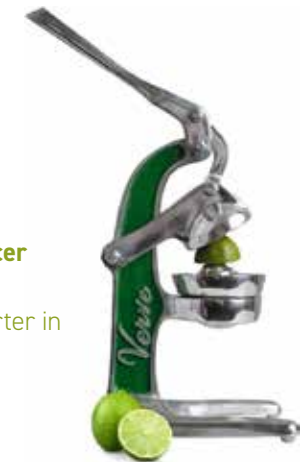


KEVIN VESEL / veselbrand studio

"I'm partial to products that elevate my cooking and the look of my kitchen."

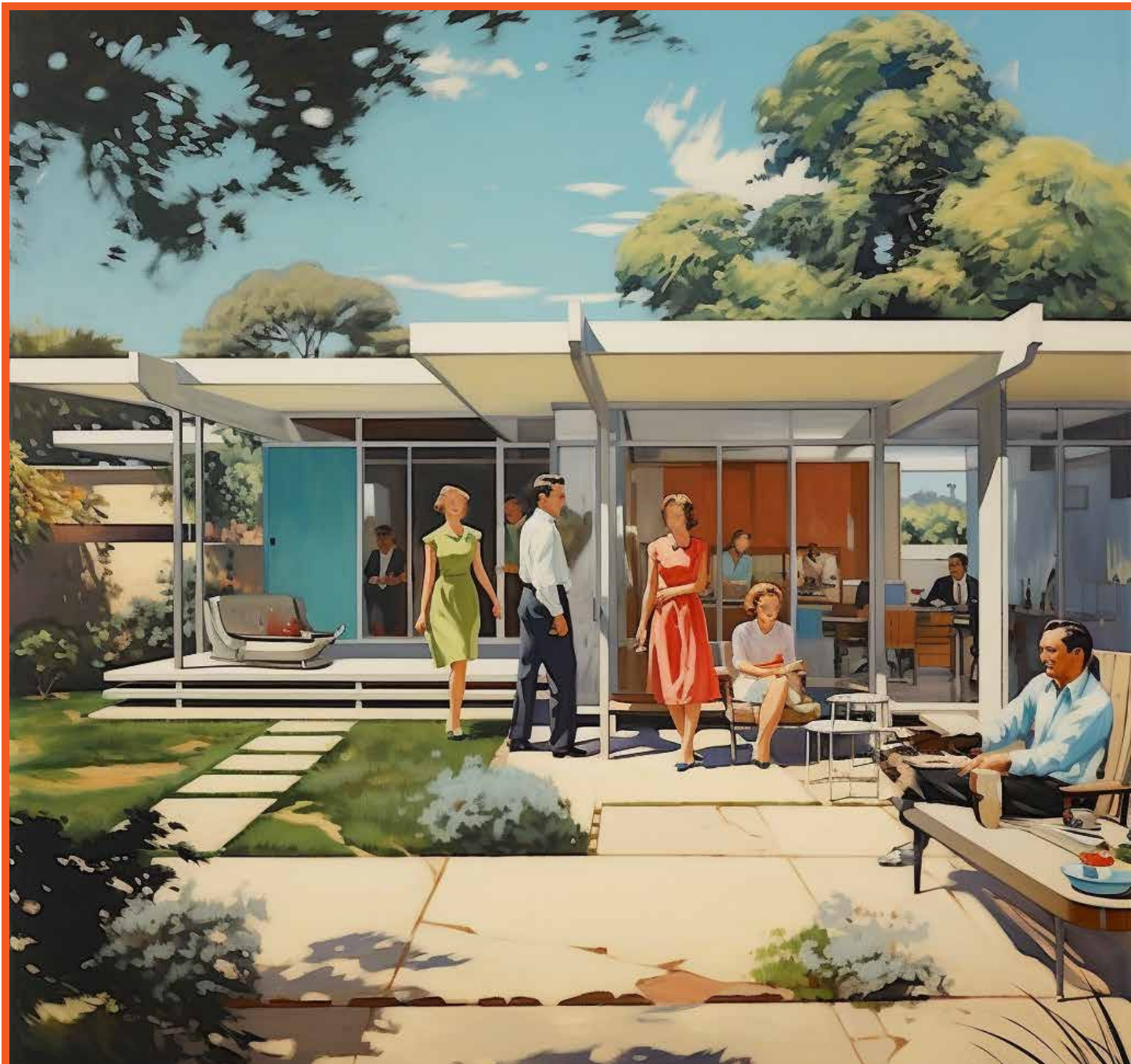
2

Add **Verve Culture's recycled aluminum Artisan Citrus Juicer** to dress up any space. It's a conversation and cocktail starter in my kitchen.



3

A wireless smart meat thermometer, like the **MEATER Plus**, minimizes cooking fails and helps me multitask. I love the ability to have my iPad on the counter and keep an eye on things in the oven or barbecue while I'm prepping other dishes.



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THE RIGHT FIT

Bay Area design-build furniture company Fyrn puts the best of both old and new to work in their collections. Combining high-end craft with patented production processes, cofounders Ros Broughton and Dave Charne are rewriting the playbook for bringing quality, sustainable furniture into homes—and Michelin-star restaurants—across the country.

WORDS: Cory Phare • IMAGES: Elizabeth Carababas



Photo: Klea McKenna

Fyrn cofounders Ros Broughton [ABOVE LEFT] and Dave Charne are committed to high-quality, sustainable furniture design, developing bespoke processes to deliver handcraft at scale. The company's Keyhole Collection [LEFT] introduces their take on a classic trestle table and bench that can be easily disassembled for transport.

Ros Broughton found himself looking for inspiration in an Olde English dictionary when naming his newly formed furniture company. It was an exercise in honoring familial lineage as a fourth-generation woodworker with New England roots. In the 1930s, Broughton's grandfather led the revival of the Hitchcock Chair Company, serving as head of production for the oldest production chair company in the United States. During his tenure at the company, which was founded in the 19th century, his grandfather oversaw the production of upwards of 80,000 pieces annually.

Keeping this legacy in mind, eventually Broughton landed on a word to adopt as its moniker: Fyrn—pronounced “fee-urn”—a prefix meaning “of ancients.”

“I liked it because it implied tradition and carrying on a kind of craftsmanship,” Broughton says. “I knew I wanted to design a line of furniture that was built for a lifetime. It was exactly the right word for what I envisioned.”

Finding fit has been the trademark of Fyrn's ascendancy. With his business partner Dave Charne, Broughton has found a way to bring timeless design to production at scale. Recently increasing their physical footprint eightfold by opening a 40,000-square-foot facility in Sparks, Nevada, Fyrn's forward-looking approach to contemporary durability finds inspiration from legacy—while building their own.

Fyrn began back in 2013 with Broughton making functional prototypes. He and Charne publicly launched the company in 2016, with an initial product line focused on seating. Early on, Broughton made a specific decision to address the unique challenges that chairs face. Unlike tables or couches that typically occupy a fixed space, chairs endure dynamic use and bear varied stresses. Fyrn identified a needed shift in furniture engineering so



that chairs could withstand heavy use, designing their patented Stemn system line as a strong foundation that their future offerings could build on.

“Chairs are hard to engineer because they take so much abuse,” Broughton says. “I knew that if we started there, we would be in a much better position down the road.”

Examining the Stemn system and the product lines that followed, you’ll notice a deliberate use of narrow pieces of North American-sourced hardwood. Fyrn’s learned that long, narrow, lineal lengths of wood are ideal compared to larger or curvilinear pieces that require sizable, high-quality slabs that can both be challenging to source and lead to significant waste—not to mention cost.

When it comes to their materials, Fyrn established guiding parameters. They begin with pre-molded lengths that are expertly cut into various sections, each piece meticulously crafted by bespoke machinery they’ve designed and built specifically for this approach. The critical stage of cutting and processing requires dedicated setups to ensure precision and minimize waste.

Fyrn’s calling card is this sharp focus on optimization for both production and sustainability—no small feat in the face of an industry that typically segments design from production and sacrifices craft for scale. Materials are intentionally selected for both form and function: Chairs and stools made of oak, maple, and walnut bring out a natural warmth when paired with metal joints that provide durability.

“I was thinking about the points of failure certain pieces of furniture have, which is where the metal



The company’s new line [ABOVE] derives its name from the keyholes present in the solid hardwood top. The Keyhole Collection builds on Fyrn’s focus on seating, including the DeHaro counter stools from their Stemn line [LEFT].

“WE THINK VERY INTENTIONALLY ABOUT A PRODUCT’S COMPLETE LIFECYCLE. ANY TIME YOU MAKE SOMETHING, YOU SHOULD BE PREPARED TO SUPPORT ITS USERS. WE PRIDE OURSELVES ON PROVIDING CLIENTS EXACTLY THAT.”

- Dave Charne



Photo: Yoshihiro Makino

came in. Plus, aluminum is great for machining and infinitely recyclable,” Broughton says. And, when paired with niceties such as leather upholstery, the finished product becomes a three-course offering. Fyrn pieces naturally fit into any room as if they’d always been there.

“Thinking about the overall aesthetic and the space our products might occupy, we find ourselves coming back to these materials that are really nice to design around,” Broughton adds.

Fyrn’s commitment to a longevity-centered, circular design philosophy comes from a forward-thinking proclivity. Charne notes that they often joke that the 11th item on Dieter Rams’s

“Ten Principles of Good Design” should be: “Good design considers future circumstance.”

“We think very intentionally about a product’s complete lifecycle,” adds Charne, noting their commitment to customer service and repairability. “Any time you make something, you should be prepared to support its users. We pride ourselves on providing clients exactly that.”

It’s not always common for production furniture makers to think of buyers as “clients” in the way Fyrn does. But the model has clearly paid off, as one can walk into a number of Bay Area hotspots—such as Melissa Perello’s Michelin star-winning Frances, or James Beard honoree Thomas

McNaughton’s Flour + Water—and find the company’s pieces not only on display, but hard at work.

Stemn’s popularity with literal tastemakers is no surprise to Charne, who credits its proprietary bracket as the critical ingredient that’s drawn the attention of restaurateurs. “Being in these beautifully designed public spaces has been a real centerpiece of what we’re doing,” he says.

Fittingly, the bracket remains a connective element behind the company’s evolution. In Fyrn’s formative days, Broughton created a prototype of machined hardware and showed it to Charne who was instantly drawn to it. Now at well over 50 iterations, the bracket continues to hold a special place



OPPOSITE: Fyrn furnishings feature alongside fine-dining fare in Asterid, the restaurant within Los Angeles’s Walt Disney Concert Hall. ABOVE: A signature Fyrn element is their proprietary metal bracket, which is durable, supportive, and easy to repair. The bracket is continuously being iterated, according to Broughton and Charne

in the duo’s hearts. To show their love for it, they continue to adapt it.

“It’s one thing to develop a prototype and another thing to actually make thousands of the same thing, over and over,” Broughton says. “You just have to put your head down, stay focused, and get to it. The best thing comes out of multiple iterations.”

Fyrn’s iterative approach is highlighted in the company’s newly launched Keyhole collection, a refined dining set that purposefully subverts well-trod ground by bringing the inside out. Keyhole’s trestle table, which has been designed for easy maneuvering and deinstallation, proudly exposes its joiners, which are visible through namesake “keyholes” in its floating, solid wood top. Following the same trestle-inspired design and engineering, the Keyhole bench serves as a complementary companion.

“It’s hard to do something unique with a table,” Charne says. “But hardware innovation allows more sizes, weights, and opportunities across the home and beyond. By focusing on these details, we’re aiming to be at the forefront of a whole new world of American furniture and design.”

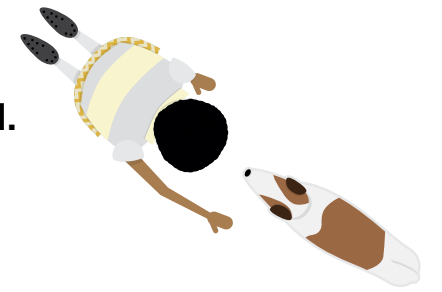
Fyrn’s precise, sustainable, and scaled production may chart the course for this emerging landscape. But for Broughton, it’s the natural progression of a roadmap that has weathered the test of time.

“Good design has been ingrained in me from day one,” Broughton shares. “I experienced it firsthand with my grandfather. Having that connection is special, and something I hope to pass on to my own children.” ■

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A PLACE APART

A Winter Park home designed by Davis Urban balances quiet restraint with awe-inspiring views, giving its inhabitants good reason to stop what they're doing and take a deep breath.

WORDS: Rachel Walker Youngblade • IMAGES: Parrish Ruiz de Velasco



A PLACE APART

At the end of a narrow road nestled among the lodgepole pines, you'll find Tasha Eichenseher and Patrick Kadel's modern mountain retreat. Unlike some oversized mountain homes, this one's been designed to integrate with and enhance its surroundings.

"From a distance, you can see most houses around us except ours," Eichenseher notes. "The rust color and black exteriors are well camouflaged. And the smaller footprint, compared to most homes in this region, helps us to feel we are blending into and honoring the landscape, rather than trying to dominate it."

The simple boxy shapes of the main house and two cabins are offset slightly to maximize views and offer privacy from all angles. Rusted steel panels wrap the main house, with dark powder-coated steel mirroring the tones of the forest for the guest houses. Concrete and black perforated-steel staircases and railings connect each space and invite engagement with the outdoors.

The home's three structures each have their own personality and orientation to the landscape. "The intentionally rusted siding on the main house is a tribute to the elements and will continue to change as it becomes more weathered," homeowner Tasha Eichenseher says of the thoughtful material choice.

"The house, land, and the silence here have sacred qualities that allow for the space and time we need to pause, reflect, and connect with nature," Eichenseher says. A nature-based therapist, the positive impact of a strong connection to the wilderness is not lost on her.

While perfectly suited to the site—a 10-plus acre lot situated just north of Winter Park in Fraser—this location was not the original target for the couple. Previously based in Boulder, they'd intended to relocate to Denver. The home of Matt Davis, principal and owner at Denver-based Davis Urban architectural design firm, caught their eye.

"We fell in love with the interesting and playful use of space, as well as

"THE RUST COLOR AND BLACK EXTERIORS ARE WELL CAMOUFLAGED. AND THE SMALLER FOOTPRINT, COMPARED TO MOST HOMES IN THIS REGION, HELPS US TO FEEL WE ARE BLENDING INTO AND HONORING THE LANDSCAPE, RATHER THAN TRYING TO DOMINATE IT. THE HOUSE, LAND, AND THE SILENCE HERE HAVE SACRED QUALITIES THAT ALLOW FOR THE SPACE AND TIME WE NEED TO PAUSE, REFLECT, AND CONNECT WITH NATURE."

- Tasha Eichenseher

A PLACE APART

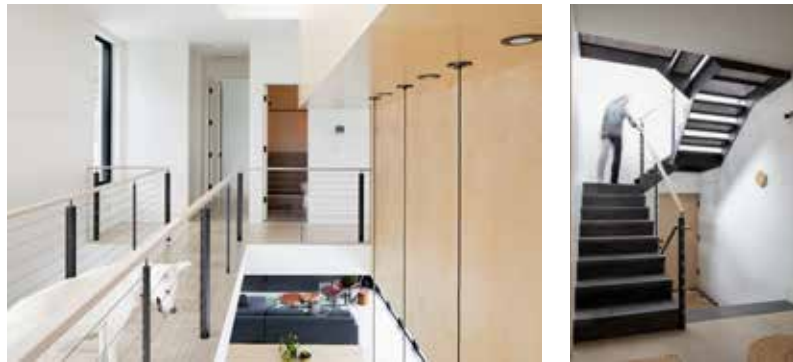
the materials he uses, particularly steel and concrete,” Tasha says of Davis’s Denver home. She cites a loft office above the foyer, a slide between floors, and the way the house fit creatively and perfectly on the lot as standout design elements. That purchase didn’t materialize, but Davis Urban’s design approach stuck with the couple. They asked the firm to build a bespoke residence in the mountains instead.

Since 2011, Davis Urban has tackled challenging renovations and infill projects with a modern, clean approach to design. They deliver context-driven solutions that fit the site more than they share an aesthetic. “We don’t want people to look at a project and know immediately that it’s by Davis Urban,” Davis says. “We want them to think, ‘That’s a great project. I wonder who did it?’”

Their portfolio has encompassed more mountain homes in recent years—a creative opportunity Davis has enthusiastically pursued. Eichenseher and Kadel’s home had a few unique challenges.

Heavily wooded and steeply sloped, the site required the designers and homeowners to explore on foot, evaluating several locations before landing on the final placement. The existing rugged road offered a pathway for construction while keeping the dense lodgepole pines central to the mountain experience. A desire for measured togetherness—communal spaces and private wings—dictated the choice to separate the home into three structures.

“Each of the structures is intended to have a unique view and experience of the hillside,” Davis says of the intentionally angled placement of the buildings. “The main structure opens up with spectacular views of Byers Peak →85



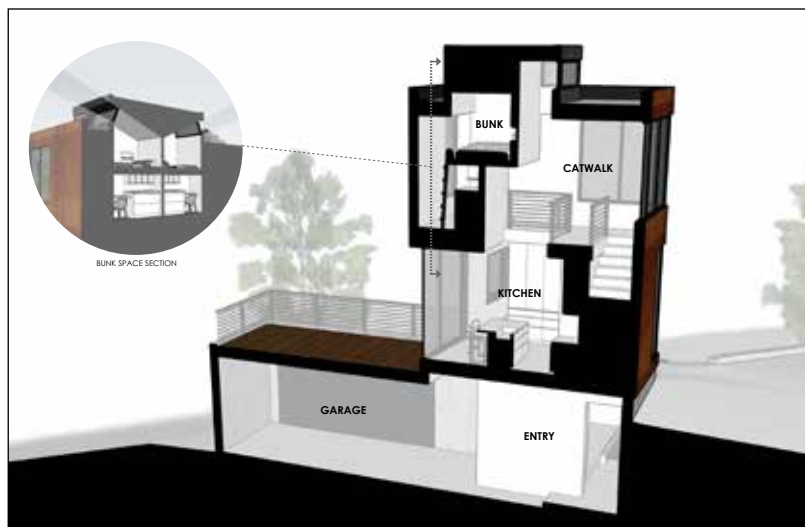
The kitchen layout maximizes utility while keeping a small footprint. A mix of green and birch cabinetry and black hardware sticks to the forest-inspired palette. The cavernous vertical opening invites light in, draws the eye up, and offers moments of connection as people pass through walkways and traverse stairs.



A PLACE APART



Floor-to-ceiling windows on both sides of the living area make the distinction between inside and out fade away. "It has both distant mountain views and special moments like a little cluster of trees. The balance between those is a big success for this project," architect Matt Davis says of the interplay between expansiveness and intimacy throughout the home. "A lot of mountain homes are mainly focused on the million-dollar view and miss some of these other opportunities."



A rendering for the main house shows how the design team took advantage of vertical space to create coziness in the bunk bedrooms and openness and light in the lower levels. The stacked structure gives every room a sightline to the outdoors. "Our lives here are heavily influenced by nature and centered on gratitude for what we get to experience and witness day to day," homeowner Tasha Eichenseher says.



"EACH OF THE STRUCTURES IS INTENDED TO HAVE A UNIQUE VIEW AND EXPERIENCE OF THE HILLSIDE. THE MAIN STRUCTURE OPENS UP WITH SPECTACULAR VIEWS OF BYERS PEAK AND FRASER VALLEY BELOW, WHILE THE SECONDARY STRUCTURES HAVE MORE INTIMATE VIEWS OF THE HILLSIDE AND IMMEDIATE VEGETATION." - Matt Davis

A PLACE APART

and Fraser Valley below, while the secondary structures have more intimate views of the hillside and immediate vegetation."

A view is one thing no room in the house goes without. A favorite spot is the bunk bedroom, inspired by a cabin in Sweden made by Vipp. Situated on the top floor of the main house, large skylight windows are perfect for stargazing. "You truly feel like you are part of the forest," Eichenseher says. "When you're in the basement, you feel like a chipmunk, burrowed safely in the warm earth. When you're in the top-floor bedroom, you feel like a hawk on a perch or in a nest in the forest canopy, observing all the movement below."

A major shift in the design brief came during the Covid pandemic. Instead of using the home as a vacation spot, the couple decided to relocate there full time. Luckily, the original layout complied. Guest space became transitional workspace. Kadel uses one cabin as an office while Eichenseher's studio is on the ground floor of the main space.

Guests still have plenty of room when they come to stay, and the cabin works as a short-term rental for hikers, bikers, skiers, and creatives who need a quiet place to work. "We love visitors, and we get to have them while still honoring our introverted tendencies," Eichenseher says of her appreciation for how the home's design meets their individual needs.

Avid cross-country skiers, the couple finds inspiration and utility in a gear garage near the main structure's entry, neatly housing bikes, boots, backpacks, skis, and all manner of tools for outdoor exploration.

The designers and homeowners agree the entry is a special moment. You're welcomed into a cozy subterranean space with light filtering down through perforated steel stairs. From there, you climb upward to the kitchen on the main level and enter an expansive multi-story space flanked by floor-to-ceiling glass with panoramic views of the outdoors.

"The circulation and thresholds between the spaces were approached as a sequence of micro experiences of light and scale," says Zach Zemljak, the lead designer on the project. Every transition is intentional.

In the kitchen, light-toned wood cabinetry is mirrored by birch plywood stretching across the opposing wall and ascending two stories. Eichenseher likens the effect to a waterfall.

"It brings together the easy energy of water and the stability of a rock wall," she says. "It captures the inherent contradictions in the natural world and of having a house that is all about clean lines and right angles, but also feels integrated into the landscape."

"This home takes advantage of the views and provides spaces the residents need to comfortably live and work, all without destroying the natural beauty of the site," Davis says of the delicate balance of modernity and site sensitivity that are hallmarks of the firm's designs.

For their part, Eichenseher and Kadel are thankful for the turn of events that led them to reside in their mountain escape. "Time feels a little slower up here, ruled by the weather on many days. And we love that," Eichenseher says. "We're getting back to natural rhythms." ■



A minimalist approach in the bedrooms draws attention to the view and inspires calm. "I'm hoping all the adults fight over who gets to stay in the lofts when they visit," Davis says of the top floor bunk bedroom, pictured below.



Originally designed as guest houses, the property's two smaller buildings serve as office space and a short-term rental now that the homeowners reside here full time. Each building was designed to have both privacy and openness. "Wherever you go in the house, you can look out a window and peer into the woods," Eichenseher says.



PROJECT CREDITS

ARCHITECT:
Davis Urban
Zachary Zemljak, Project Architect
and Matt Davis, Principal

INTERIOR DESIGNER:
Davis Urban

CONTRACTOR:
Terra Firma Custom Homes

**MECHANICAL, PLUMBING
ELECTRICAL:**
Davis Urban + Terra Firma
Custom Homes

LANDSCAPE ARCHITECTURE:
Davis Urban

WINDOWS + DOORS:
Quaker



SWEAT EQUITY

WORDS: Sean O'Keefe
IMAGES: Parrish Ruiz de Velasco

BOSS.ARCHITECTURE RIFFS ON THE RHYTHM AND RHYME OF DESIGN FROM THEIR NEW OFFICE ALONGSIDE DENVER'S CITY PARK. IS THE BUILDING OLD OR NEW? IT'S HARD TO TELL, AS INTENDED. FOR BOSS, TIMELESS MEANS CONTEXTUALLY DRIVEN AND PURPOSEFULLY BUILT. FREE FROM TREND OR TEASE, THE BUILDING IS SIMPLY AT EASE.

Building a business is a lot like building a building. Both require perseverance and a pragmatic understanding of what either is designed to do. At BOSS.architecture the mission is simple: handcrafted architecture hewn from context and consideration. It's an authentic ethos, one that permeates the firm's presence in their new parkside workplace.

BOSS started in 2007 as a two-man shop helmed by architects Kevin Stephenson and Chris Davis, but has now become something more. Though Stephenson begins the telling, Davis slides in synchronously, not as though finishing a thought, but rather adding depth by driving it in a different direction altogether—like the Beastie Boys of Architecture.

Style travels through time effortlessly at BOSS Architecture's new place on East 17th Avenue in Denver. Don't let the uncluttered ease fool you, Chris Davis and Kevin Stephenson did it the hard way, with a lot of help from their staff and friends. Among them are Jessica Hunter (BOSS) Jessica Doran Interiors, Flux, Chad Burk Construction, and plant whisperer Inner Garden Plant Care.

"We carry different workloads and sort of bicker back and forth like an old married couple most of the time," says Stephenson, who admits that he's sort of the technical director, though mostly he's an architect.

"Kevin and I have lived amazingly parallel lives," chimes Davis, who reluctantly suggests he could be called the design director. Mostly, he likes wearing sneakers to work. "We met in college, working as interns at a Bozeman, Montana, design practice. Then, we worked together at Tigerman McCurry Architects in Chicago before moving to Denver independently. Later, we both ended up working

at Semple Brown Design. The most incredible part of that story is that, in all that time, we never actually worked on a single project together."

"Sixteen years later, as BOSS, we have done every project together while curating an amazing staff of talented, cool people," says Stephenson. "Now, unexpectedly, we have created a home for the firm. Honestly, our new office is more comfortable than my house."

"It's kind of a strange story," says Davis. "We weren't in the market for a building. A realtor was pestering Kevin about finding a building for us. We met him mainly



“THE PLACE WAS A MESS. IT WAS UNUSABLE. SOMEONE HAD GUTTED IT BUT HADN’T DONE ANYTHING MORE. THERE WERE HOLES IN THE FLOORS AND LIGHTS HANGING FROM THE RAFTERS.” - Kevin Stephenson



As the only commercial asset fronting City Park along East 17th, the BOSS office is the something unexpected on the block. To fit the fabric of place, the exterior intervention was about introducing daylight without becoming an exhibitionist amid a residential streetscape. Key contributors include High Country Electric, ZBK Painting, Aztec Carpet & Rug, and millwork magician VonMod.



to back him off. He turned out to be a nice guy—smart and eager. We liked him. At the time, we thought it would be a year or two before we’d be interested in buying something. Four hours later, he called us back and said, ‘I have the perfect building for you.’”

Perfect turned out to be a dilapidated mid-century modern doctor’s office on East 17th Street along Denver’s City Park. The brick building had maroon trim and silver security-system tape neatly inlining the windows. But the commercial property was unique among the neighboring single-family bungalows and Denver Squares.

“The place was a mess,” Stephenson says about what made this ragged edge of yesteryear the perfect building. “It was unusable. Someone had gutted it but hadn’t done anything more. There were holes in the floors and lights hanging from the rafters.”

“It had so much potential,” nods Davis in agreement. “It’s a total revamp from top to bottom. We rebuilt every piece of wood, all the trim, every soffit and fascia. Gutted the floors and ceilings and resurfaced every square foot. Kevin and I did a lot of that ourselves, at night.”

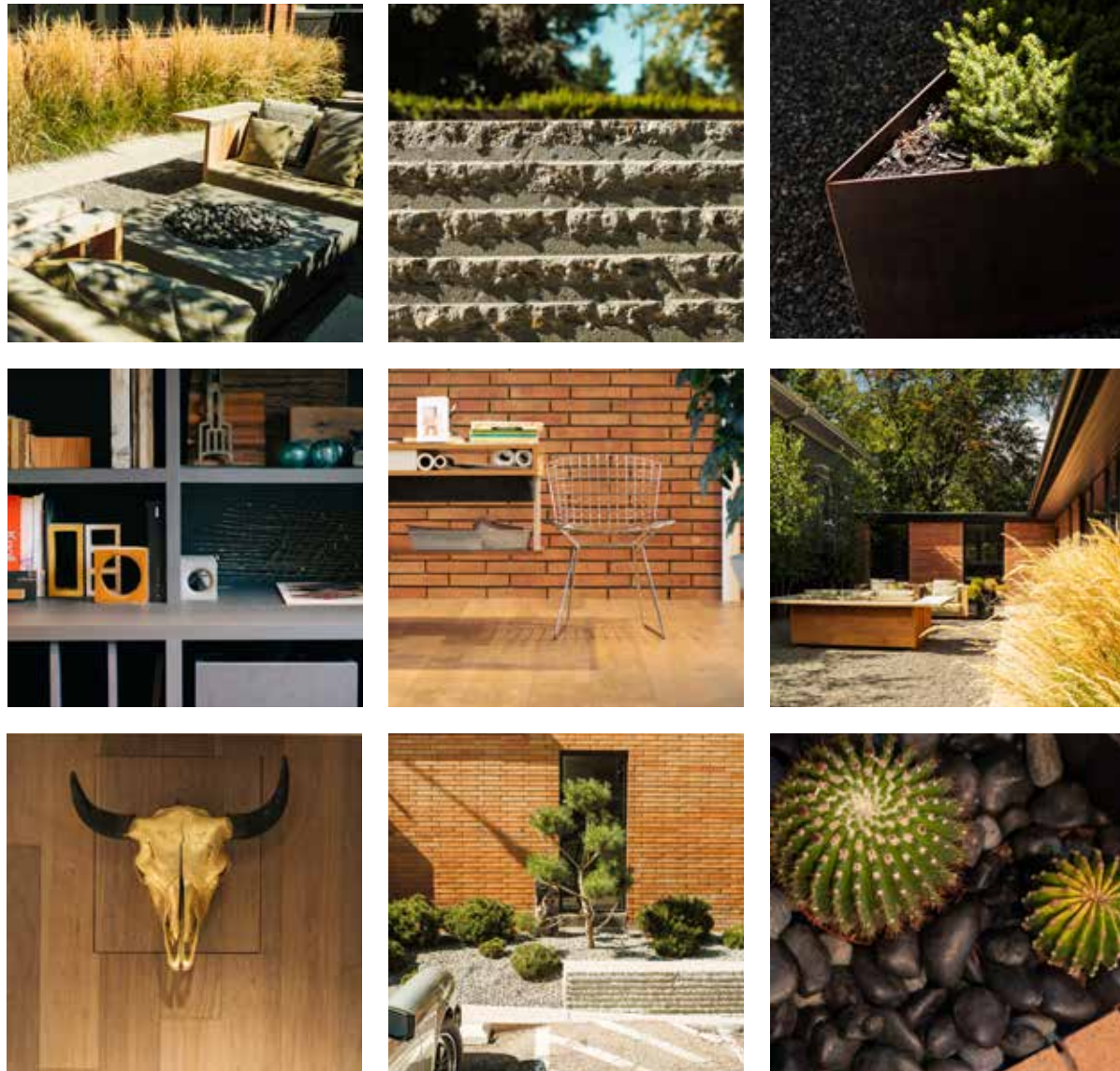
At the street, the revitalized building sits low across the face, solid across the base. It’s handsome in black, with glass above the brick. Inside it’s more of the same, with less is more being the guide.

“For us, design tends to be a process of reduction,” says Stephenson explaining what unifies BOSS’s work. “We like to get to the essence of what needs to be there.”

“We never want to be trendy or flashy,” Davis reiterates. “We are interested in honest, handcrafted architecture. There are still people who appreciate an intentionally imperfect solution. Not made

Hard work makes everything easy. Kevin Stephenson [ABOVE LEFT] and Chris Davis built their business the way they built their building, by hand. Hewn from the fertile inspirations of time, tenacity, and taste, the partners have staked themselves a deserving claim to prosperity that simply isn’t in or of the rat race.

“WE NEVER WANT TO BE TRENDY OR FLASHY. WE ARE INTERESTED IN HONEST, HANDCRAFTED ARCHITECTURE. THERE ARE STILL PEOPLE WHO APPRECIATE AN INTENTIONALLY IMPERFECT SOLUTION. NOT MADE FROM A MACHINE, BUT BUILT FROM A PHILOSOPHY OF AUTHENTICITY—OLD SCHOOL.” - Chris Davis



Don't call it a hodgepodge; BOSS dials in the details by simplifying selections to the skin and bones of style: space, form, and shadow. Inside or out, a raw connectedness around a philosophy of authenticity seeks to embrace the imperfect nature of things not made by machines. The indoor furnishings are by Rifugio Modern, with outdoor furniture fabrication by Martin Shea Millwork.



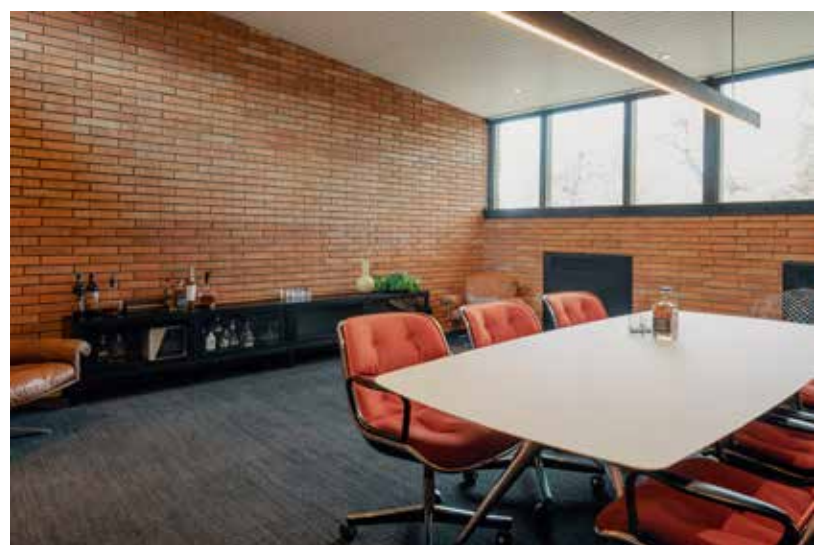
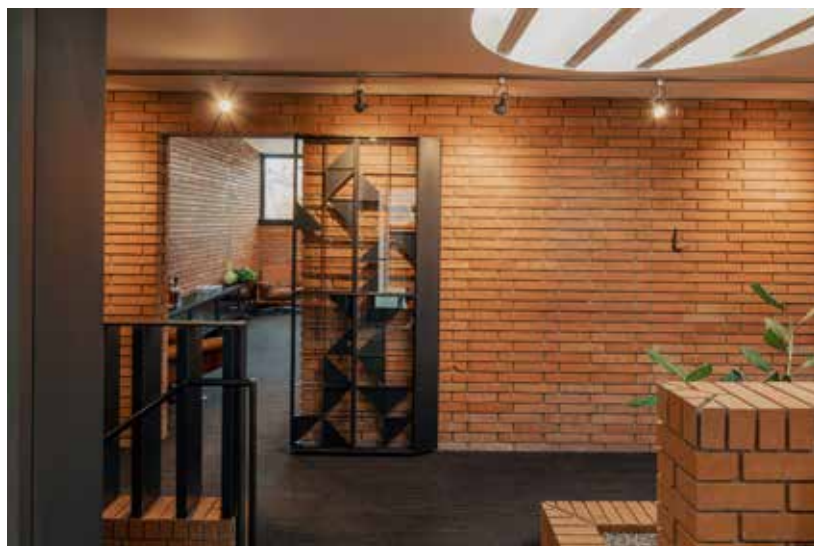
from a machine, but built from a philosophy of authenticity—old school.”

The building they bought wears it well. Their intervention removed the clutter of unnecessary interior partitioning. Davis and Stephenson reinforced exterior walls with steel framing to true-up the structure. They cut in for daylight, adding skylights in circles and squares across the roof. Built-in planters throughout the space increase the opportunity for biophilia among the brick. An access ramp elegantly concealed along the east end makes the building fully ADA compliant for the first time in its 70-year history.

“We wanted to create a creative sanctuary for the people who work here,” says Stephenson. “This office embodies the architectural expression we strive to achieve. Everyone has an operable window at their desk, and they look out on a quiet neighborhood. We have a backyard patio with a firepit and loungers. This site offers so much, like the park and lake directly



In creating a sanctuary-as-studio experience for the dedicated team of designers delivering the goods, the revitalization of the new office began by opening the space. In removing partitioning, introducing overhead daylight, and allowing the base building material—brick—to define space, the building is unburdened.



In 16 years of business, BOSS has never had an employee leave on their own, except for those who were moving out of state. “We believe that if you treat people better than they expect to be treated they will spend their time and energy trying to do the best job possible, rather than worrying about how much money they make or how long they are out on break,” say Stephenson and Davis. “We have no interest in being dictators at the top of an evil firm. The creative process can’t be forced or micro-managed. We don’t punch the clock or track things that aren’t useful to us.”

across the street and the wealth of neighborhood amenities. It feels more like a place to live than a place to work.”

“We put in our sweat equity,” says Davis of this project’s critical transition from idea to reality, which won the firm an AIA Colorado Design Award of Merit this fall. “And we have a lot of people to thank for their help along the way.”

“For the first 14 years in business, we sort of kept our heads down.

We worked hard to do the best we could for our clients while trying to find our way as a youthful architecture practice,” says Stephenson. “Though we have been successful year after year, by taking ownership of this special building and bringing it back to life, we now feel that BOSS.architecture has arrived.”

“Come see us,” agrees Davis. “The door is open.”

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CCY Architects turns a secluded alpine property into a modern family getaway, featuring an exterior façade inspired by the DNA sequence of the site's abundant Engelmann spruce trees.

Sequence of the Spruce

WORDS: Laurie Lauletta-Boshart
IMAGES: Draper White





Amid a grove of mature Engelmann spruce trees in the Colorado Rockies, a modern alpine residence designed by Basalt-based CCY Architects reveals itself as a series of cohesive structures that both celebrate and preserve the land. The site—a remote stretch of rugged wilderness with stunning views of the San Juan Mountains—served as a base camp for a Bay Area family for more than two decades before they embarked on a build. After years of overnight camping, hiking, cross-country skiing, and snowshoeing on the 70-acre expanse, the family was interested in a more permanent dwelling. They were intimately familiar with the topography and had an ideal build location in mind.

“They had spent so much time on the site, that even when we met them, they knew exactly where on the property that they wanted to build this house,” says CCY associate Jenny Trumble.

The couple had a reverence for the property that the architects embraced, helping to inform the home’s siting and design. Specifically, the clients desired to preserve the Engelmann spruce trees, and did not want to encroach on an adjacent circular meadow they affectionately called “the bowl.”

“That set up a couple of constraints for the design,” says Todd Kennedy, CCY partner. “The reverence they had was broadly for the property, but very specifically about respecting the building site.” →102



A custom steel door welcomes guests into the main house. During the harsh winter months, full-height storm doors protect and enclose the front entry; in the summer, the doors can be hinged into the sloped roof to remain open. An integrated man door allows for easy access.

SEQUENCE OF THE SPRUCE



“THEY HAD SPENT SO MUCH TIME ON THE SITE, THAT EVEN WHEN WE MET THEM, THEY KNEW EXACTLY WHERE ON THE PROPERTY THAT THEY WANTED TO BUILD THIS HOUSE.” - Jenny Trumble



"THE SNOW LEVELS THAT ACCUMULATE AROUND THE BUILDING WILL ALTER THE PATINA SLIGHTLY, AND THE HOPE IS THAT OVER TIME, YOU'LL BE ABLE TO READ A HISTORY OF SNOW LEVELS ON THE FACADE." - Todd Kennedy

SEQUENCE OF THE SPRUCE



The great room's floor-to-ceiling windows frame sweeping views to the south. In keeping with the modern cabin aesthetic, the architects specified a palette of natural materials: floors are polished concrete, the fireplace is blackened steel, and the walls and ceiling are clad in oak paneling.

The architects engaged the clients in the design process, which created a level of trust; the homeowners observed the design team debating several scenarios, including various massing strategies. "We had to pare down the program enough to get something that was specific to the topography of the site and the meadow and the trees," says Trumble.

In addition, the clients yearned for the intimacy and coziness of a cabin aesthetic, but also expected a level of sophistication, craft, and refinement. Creating a cabin-like atmosphere that evoked those conditions was, Kennedy says, a challenge, but something the team "eventually found and were able to create a great balance between those two different views."

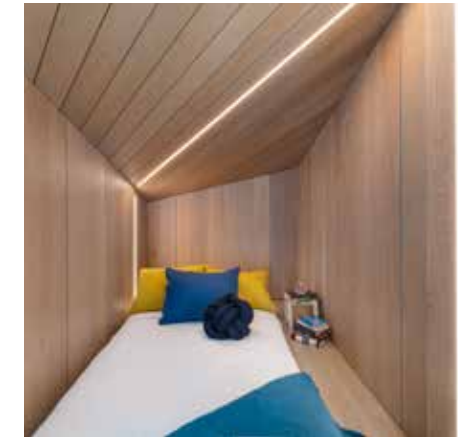
The design team landed on three independent, but unified structures: a main house, garage, and sauna. The footprint of each building was designed to hug the land and fit between the towering trees, which act as a protective screen for the clients as they traverse between buildings. The uncovered connections are



SEQUENCE OF THE SPRUCE



anchored by basalt pavers that are horizontally sliced to reveal a subtle hexagon shape. The exterior is predominately clad in vertical panels of copper that faintly reflect the seasonal shifts in light and color. The pre-patina material begins as purple and gray tones, before weathering to a warm gray. "The snow levels that accumulate around the building will alter the patina slightly, and the hope is that over time, you'll be able to read a history of snow levels on the facade," says Kennedy.



In a nod to the clients' interest in synthetic biology, the architects looked for ways to further embed environmental information into the architecture. The DNA pattern derived from the Engelmann spruce was used as the basis for a specific series of siding profiles for the copper facade. Each angle profile is slightly different, corresponding to the DNA's four repeating proteins. The copper was selected for both its beauty and ability to thrive in a harsh alpine environment. "In this environment, resilience is one of the things we talk about a lot, and make sure we are designing for," explains Trumble. "The copper siding was definitely a huge part of that, in that it will weather gracefully without needing to be maintained."

A cozy sleeping nook at the top of the stairs is creatively tucked under the sloping roof to optimize space. The kitchen island is designed to read as a custom furniture piece, fabricated from walnut and topped with Belgian Bluestone, a smoky gray limestone.





Surrounded by towering Engelmann spruce trees, the self-contained sauna offers a secluded retreat for relaxation and rejuvenation. A vertical viewing window brings natural light into the cedar-clad interior. The exterior platform doubles as a space for bird and star watching, as well as yoga and meditation.

The orientation of the house is optimized for passive solar strategies. The sweeping south-facing views are framed with floor-to-ceiling windows. The glazing on the north is minimized to protect the thermal envelope, while capturing smaller vignettes. The north-facing entry posed a significant challenge with the harsh winter snow. The solution: oversized storm doors that enclose the entry vestibule and provide a protected area to remove winter gear before entering the house. While on site, the homeowners have the option to hinge the large doors to the sloped roof, so it remains open. Above, the roof's steel structure is designed to withstand intense snow loads.

The property is only accessible by snowshoe in the winter months, making it the primary mode of access to reach the cabins. "The homeowners have also been known to snowshoe to the neighbor's house to enjoy a glass of wine," laughs Trumble. While the road that accesses the property is not maintained during the winter, it is reachable by car in the summer.

Inside, the main house is configured with multi-functional spaces that support dual roles. An office doubles as a guest room, and a clever little sleeping nook is tucked below the sloping roof, offering a nice surprise at the top of the stairs. "To maximize space, we designed the layout to allow

for flexibility," Trumble says. In all, the 4,000-square-foot two-bedroom residence can sleep up to seven, providing ample room for the family to gather as it grows. Completed in 2021, the home has become a serene retreat for the homeowners, as well as a place to congregate with family and friends. The family was able to spend some quality time at the residence during the pandemic and have expressed that they love living in the home more and more each day, particularly since it's brought the whole family closer to nature. "It's like they just keep discovering something different to love about it the more time they spend in it," says Trumble. ■



The siding profiles of the copper-clad exterior are arranged in the pattern of the DNA sequence of the Engelmann spruce, creating subtle modulations of light and shadow. Copper was selected for its resilience and ability to naturally patina over time. The steel roofline shifts and folds to follow the undulating topography of the site.



Vertical wood slats bring an artful element to the primary bed wall, and mirror the design and texture in the stairwell and mud room. The primary bedroom window was specifically framed on the mountain, so it's the first thing the owners see when entering the room. For the bathroom's fixed finishes, as well as the custom kitchen backsplash, the architects collaborated with Arnelle Kase, a San Francisco-based interior designer.

- PROJECT CREDITS**
- ARCHITECT:**
CCY Architects
 - INTERIOR DESIGNER:**
Arnelle Kase
 - CONTRACTOR:**
Dave Gerber
 - MECHANICAL + STRUCTURAL ENGINEER:**
Resource Engineering Group
 - CIVIL ENGINEER:**
Dave Ballode
 - FAÇADE:**
Stone Ridge Roofing and Siding
 - INTERIOR MILLWORK:**
Jenson Design
 - WINDOWS:**
Arcadia Custom
 - LIGHTING CONSULTANT:**
Dru Wallon, LD8
 - LANDSCAPE DESIGNER:**
Kristin Undhjem

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MODERN DANISH DESIGN:
FROM ITS ADVENT TO CURRENT DAY

DESIGNED FOR LIFE

WHAT MAKES MODERN DANISH DESIGN ENDURE IS A THREEFOLD FOCUS ON SIMPLE, LONG-LASTING MATERIALS, ECOLOGICAL SUSTAINABILITY, AND THE HUMAN CONDITION.

WORDS: Vanessa Kauffman Zimmerly





Rikke Jorgensen describes it as a flywheel. For the Denver-based interior architect who was born and raised by furniture and textile industry professionals in the middle of Denmark's Jutland Peninsula, this is the image that embodies Danish design: A simple instrument that, when spun, propels the forward motion of a complex, beautifully-orchestrated machine.

With a population of 5.7 million people and a geographic area of 16,629 square miles— which can be traversed in an amount of time Jorgensen equates with “driving from Denver to Aspen on a bad day”—Denmark is a tiny country with an enormous hold on design. It's revered for furniture, building architecture, city planning, and an approach to life that's simultaneously simple and innovative, utilitarian and warm, considerate of humans and the environment, and, most of all, works really well. In 2023, the capital city of Copenhagen was named the UNESCO World Capital of Architecture, and for the last two years, it's been ranked the second most livable city in the world by the EIU.

Long before it became a global design epicenter, Denmark (a Scandinavian country north of Germany and west of Sweden) was reliant on farming, fishing, and toolmaking. This legacy, which reaches even further back than Denmark's Viking past, made for a distinct national identity in trade and craft that has been marked several times in history—from the establishment of the Royal Copenhagen Porcelain Manufactory in 1775, which specialized in the production of high-end Neo-Classical ceramics and other domestic goods, to the onset of family-run workshops and guilds in the late 19th century that afforded Denmark its role in shaping the mid-century modern zeitgeist.

“For centuries, Danes grew used to making do with whatever was available and being creative with it,” Jorgensen says when explaining what she sees as the integral fibers of Denmark's design DNA. “That circumstance might not be uniquely Danish per se, but add to it our climate and a big ocean with lots of islands and peninsulas and it makes sense that Danes became especially cognizant of what was available from a material perspective. There wasn't always the abundance there is now. If you needed a spoon, you learned to make a spoon—or you traded with someone who did.”



Known as the father of Danish Modernism, Kaare Klint designed his famed Faaborg Chair in 1914 to be light enough to carry around its namesake museum and placed in front of various artworks. Central to Klint's furniture design philosophy was anthropometrics, or the measurement of human anatomy.

Denmark's dexterity with craft has always been matched by its adept understanding of trade. For how small it is, Denmark has one of the largest export economies in the world; the country's international trade surged in the 1960s in line with post-war industrialization, and continues to thrive today. Its established network of makers, dealers, and distributors goes a long way to explain how Denmark—home to product development achievements including but far beyond spoons—was able to gain a foothold in design.

However, what made mid-century modern Danish design prescient at the time, and what makes it still resonant today, is its focus on human use and functionality.

A SEAT IN MODERNISM

“To understand what happened with Danish Modernism, you need to know something about Kaare Klint,” says Karina Svensgaard. Svensgaard is the export sales manager for PP Møbler, a 70-year-old furniture workshop founded in 1953 in Lillerød, a small town north of Copenhagen, by brothers Lars and Ejnar Pedersen. In its early days, PP Møbler acted as a subsupplier for several leading Danish furniture makers, including AP Stolen. For them they made and assembled the illustrious Hans J. Wegner's designs, beginning with the frame of the Papa Bear Chair. (Impressed by the factory's rigorous standards, Wegner began designing models specifically for PP Møbler in 1969.) In all of Wegner's designs, and especially his chairs, Svensgaard notes a serious understanding of the spine. He had that concentrated interest in the human body in common with Kaare Klint.

Kaare Klint is regarded as the father of Danish Modernism. He chartered a new path for design through his study of anthropometrics, or the gathering



[ABOVE] With its embracing frame and upholstered cushions, Hans Wegner's Papa Bear Chair is the ultimate in modern comfort. Wegner's groundbreaking design was in production until the mid-1970s before PP Møbler reissued it in 2003. [BELOW] Submitted as his final graduation project at the School of Arts and Crafts, the PK25 Lounge Chair, also known as the “Element” Chair, was designed by Poul Kjærholm in 1951. An emblem of Kjærholm's interest in industrial materials and formal reduction, the chair is composed of a simple, continuous steel frame.





DESIGNED FOR LIFE

[RIGHT] Hans Wegner dug himself into beach sand to find the optimal shape for his 1950 Flag Halyard Lounger. [BELOW] A few of leading Danish designer Finn Juhl's furnishings, like the Poet Sofa, are shown in the warm and inviting interior of his personal residence north of Copenhagen.



[ABOVE] The GJ Bow Chair designed by Grete Jalk in 1963 uniquely transforms two pieces of molded plywood into an expressively ribboned seat. [BELOW] Verner Panton's cantilevered chair made from a single piece of plastic was put into serial production in collaboration with Vitra in 1967.



of anatomical measurements, from which he was able to devise a system of averages relating to the human body and furniture types. Having been raised in a creative family and by an architect father, Klint found fame with his 1914 design of the Faaborg Chair—a chair light enough to carry around its namesake museum and place at the feet of any artwork you wished to sit and ponder. He became the cofounder and head of the Royal Danish Academy's furniture department in 1924 and stayed until his death in 1954.

"Klint would bring in pieces from around the globe and ask the students to make them relevant for the time through simplification—which is, of course, very Danish," says Svensgaard. "Then he would ask them to use excellent craft methods and materials. And he was absolutely obsessed with measuring."

Even for those, like Wegner, who didn't study with him, Klint's human-centric design principles were highly influential for mid-century Danish architects and



særlig

ARNE'S ROOM

AMIDST DECADES OF RENOVATION AT THE SAS ROYAL HOTEL, DESIGNED BY ARNE JACOBSEN IN 1960, THE PURITY OF ROOM 606 REMAINS AS A WINDOW INTO MODERN OPTIMISM.

A room can be a microcosm of someone's whole world, which is the idea behind the mythic Room 606 at the SAS Royal Hotel (now known as the Radisson Royal Hotel) in the heart of Copenhagen. Having exchanged ownership many times since Danish architect Arne Jacobsen completed it in 1960, the suite is the last remaining vestige of the original hotel design, for which Jacobsen created everything from the building architecture to its furniture, light fixtures, door handles, ashtrays, salt and pepper shakers, and silverware.

Home to both a hotel and airline terminal catering to Atomic age jetsetters, the 22-story SAS Royal Hotel was the tallest skyscraper in 1960s Copenhagen, and Jacobsen's interior reflected a vision for modern optimism. Wood paneled walls, marble floors, a sweeping spiral staircase, and the now-famous Egg,

Swan, and Drop chairs in sky blue and sea green upholstery organically anchored the space, while coveted Scandinavian sunlight streamed into its curtain wall windows. The hotel was home to several bars and restaurants, as well as a large glass-enclosed conservatory, where orchids hung above tables encircled by Pot chairs and Royal floor lamps.

Although the hotel has been renovated several times since its opening (most recently by Space Copenhagen, in 2018), the SAS is still considered an exemplar of Jacobsen's legacy, showcasing his versatility as a thinker and his commitment to total design. Today, Room 606 operates as an homage to the hotel's Jacobsenian past, preserving its purity for the most avid mid-century design-lovers, all the way down to the luggage rack.



Images: Courtesy of Radisson Blue Royal Hotel



designers, like Arne Jacobsen, Poul Kjaerholm, Finn Juhl, Poul Henningsen, Verner Panton, Grete Jalk, Børge Mogensen, and Nanna Ditzel—to name a handful of the most prominent. “It was a small community and all the designers knew each other,” says Svensgaard, explaining how they would’ve relied on the same time-honored, family-owned and -operated workshops—e.g. Rud. Rasmussen, Fritz Hansen, Johannes Hansen, AP Stolen, Ry Møbler, and Getama—to produce their pieces.

Like modernists around the world, the now-iconic Danish furniture designers were reacting to 19th-century Europe’s flurry of ostentation and ornament. As was the case for figures like Frank Lloyd Wright in the U.S., these designers were additionally influenced by trips East to the cultures of China and Japan. For them, modernism meant a return to and reinterpretation of simple, honest forms and materials. Their tables, chairs (so many chairs!), sofas, and light fixtures came to express a similar spirit as the tools



Hans Wegner’s CH24, or “Wishbone”, Chair requires more than 100 steps to manufacture—most of which are done by hand. Taking inspiration from the Chinese chair Kaare Klint brought to Denmark in 1939, Wegner’s Wishbone has a steam-bent top that’s shaped to support the back and arms in one piece. It was commissioned by Carl Hansen & Søn, who still produces the chair in large quantities today.



Danes had long hewn from wood, stone, leather, and clay. Building architects like Jacobsen (who was commissioned to design the entirety of the SAS Royal Hotel, down to the cutlery) and Jørn Utzon (famous for the Sydney Opera House) were expanding the pure geometries of 1930s Functionalism by introducing open plan interiors and expansive glazing to blur indoor-outdoor boundaries and create points of connection with nature.

And, in keeping with Klint’s teachings, the designers were honoring the human element. To create the 1950 Flag Halyard chair, Wegner dug himself into beach sand to discover the most comfortable and ergonomic shape for his lounge.

“That’s where those mid-century pieces were so successful, and how they came to make an impact on other designers, like Ray and Charles Eames, for example,” says Jorgensen. “It was really into the details—everything was made with a lot of depth and reflection, a continual questioning of form, and then, of course, collaboration.”

IT’S SIMPLE

In some cultures, collaboration is an anomaly. In Denmark, it’s an imperative. The country’s history of agricultural collaboration, of one farmer helping another to sow or harvest crops, seeded synergy in Danish furniture workshops—where ideas and labor were freely exchanged between designers and artisans without hierarchy—and also permeated on a larger scale, in architecture and city planning.

“It’s very much a collaborative society,” says Jorgensen. “People help each other out, and in that there’s a lot of space for ideation and problem solving. Everyone is interested in improvements.”

“EVERYTHING WAS MADE WITH A LOT OF DEPTH AND REFLECTION, A CONTINUAL QUESTIONING OF FORM, AND THEN, OF COURSE, COLLABORATION.” - Rikke Jorgensen



Stelton has been serving up functional design pieces since 1960, when its two founders set up shop in the “Danish Stainless” factory in Northern Seeland. The company continues to craft coffee, tea, bar, and tabletop products, iterating on originals like Arne Jacobsen’s Cylinda-line and Erik Magnussen’s EM77 vacuum jug.

VIDSTE DU? (did you know?)

Danes are inveterate innovators, beginning with their Viking past where hair combs, battle axes, and long boats were born of their engineering. Here’s a short list of globally-revered contemporary Danish inventions:



- Loud Speaker (1915)**
- LEGO (1932)**
- Christiania Cargo Bike (1984)**
- Height-adjustable Desk (1998)**
- Google Maps (2005)**

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In the late 1990s, Denmark welcomed a new wave of designers who wanted to shake-up the canon while still bringing their expressly Danish traits to the table. “There was a bit of a counter-reaction to the ‘old masters,’” says Jorgensen, noting turn-of-the-millennium design houses like Space Copenhagen, HAY, and Muuto, who were introducing new products, interior design approaches, and ways of organizing business. “That persistent iteration—that’s the flywheel again.”

At the same time, Denmark saw an explosion of new architecture both at home and on the international stage. Bjarke Ingels Group, aka BIG, was founded in 2006 and quickly grew to have a global presence, joining already established internationally-minded Danish firms like Henning Larsen and 3XN. In addition to their new headquarters that opened this year in Copenhagen's Nordhavn port district, BIG has offices in London, Barcelona, New York, Shenzhen, and Los Angeles, from which they cumulatively employ 700 people.

In the Danish spirit of constant experimentation, BIG's work is vast and idea-driven, implementing science, technology, and public policy to achieve a vision of circular, holistic design. One of the first projects to put them on the map (designed in collaboration with JDS Architects) was their Mountain Dwellings development, located in Copenhagen's Ørestad neighborhood. The apartment complex was cleverly designed to accommodate urban density, with 80 units sitting on a “hillside” above a 480-car multistory parking structure. Inside, a



Organic shapes continue to prevail in contemporary Danish homewares designs. A playful braided basket by Ferm [UPPER LEFT] offers useful kids' room storage, while designer Thomas Bentzen's Cover Bar Stool made of folded wood veneer for Muuto [TOP] brings the legacy of modernism through a fresh lens. The swirling water motif on &Tradition's glass and carafe set designed by Space Copenhagen [MIDDLE LEFT] is meant to mimic the material it contains, and the Vipp 591 table lamp [MIDDLE RIGHT], with its cylindrical marble base, adds solidity to the classic mushroom lamp. Rounded surface edges and unbroken handles soften the otherwise stark Column Kitchen designed by Inga Sempé for Reform [ABOVE].

TAPPED IN

HOW VOLA'S SIMPLE DANISH TAP CHANGED THE BATHROOM INDUSTRY FOREVER.



When did a faucet become more than a faucet? February 2, 1968, to be exact. That's when Danish fixtures manufacturer VOLA introduced their signature wall mounted mixer tap, the definitive faucet in the history of modern bathrooms.

“The owner of VOLA, Verner Overgaard, had this idea for a faucet that had all the mechanical parts hidden from the user,” explains Bob Gifford, director of business development for Hastings Tile & Bath, the exclusive VOLA dealer for the U.S. and Canada. Overgaard brought his idea to Denmark's preeminent architectural designer Arne Jacobsen, and the two collaborated to get the mechanical and aesthetics tightly dialed. Upon its debut, the tap was introduced in ten powder-coated colors; 02 Grey was selected for its first commercial installation in the National Bank of Denmark.

“The ambition to make a faucet into a design object was revolutionary back in the day, because the bathroom hadn't been thought of as a beautiful place, and faucets were purely functional fittings, not decorative,” says Gifford. Without changing its silhouette in 55 years, VOLA changed all that. “It's the most imitated faucet in the world, and yet it's never been copied,” he says. Precisely designed at its inception, the tap—with only its spout and handle exposed—has long had a seat in homes and commercial spaces, as well as a permanent place in the MoMA's design collection.

“So here you have a product that is timeless in its design. How do you make it better?” says Gifford. VOLA continues to iterate the behind-the-scenes mechanisms that keep its appearance simple, and have grown into their early commitments to sustainability—VOLA products are entirely recyclable—by introducing



Images: Courtesy of Vola

Verner Overgaard, the owner of VOLA who hired Arne Jacobsen to collaborate with him on the company's signature tap design. Introduced in 1968, the VOLA tap was instrumental in launching the modern luxury bathroom industry.

several green initiatives that have them on track to become CO2 neutral by 2030. “This is a company that will never make a new product just for the sake of it,” Gifford shares. “VOLA is one design with thousands of possibilities.”

Shop VOLA in Denver at Studio IAP, 209 Kalamath Street, #11, and online at studioiap.com.



DESIGNED FOR LIFE

Three works by Henning Larsen show the firm's six-decade commitment to architectural experimentation. Clockwise from right, the Enghøj Church, Moesgaard Museum, and The Wave each reflect the context of their environment through their innovative rooflines, meant to look like the keel of a ship, an archaeological dig site, and Vejle Fjord's rolling waters.



rainbow of Vernor Panton-inspired hues is painted onto the aluminum undersides of its 11 floors—a nod to Denmark's past that nonetheless looks squarely to the future.

Another complex, also in Ørestad, followed. The 8-House, as it's called due to its figure-eight form, was the largest housing complex in Scandinavia at the time of its construction. Rather than prioritizing cars, BIG looked to accommodate Denmark's preferred mode of transportation: the bicycle. A wide promenade lines the entirety of the 8-House's sloped structure so that residents can bike or walk all

the way up its 10 levels, and enjoy terraced gardens along the way. The firm is also responsible for designing Copenhagen Harbour Bath, which both introduced several playful architectural interventions to the harbor side and cleaned the waterway so that city dwellers can safely swim in it.

"I don't know of many Danish design projects that use simplicity for the sake of simplicity," Jorgensen shares. "It's simplicity for the sake of ease."

Ease of living and attention to health and wellbeing seem to be

engrained in everything Danes do. In 2023, Copenhagen passed speed limit reductions within several core neighborhoods after studies showed that traffic noise leads to poor heart health. The city has also continuously widened bike paths to accommodate the ever-growing number of cyclists. Much of the city's favor for pedestrians and cyclists is thanks to architect and urbanist Jan Gehl, who's been working to incorporate learnings about human behavior in the urban environment—so that it embodies what he terms "3km/hr architecture"—since the 1970s.

VIDSTE DU? (did you know?)



Copenhagen is the world's most bicycle-friendly capital city, with 12,000 kilometers of cycling tracks and lanes, and 49 percent of all work and school commutes taken on two wheels—no matter the weather. The city has invested resources and built infrastructure to support cyclists, who are clocking a collective 1.44 million kilometers a day on bike. A favored trip for architecture enthusiasts is along the Supercykelstier, where you can hop off to visit Jørn Utzon's Bagsværd Church.



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WELL COLLECTED

særlig

Susan Weiss and Daniel Larsson want to sell you something old. The American designer and the Swedish antiques dealer have been working together since 2018 under the moniker Emerson Bailey (which grew out of Weiss's design business, Bailey Interiors), and have just opened a Denver showroom filled with fine furniture rarities from across the seas of time and space.

"We're offering something unique," says Weiss. "Furniture that has a story, that has character and history, grounds a space." She and Larsson, who lives in Sweden, both learned the lesson young, having been raised by architects and designers who traveled in pursuit of finding the just-right thing for their creative endeavors, and are eager to share the same spirit with their clients. "I think it's important we implement things we love in our spaces, and I want visitors to Emerson Bailey to have an experienced-based view of that when they come into our showrooms," Weiss says. In addition to their Denver gallery, Emerson Bailey has locations in Bozeman and

Sweden, and sources antiques from across Europe, with a robust inventory of mid-century Danish icons.

An internationally-recognized expert in Scandinavian furniture and decorative arts, Larsson has been known to chase leads for years in order to bring extraordinary pieces to market. "It's very nice when you can find a mid-century design in pristine condition," says Larsson, "but the thing is, others can pretty easily find that too." He and Weiss see how time, use, and context can change a piece—even one as ubiquitous as an Arne Jacobsen Egg Chair—and make it one-of-a-kind again. And, having experienced lives of their own, these pieces can more easily mix together with others from different styles, eras, or cultures.

When it comes to bringing Emerson Bailey to the Rocky Mountains, Weiss says there's strong alignment. "When I design in the mountains, I'm looking to the inside and the outside and creating a unified story," she says. "Often times mountain residences are voluminous



Images: Courtesy of Emerson Bailey

and need the embrace of authentic Scandinavian pieces."

Authenticity—a sense of self. Emerson Bailey has that, a clear vision composed by its multitudes.

Visit Emerson Bailey's Denver design gallery at 1787 South Broadway, and online at emersonbailey.com.

A 1950s–60s daybed-style sofa by Børge Mogensen [TOP] and a leather Arne Jacobsen Egg Chair [ABOVE] are two items in Emerson Bailey's Danish design inventory that show how patina adds personality to a space.



"THERE'S AN INTERESTING BALANCE IN SCANDINAVIAN THINKING, WHERE LOGIC AND PLAY CREATE PURPOSE...THE BALANCE OF THE TWO GIVES FORM TO A HUMANISTIC POINT OF VIEW, THE VERY FOUNDATION AS TO WHY DANES ARE SOME OF THE HAPPIEST PEOPLE ON EARTH."

– Rikke Jorgensen

While certain conditions have propelled Denmark to stand at the leading edge of furniture and architectural design, Jorgensen doesn't believe that Danes or other Scandinavians are innately more gifted. Americans, she believes, are just as design savvy. She's run her interior architecture studio, Styleworks, in Denver since 2002, and has implemented a Danish specificity to client work and business operations. "Just like the Danes, we want calm, we want our life to feel good," she says, "but the American way of life has many stressors." To eliminate the ones that she can, Jorgensen relocated her studio in 2019 in order to reduce the commute times for each of her four employees.

"There's an interesting balance in Scandinavian thinking, where logic and play create purpose," says Jorgensen. "Logic gives meaning, it's rational, intentional, efficient, and precise. Play frees you. The balance of the two gives form to a humanistic point of view, the very foundation as to why Danes are some of the happiest people on earth."

UNENDING WELCOME

The Scandinavian lifestyle is one North America has grown to covet. The Danish term *hygge*, meaning a sense of comfort and coziness, became a part of mainstream American consciousness close to a decade ago, when it was shortlisted as the Oxford Dictionaries' 2016 word of the year. Jorgensen adds another word to the lexicon: *ro*, or "rest," which she uses as a descriptor for the calming qualities of Danish interiors. → 126



Two sloped green roofs sit aside a serpentine promenade that reaches from ground level to 10th floor at the 8-House apartment complex designed by Bjarke Ingels Group (BIG) in Ørestad. The promenade allows residents to walk or bike to their unit directly from the street, while the greenery does more than uplift; the green roofs are situated to reduce the heat island effect common in urban neighborhoods.



DESIGNED FOR LIFE



Bjarke Ingels Group's Mountain Dwellings development is home to 80 residential units that sit above a 480-car multistory parking structure. The terraced design affords each apartment a small backyard that sits atop the roof of the unit below. Perforated aluminum depicting the Himalayan peaks wraps the parking area.

WARM UP

HYGGE LIFE IN COLORADO'S VAIL VALLEY BRINGS INTENTION, SOUL, AND HIGH DESIGN TO EVERYDAY LIFE.

Don't call it a design trend. For owners Alexandra Gove and Koen van Renswoude, *hygge* is a way of life—and the namesake of their Vail Valley furniture and homewares showroom that specializes in immersing guests in a truly Scandinavian experience. What's *hygge*? A lot easier to pronounce than *gezelligheid*, which has a similar meaning in van Renswoude's native Dutch, for one. *Hygge* (pronounced hoo-gah) is a Danish noun, verb, and adjective meaning a sense of calm, contentment, and connection. At Hygge Life, the word is a north star for both product and experiential offerings.

"Spaces were soulful, the lighting was always perfect, and people really knew how to slow down and create moments together."

Returning to Colorado, the duo experimented with slinging Scandinavian wares at flea markets before opening a permanent showroom and cafe in 2017. In addition to household accessories and lifestyle goods, Hygge Life sells some of the most prestigious Danish furniture brands, like PP Møbler, House of Finn Juhl, Fredericia, GUBI, and Carl Hansen & Søn. "This is not fast furniture," says van Renswoude. "These pieces are made with the highest levels of care and we're honored to carry them."

And, while outfitting a beautiful space is nice, gathering people to enjoy it is just as important to Gove and van Renswoude. Hygge Life hosts a number of events each year, like pop-up dinners with guest chefs, workshops with local craftspeople, and an onsite sauna experience, which they offer on Saturday mornings in winter. "This feeling of slowness, of warmth," says van Renswoude, "we all need a bit more of this."

Visit Hygge Life at 41149 US-6, Avon, Colorado, and online at hyggelife.com.

Gove and van Renswoude, who are partners in business and life, began to draw inspiration for Hygge Life after they met 12 years ago and moved to Amsterdam. Gove, an American, fell in love with the cultures of Northern Europe, noticing the intentionality placed on everything from interiors and food to the depth of sharing and social interactions she witnessed. "It felt like such a healthy environment," she says of her first visit to Denmark.



The Hygge Life showroom and cafe in Vail Valley offers timeless Danish furnishings—like Finn Juhl's plush Pelican Chair and Hans Wegner's Wishbone Chair, both shown above—for contemporary living. In addition to objects, Hygge Life also curates experiences, like dinners, workshops, and sauna sessions.

Images: Courtesy of Hygge Life



BIG used the ratio of an individual LEGO brick to conceive of the architecture for the LEGO Brand House in its birthplace, Billund, Denmark. Said to be filled with over 25 million LEGO bricks, the architecture itself is a 130,000-square-foot colorful homage to the famous toy.



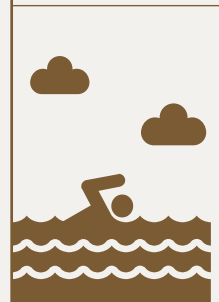
The CopenHill power plant, aka the "ski plant," in Copenhagen is the cleanest waste-to-energy power plant in the world, converting 440,000 tons of waste into clean energy annually. BIG's design embraces the eco-conscious lifestyle, with hiking trails and a rooftop ski slope included to make the site double as usable and enjoyable public space.



“The interiors and the architecture should always talk,” says Rikke Jorgensen, founding principal of Denver interior design firm Styleworks. The bright and open multifamily AMLI Residential project in Greenwood Village exudes her native Danish sensibilities, showcasing her background in kitchen cabinetry design and enduring attention to detail.



VIDSTE DU? (did you know?)



While there are no mountains in Denmark, you're never far from the ocean. According to Visit Denmark, it's impossible to be more than 52 kilometers from the ocean, no matter where in the country you are. Danes enjoy relaxing on sandy beaches, and Copenhagen, Aarhus, Odense, and Aalborg all have clean harbors where city dwellers can take a dip.

“In Denmark, it's necessary to create a good life inside,” Svendsgaard reflects. “The winter is cold and of course very, very dark, so we go inside. There's a big focus on interior life. Long dinners with friends—old and new—and lots of candles, good food, wine, and coffee. In Denmark, you need to be able to find yourself in your home.”

Coloradans can relate. When it comes to landscape and climate, Scandinavia and the Rocky Mountains have a lot in common; it follows that Colorado architectural designers would feel a growing kinship with its design materials and modalities.

“I think Scandinavian-inspired modern design in this area is really successful because it turns the focus on your relationship with nature,” says Sarah Harkins, project architect of the Boulder and Aspen-based architecture and interiors firm Studio B. Principal Mike Piche agrees: “In our practice, we're trying to create really simple, beautiful structures in compelling landscapes—which to us is aligned with the essence of Scandinavian design. We work to fulfill the desire to be close to nature, to observe and be integrated with nature, but also provide a little bit of retreat.”

“What we've learned from Scandinavian design is that sheltering qualities are important,” says Alex Klumb, partner at CCY Architects in Aspen. “As modernist designers, we're all trying to break down the barrier between inside and out. From Scandinavia, we've learned how to create connections to the outdoors while also embracing a smart, functional, cozy interior. There's a maritime component to Scandinavian design that I really appreciate—they make sure every square inch is well off without overworking things.”

For Nicholas Fiore, principal at Boulder's Flower Architecture, the appeal of Scandinavian design is in its smaller scale, which affords a high level of finish and a profuse and consistent use of wood. “Scandinavian cultures use wood in



On a steeply sloped site with views of both Haystack Mountain and the city of Boulder, the Villa H residence by Studio B Architecture + Interiors is inspired by vernacular Nordic forms, which the architects distilled to create an inviting, modern home. “We played with proportion and scale, transitioning from expansive spaces to cozier ones, like in the nook where you can engage with nature while being surrounded by wood,” says architect Sarah Harkins.



arguably the most beautiful way,” he says. “There’s warmth, craft, the invitation to want to stay and be there. What brings that feeling of life and movement? Wood.” Fiore remembers being given the Finnish word *sampo* as a prompt in architecture school. “Sampo means ‘magic box,’ and it always stuck with me because it points to interiority—the idea that what’s inside something is what’s magical about it.”

To properly tend to the interior, Scandinavian designers know the exterior must also be cared for. Denmark, Norway, and Sweden have been critical players in setting international environmental policy and sustainability standards since the 1970s, and Scandinavia was among the first regions to adopt mass timber construction methods in the early 2000s, with Canada, Austria, and Germany before them.

At PP Møbler, Svenggaard says all the wood that’s transformed into chairs, benches, and tables in their workshop is sustainably sourced, and that the initial impetus to locate the shop in Lillerød was because of its neighboring forest, where they might be able to easily get the hardwoods they needed without the environmental expense of transport. “Wood is a fully sustainable material,” she says. “You grow the tree, it provides oxygen and stores CO₂, you cut it down, use the wood, plant another tree. When you don’t need the wood anymore, you burn it and it creates energy. In my opinion, to be sustainable you need to put products together that will last as long as it takes to grow the tree.”

“It’s like a circle,” she says. Or, one could say, a flywheel. ■



CCY Architects’ design of the Eglise Lodge at the Yellowstone Club—the firm’s first mass timber project—takes cues from Scandinavia with its porous indoor-outdoor spaces, and, as principal Alex Klumb notes, with exposed beams, struts, and columns that resemble furniture joinery.



Flower Architecture principal Nicholas Fiore envelops interiors with wood whenever possible, having used it on walls, ceilings, and for built-ins on several Boulder residences. “Built-ins represent the care and attention of carpenters and everyone else who works to build a house,” he says. “There’s a Scandinavian idea that the heart of the home is always warm. I’m always trying for that.”



DANISH DESIGN RESOURCES UDFORSKE!

Far from complete, here are a list of firms, brands, and Denmark travel links to help you take a deeper dive into Danish design.

THE COUNTRY

- visitdenmark.com
- visitcopenhagen.com
- wonderfulcopenhagen.com
- visitaarhus.com
- visitodense.com

ARCHITECTURE FIRMS

- Bjarke Ingels Group, BIG
- 3XN Architects
- Henning Larsen
- COBE Architects
- Lundgaard & Tranberg Arkitekter
- C.F. Møller Architects
- CEBRA
- EFFEKT
- MAST
- Tegnestuen Lokal

DANISH DESIGN BRANDS

- Carl Hansen & Søn
- PP Møbler
- House of Finn Juhl
- Ferm Living
- Hay
- Norman Copenhagen
- &Tradition
- Space Copenhagen
- Audo Copenhagen
- Fritz Hansen
- Louis Poulsen
- Muuto
- Woud

DANISH DESIGN IN COLORADO

- Hygge Life
- Emerson Bailey
- Design Within Reach
- Danish Furniture Colorado
- Scandinavian Designs
- Studio IAP



IMAGE CREDITS: P. 110–112, courtesy of Carl Hansen & Søn; P. 113 (top), courtesy of PP Møbler; P. 113 (bottom), courtesy of Fritz Hansen; P. 114 (bottom), courtesy of House of Finn Juhl; P. 116, courtesy of Carl Hansen & Søn; P. 117, courtesy of Stelton; P. 118 (clockwise from top left), courtesy of Ferm Living, courtesy of Muuto, courtesy of Vipp, courtesy of &Tradition and Space Copenhagen, courtesy of Reform; P. 120, courtesy of Henning Larsen; P. 122–123, Wikimedia; P. 124 (top) JDS, Wikimedia; (middle) courtesy of LEGO; (bottom) Rasmus Hjortshøj for BIG; P. 126, David Lauer for Styleworks; P. 127, James Florio for Studio B Architecture + Interiors; P. 128 (top), renderings courtesy of CCY Architects; (middle) Joni Schrantz for Flower Architecture; (bottom) rendering courtesy of Flower Architecture; P. 129, Mellanie Ganda.

COVER TO COVER

New books and blankets
make for cozy company.

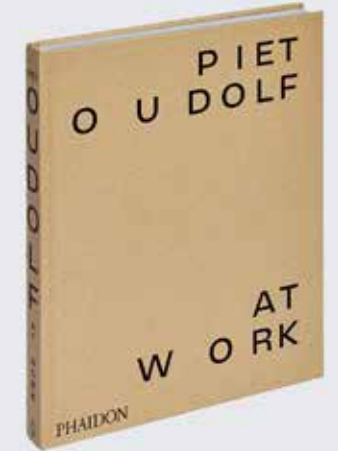
WORDS: Vanessa Kauffman Zimmerly

Coloradans don't usually let cold weather stilt their sense of adventure, yet even the heartiest of us can appreciate that some winter trips are best taken between pages. There's arguably no better season to tuck into a good book than winter, and no better place to read than from under a snug blanket. We've gathered a handful of both books and blankets that are sure to keep you warm and inspired this winter—inside and out.

Piet Oudolf At Work

Introduction by Cassian Schmidt
Phaidon

Dutch landscape designer Piet Oudolf is a master of the natural, four-season garden. Bringing together the largest collection of Oudolf's work ever published, this new monograph comprises colorful schematic sketches, photographs of both finished works and studio scenes, and a range of essays that add context to Oudolf's singular horticultural perspective. Readers will gain insights into Oudolf's meadow-forward aesthetic through case studies of the acclaimed High Line in New York City and the newly planted Vitra Campus in Germany, as well as his lesser-known works, like the Hauser & Wirth Somerset garden in the United Kingdom and Chicago's Lurie Garden. Like what you see? The book concludes with an Oudolf-curated plant directory.



Fenway Clayworks Blankets

Sean VanderVliet, the man behind the wheel at Denver's own Fenway Clayworks, has added a limited edition of wool blankets to his trove of bespoke ceramic housewares available online and in his temporary Tennyson pop-up shop. And we do mean limited; the inaugural Fenway blankets are the last produced run by VanderVliet's uncle, an 81-year-old textile producer who's worked in East Coast woolen mills since the age of six. "We're a fiber family," VanderVliet says, explaining how the trade touched all members of his close-knit family and embedded within him a holistic love of well-made, beautiful things. "I do what I do with ceramics because I've always been surrounded by high-quality craft," he says. "I'm really proud to be able to offer these blankets and tell people that story." The new throw and queen-size Fenway blankets are made from fibers sourced from Oregon's coveted Shaniko Wool Company, in charcoal, plum, fern, or sky. Like all Fenway pieces, the blankets are both fine and durable. "They're meant to become cherished family heirlooms," VanderVliet shares. "To me, they already are."

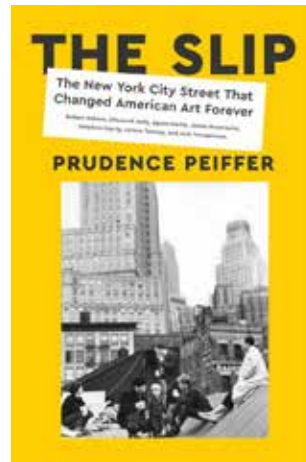
[+fenwayclayworks.com](http://fenwayclayworks.com)



The Slip: The New York City Street that Changed American Art Forever

By Prudence Peiffer
HarperCollins

Longlisted for a National Book Award, *The Slip* tells the previously-untold story of a group of 20th-century artists who found home together at Coenties Slip, a dead-end block of dilapidated warehouses steeped in history on the tip of Lower Manhattan. From 1956–1967, artists including Robert Indiana, Ellsworth Kelly, Agnes Martin, James Rosenquist, Delphine Seyrig, Lenore Tawney, and Jack Youngerman created their pathbreaking work, drawing support and inspiration from each other as they explored new techniques, materials, and ways of being in community. What transpired at the Slip came to define several art historical movements, like American Abstraction, Pop, and Minimalism.



Girard Throw

“Airborne” is an apt word to describe mid-century modern designer Alexander Girard’s throw blanket. Designed in 1965 as part of Girard’s 17,543-item brand identity system for Braniff International Airways, the cheerfully color-blocked blanket—which is 82 percent virgin wool and 18 percent cotton—is now produced by Pendleton and distributed through Herman Miller.

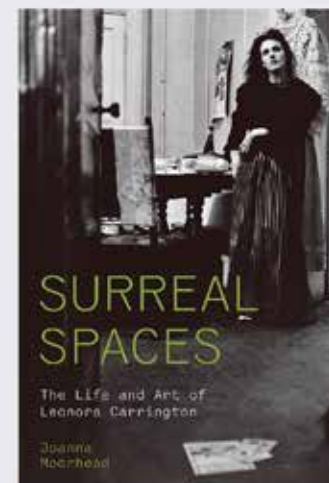
+hermanmiller.com



**Schoolhouse x Pendleton
Canebrake Wool Blanket**

Schoolhouse’s corner on modern American heirlooms is exemplified in their new collaboration with the Pendleton Woolen Mills, which celebrated its 160th anniversary in 2023. The queen-size, 100 percent wool Canebrake blanket is offered in a muted red and orange colorway called “fireside” or a green-gray “winterwood.” Both look fetching in our book.

+schoolhouse.com



Surreal Spaces: The Life and Art of Leonora Carrington

By Joanna Moorhead
Princeton University Press

Take a peek into the enigmatic world of surrealist artist Leonora Carrington in this illustrated biography researched and written by Carrington’s cousin, author and journalist Joanna Moorhead. The book uniquely charts Carrington’s personal and artistic life story through the spaces she inhabited: from her birthplace in the U.K., across Europe, to the United States, and finally to Mexico City, where she died in 2011. Along the way, Moorhead introduces us to a number of architectural spaces Carrington shared with her luminous coterie, including Surrealist greats like Max Ernst, Lee Miller, and Man Ray.





John Pawson: Making Life Simpler
By Deyan Sudjic
Phaidon

For decades, British designer John Pawson has been exercising his philosophy of minimalism in architecture, photography, fashion, and more—having worked with the likes of Calvin Klein, Karl Lagerfeld, Martha Stewart, Bruce Chatwin, and Shiro Kuramata. Written by architectural historian Deyan Sudjic, *Making Life Simpler* takes stock of Pawson's contributions to the design world through documents, photos, and ephemera from his personal and professional archives. The book makes plain Pawson's unwavering belief that design—be it of a private residence, monastery, hotel, ballet set, or everyday object—intimately affects our experience of life.



Tekla x Le Corbusier

Meant to imbue the palette of Swiss-French architect and designer Le Corbusier, Tekla's handwoven mohair throw is offered in eight vibrant colors, with new additions jaune, orange, rouge, and anglais introduced last August. Each blanket is signed and numbered as part of the Danish company's ongoing artist-inspired limited editions.

+teklafabrics.com



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MODERN IN DENVER

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LIGHT UP A ROOM

Ambientec's new Madco table lamp, designed by Elisa Ossino Studio, is meant to shine like a bright smiling face.

WORDS: Vanessa Kauffman Zimmerly

"EMPATHETIC" ISN'T A WORD USUALLY USED TO DESCRIBE FURNISHINGS,

but it's the one Italian designer Elisa Ossino uses when talking about the Madco table lamp she created for Japanese brand Ambientec. "Madco's roundness and its ability to pivot will make it a lively and empathetic object—a small character," she says, explaining that the portable lamp, named after her daughter Maddalena, is meant to emphasize a connection to the body, rather than to the environment around it.

The most notable personification is the lamp's fully-rotational bulb, which allows users to cast light in any direction and is responsible

for Madco's salutatory vibe. Known for her work with spheres, Ossino houses Madco's look-around bulb in a metal structure that also acts as a handle or hook. With a high waterproof rating, the lamp gives a warm welcome indoors or out, and is easy to carry from one place to another. It recharges via USB-C, with all its tech components neatly stored within its round plastic shell.

Wanting to pay homage to the material culture of Ambientec's Japan, Ossino looked to traditional Japanese lanterns that are known for their minimal and poetic forms. Upholding the rigor of Japanese

craft and keeping things similarly spare, she chose color as a place to play—a first for Ambientec, whose previous collections have utilized raw materials and neutral finishes. Madco is offered in not one, but five vibrant hues: olive, peach, cacao, mustard, and cherry.

"It is a very flexible design," says Ossino. "I really love Japanese culture, and with Madco I wanted to evoke a simple and modern atmosphere that refers to the past."

So, if the Madco table lamp makes you smile, now you know why. ■





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