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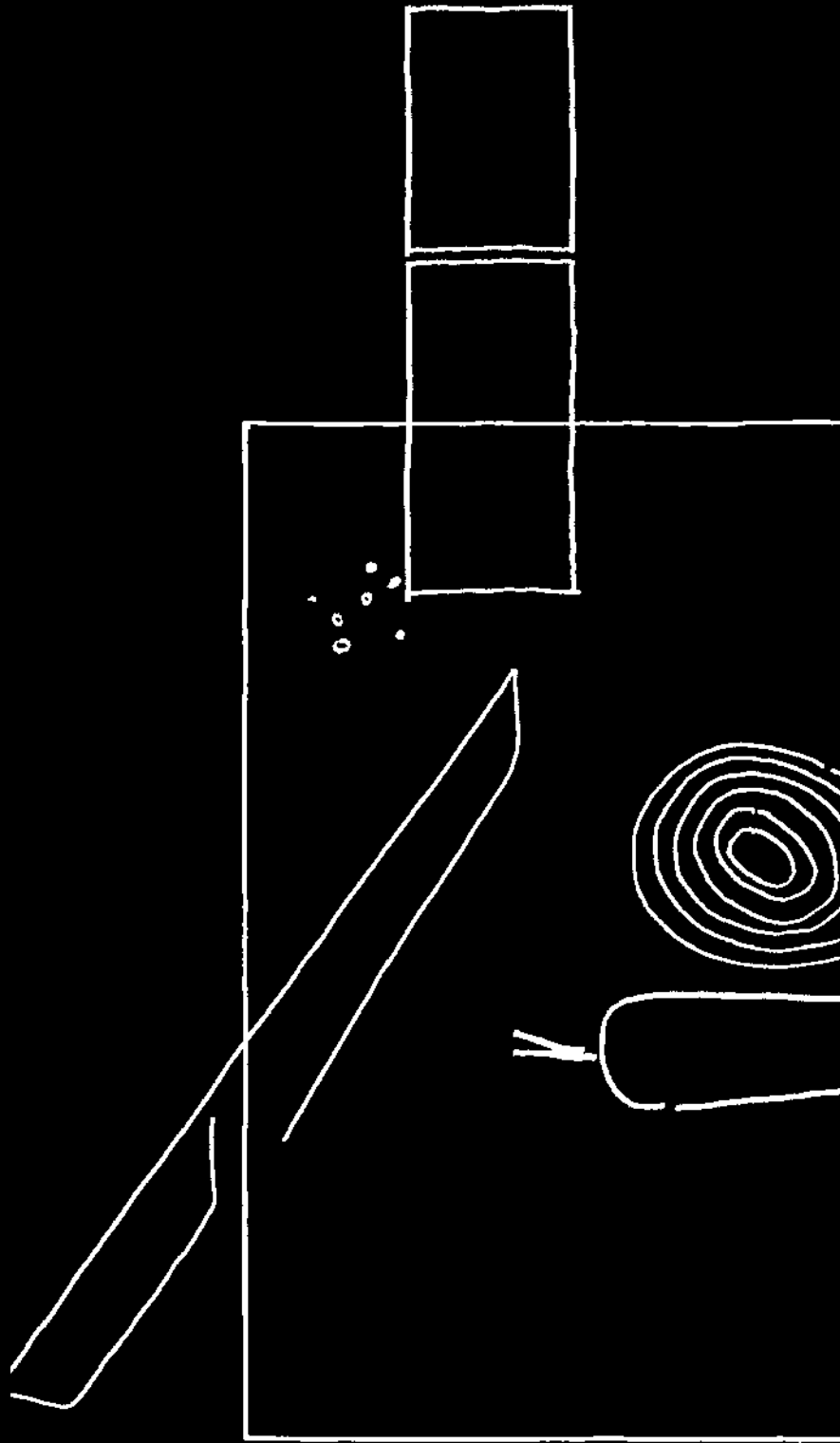


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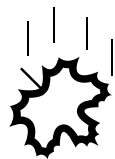
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MORE CONTENT



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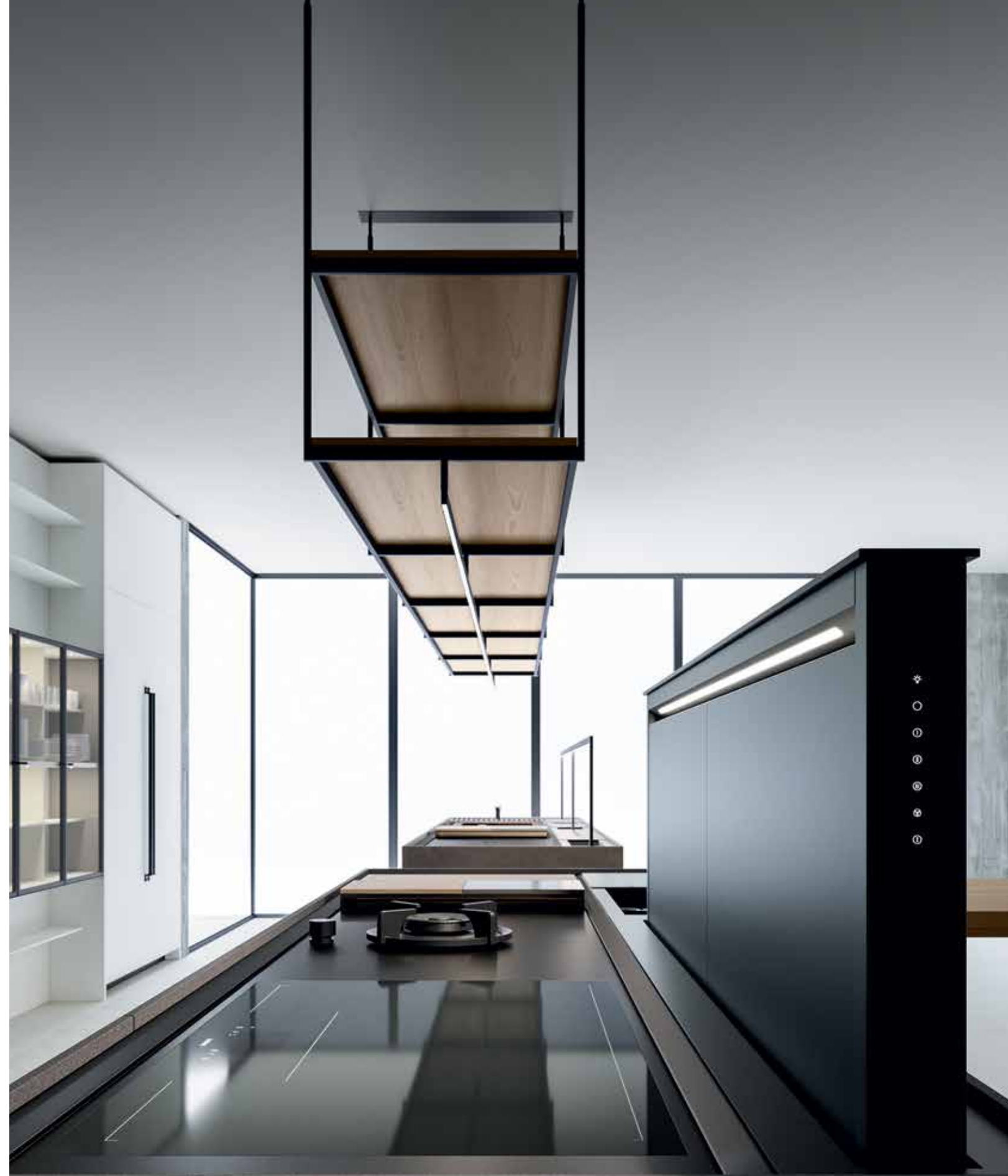
Working within Aspen's stringent historic preservation guidelines, Ro | Rockett Design revives a Victorian home and crafts a modern addition that reflects the best qualities of both architectures.

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146 THE GOLDEN WINDOW

Photographing buildings and chasing a swirling mass of clouds may seem antithetical, but for award-winning architectural photographer and hobby storm-chaser Parrish Ruiz de Velasco, it keeps him moving.





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"Every leaf speaks bliss to me / Fluttering from the autumn tree" - Emily Brontë

Our Fall Issue / 2021

live
learn
work
play

hello

During the production of this issue, I found myself looking forward to the changing season more than usual. Even though COVID is still dominating our world, I am hopeful this fall will bring with it a collective step in the right direction and we can begin to see life beyond the pandemic. After 18 months, there is no doubt COVID will have a lasting impact on all facets of our lives, including much in our world of architecture and design.

Last fall, we featured a profile on designer Christian Butler. His work's emphasis on creating tranquil and calming spaces resonated last year as we all sheltered, turning inward and connecting more deeply with our homes. A year later, the idea of home as a refuge continues to influence residential architecture and interior design. However, after 18 months of isolation, we are also starting to see a need for people to get out and connect with one another. Community is critical and figuring new and safe ways to interact will also drive design in the foreseeable future.

Our fall issue reflects these trends with features on thoughtful homes as well as a new hotel that has put community uniquely at its forefront. Our cover story features a mid-century ranch in the foothills of Denver that Davis Urban transformed for a young family. The home is situated on a hill with views reaching all the way to Boulder in the north and to DIA in the east. But despite the far-reaching views, the original home still felt remarkably isolated. By opening up the interior space, adding windows, and creating a second-story addition, Davis Urban successfully connected the house to its unique surroundings, creating a unique home that is alive and in concert with the surrounding nature. That story is on page 88.

Another home in this issue, designed by Semple Brown and Studio D Design, embraces and elevates the idea of sanctuary. With mid-century modern influences, this Polo Club house utilizes a flat roof and horizontal volumes to appear modest from the street, but opens up dramatically in the back. A large wall of glass completely opens the living room to

an idyllic yard with a pool. The incredible interiors create warm and engaging spaces that would make the best boutique hotels in the world jealous. This story starts on page 98.

For our third home feature, we travel to Aspen and learn how architecture firm Ro | Rockett Design deftly and creatively married a 100-year-old Victorian with a modern addition at the back of the property. Through the use of materials, texture, and scale, Ro | Rockett connected the two structures in a way that feels fresh and balanced. They even added significant size to the home by going below grade and adding a light-filled lower level that connects the two structures. A remarkable feat made more impressive by the fact that they were also able to meet all of Aspen's stringent Historical Preservation Guidelines. This story is on page 128.

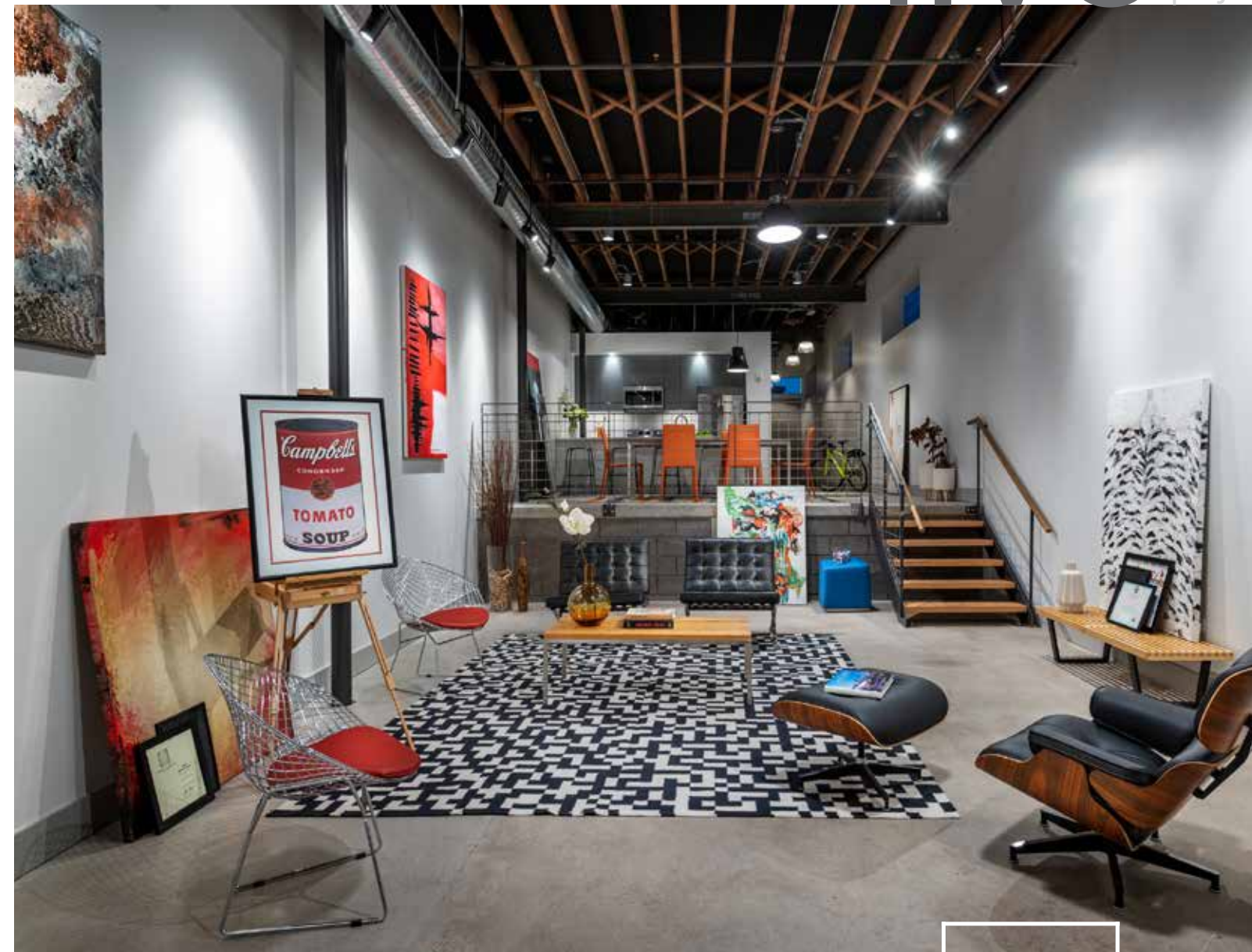
We also visit the newly finished Clayton Hotel and Members Club in Cherry Creek. Unlike most boutique hotels, The Clayton has put our local community front and center. In addition to a 63-room hotel, The Clayton features an entire second floor devoted to providing space, resources, and events to a curated membership of diverse locals. Designed by 4240 Architecture with interiors by AvroKo, the hotel aims to expand and evolve the definition of what a hotel can be. This story is on page 110.

As the weather cools, we hope you enjoy these stories as well as our other features on Mast Studio, See Saw Ceramics and local architectural podcaster Adam Wagoner. This fall also brings us Denver Design Week which will feature over 35 small design-focused events across town. We will be there for all of them and encourage you to explore the schedule and connect with our design community during this important time. Visit denverdesignweek.com for all the info!

William Logan
william@modernindenver.com



Using a drone, homeowner Travis Rummel captured our cover image of his family on the rooftop deck of his home, the surrounding neighborhood, and the nearby foothills. The shot beautifully showcases Colorado's vibrant fall colors and the Davis Urban renovation of the Rummel house featured in this issue. In addition to opening up the floorplan, Davis Urban added a second story and rooftop deck to connect the home to the immediate surroundings and the views its hilltop lot provides. Read the story on page 88.



"The products allow us to replace traditional solid walls with expansive, transparent glass 'walls' that create a powerful modern design statement, illuminate the interiors with natural light, and establish a strong visual and physical connection between the home and the natural environment."

– Lars Peterssen, principal, Peterssen/Keller Architecture



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- Albert Camus -



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



Modern In Denver is created by our dexterous hands and sometimes agile minds using an iMac 27", Adobe InDesign CC, Illustrator CC, Photoshop CC, Trello, a Brother color laser printer, Apple Music, an iPhone 12 Pro, a Paper Mate flexgrip pen, and a much-needed sense of humor.

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WORDS: Tamara Chuang



SUNNY SIDE

If the abstract splash on JS 158 Watercolor Tableware reminds you of sunny-side-up eggs with drippy golden yolks, it may not be a coincidence. JS is Jim Schatz, the eponymous founder of design firm J Schatz, which is known for its impeccable egg-shaped ceramic bird feeders in colors like sumac red and goldenrod yellow. The JS 158 line of handcrafted stoneware plates offers the same monochromatic minimalism, with the colorful Watercolor series adding extra spice.

+jschatz.com



BUFF IN THE BUFF

Cleaning the hard-to-reach spots on one's back gave the creators of GOSHI an itch to find something better than a loofah or scrub brush. They finally found relief in Gunma, Japan, where master textile producers reinvented the weave of exfoliating fabric to provide an ideal scrubbing towel for all parts of the body. The GOSHI exfoliating shower towel lathers up and folds lengthwise to reach down to the small of your back.

+goshi.com

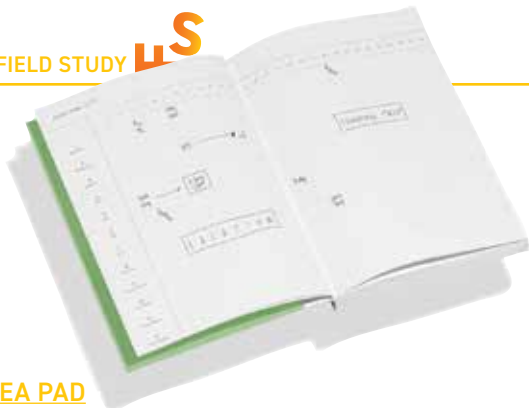


LIGHTEN UP

The Light Flowers table light offers a Seussian-like nod with its undulating stem and burst of fantastical flowers and organic shapes. The elaborate design is captured with laser-cut precision by Studio Tord Boontje. And at night, Light Flowers' crevices and steel edges cast playful shadows on the wall. Though the lamps are limited in edition, we're quite sure this is not the end.

+tordboontje.com





IDEA PAD

Accessories designer Poketo knows all about trends—it's still producing new versions of its original vinyl wallet that kicked off the company back in 2003. But it also knows when to keep it classic. The Los Angeles company keeps bringing back its best-selling Concept Planner, changing little but offering a spate of new colors, like sun, seafoam, and melon. Think of this book-sized pad as a blank calendar with prompts to jot down ideas and goals.



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An updated digital assistant from Lenovo, the aptly named Smart Clock 2 promises to be your digital manager, helping you manage your schedule and control your smart home (up to 50,000 devices!) while providing weather reports or music at your voice command. The only thing it won't do? Get lost. It stays loyal on your bedside table, charging other wireless devices when required.

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You probably wouldn't want to take the delicate Easy Peasy on a camping trip, but these portable and rechargeable lamps would do the job, especially for glampers. The cordless glass-blown table lights combine the convenience of a camping lantern with the beauty of a modern sculpture. The dimmable lights, designed by Luca Nichetto, get recharged through a micro-USB socket beneath its base.

+lodes.com

GOT CHOPS

This set of hexagon tiles and single shelves will give blank walls a custom look with a purpose, even if the purpose is merely something to stare at or stash your keys in. But there's more to the simply named Wall Décor Set by ChopValue. Each nine-piece starter set is made with 3,000 used bamboo chopsticks that are recycled and remanufactured into raw materials and reborn into products like this.

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RINGING IT

Mechanical engineer turned full-time sculptor Ted Bradley has created a unique lighting display that involves sculpting clay into white porcelain rings. While a single circle light is beautiful alone, Bradley, who is based in Boulder, created a masterpiece with Samsara, a series of the porcelain rings attached by a metal spine. He said he was inspired by the “arching ribs of a whale skeleton bleached in the sun.” We just say, “Inspiring!”

+tedbradleystudio.com



INCLINE RECLINE

The slightly off-kilter Stack Bench leans forward on purpose—for ergonomics’ sake. Not that you’d slip off. It’s all those horizontal lines that trick the eye. Such an obround shape is possible because the bench is made from laminated Baltic birch plywood. The seat is actually flat on top and similar to other pieces by designer Ezra Ardolino at Timbur, his digital fabrication company.

+timburllc.com



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THREADED THROUGH TIME

WORDS: Vanessa Kauffman Zimmerly

A recreation of Bauhaus textile artist Anni Albers' *Wall Hanging 1925* resurrects more than an obscure piece in her oeuvre.



The far-reaching influence of Anni Albers, the preeminent textile artist of Bauhaus and Black Mountain College acclaim, winds like a thread through contemporary creative practice and design industries. It's a thread of continuous change and malleability—the same thread that Albers used in her agile and expressive textiles, which were capable of harnessing visual, material, and ideological impulses in interlocking fibers. “In my case,” she wrote, “it was threads that caught me.”

Anni Albers (then Fleischmann) grew up in Germany during the turbulence of World War I. She came to the Bauhaus, where she met and married artist Josef Albers, during the interwar years. She expected to get an education in painting but found herself in the weaving workshop—the only studio that allowed female students at the time. Initially reluctant, Albers soon found a way to utilize the medium to develop the sophisticated geometric compositions that would become her legacy, and to challenge convention on what the craft had to offer.

Albers used the loom as a meeting ground. The tactile warp and weft of a textile became a site of reconciliation for the many puzzles she and the other modernists of the day were piecing together in their work: perception and reality, art and craft, beauty and utility, order and chaos. Albers consistently attended to these themes with an unprecedented level of innovation

in a rapidly changing world and a medium that was traditionally excluded from critical discourse. *Wall Hanging 1925*, a piece made of wool, silk, chenille, and bouclé, is one such example of Albers' evolved ability to create harmony within an asymmetrical composition. In it, horizontal bands of bold color are perfectly punctuated by thin threads in neutral tones.

In addition to weaving, Albers wrote extensively on design, materiality, and process, approaching the page as yet another surface to engage—this time with the tensile evocations of language. In her 1946 essay “Constructing Textiles,” Albers wrote: “Retrospection, though suspected of being the preoccupation of conservators, can also serve as an active agent. It makes it possible to observe where we have advanced, where not, and where, perhaps, we have even regressed. It thus can suggest new areas for experimentation.”

It is with this experimental spirit of retrospection in mind that *Wall Hanging 1925* has been recreated as a purchasable limited edition to commemorate the conjunct milestone anniversaries of London-based twentytwentyone design showroom and the Josef and Anni Albers Foundation. Leading the initiative, twentytwentyone commissioned contemporary rug designer Christopher Farr and textile design studio Salt to resurrect Albers' hand and mind through considerable study and expert technique.

“It was such an interesting journey exploring the methods of Anni Albers—one of the most influential textile artists of the 20th century. Although there are almost 100 years between the two pieces, it feels poetic that there is a connection that transcends the gap in time through the thread, demonstrating the impact of Anni Albers' pioneering talent and ability and how it continues to inspire today.”

— Matthew Bourne, of rug designer Christopher Farr



With the original in the Die Neue Sammlung collection in Munich, and the team unable to travel due to COVID, Salt designers impressively relied on photographs and their knowledge of Albers' methods to bring this historic piece of modern art to a contemporary audience. “Anni would have used naturally colored yarns and dyed her own. It was important to be sympathetic to this,” explains Salt founder and designer June Swindell. As such, the designers meticulously matched colors to the original, sourcing yarn from a Yorkshire Mill.

Despite the nearly 100 years between the original and its recreation, the energizing impact of *Wall Hanging 1925* continues to pull taut the thread that has sustained and inspired Albers' admirers for so long. ■



PLAYFUL PRECISION

WORDS: Laura Beausire

SEE SAW CERAMICS IS
AN ARTFUL BALANCING
ACT FOR A CRAFTY PAIR
OF ARCHITECTS.



PHOTO: Parrish Ruiz De Velasco

Architecture is a serious business, but sometimes even the most dedicated architects just want to have fun. At least that's the case with Kelsey Julian and Dillon Canfield, a duo of multit talented architects who recently launched See Saw Ceramics.

When Julian and Canfield were studying architecture at the University of Tennessee, they also made time for art classes. "I think there's a lot of overlap between architecture and the other fields of design in general," Julian says. "You're really invited to explore, in particular, sculpture and 3D making."

After they moved to Colorado—where Canfield joined Arch11 and Julian joined Mosaic Architects + Interiors—they also became members of Longmont's TinkerMill, a makerspace with a ceramic studio, wood shop, 3D printers, and laser cutters. Julian and Canfield were increasingly drawn to the physicality and immediacy of pottery. "With architecture, you're really working at such a high level of design, and there's just a little bit of a disconnect," Julian says. "Making the final products 100 percent ourselves is very satisfying," Canfield adds.

When COVID-19 hit, Julian and Canfield immersed themselves in ceramics. Forced to cancel their plans to travel to Japan, they used money they'd been saving for the trip to buy their own pottery wheel and kiln instead. "The See Saw project was definitely the nights and weekends thing that got us through the past year," Canfield admits. By the end of 2020, they'd decided to turn their hobby into a business.

They landed on a light-hearted name: See Saw Ceramics. "See Saw came up and we just loved it," says Julian, "because it was something playful that we didn't need to take too seriously." Canfield adds, "We're both really inspired by the design philosophy of Ray and Charles Eames and the importance of play in life, and their philosophy that if you surround yourself with things you like, it'll be inspiring to you, and you will make better work." Like the balance of a see saw, Julian and Canfield enjoy the symmetry of their creative lives: They design spaces for things, and things for spaces.



Kelsey Julian and Dillon Canfield are the duo behind See Saw Ceramics. They design their versatile Ridgeline pieces with the help of Rhino 3D, a software they learned to use in architecture school. Their easy-to-grip vessels are glazed in hues including nimbus, haze, and terra firma.

"WE'RE BOTH REALLY INSPIRED BY THE DESIGN PHILOSOPHY OF RAY AND CHARLES EAMES AND THE IMPORTANCE OF PLAY IN LIFE, AND THEIR PHILOSOPHY THAT IF YOU SURROUND YOURSELF WITH THINGS YOU LIKE, IT'LL BE INSPIRING TO YOU, AND YOU WILL MAKE BETTER WORK."

—Dillon Canfield



PHOTO: Parrish Ruiz De Velasco

PLAYFUL PRECISION

Based on preliminary sketches and inspired by their wheel-thrown experiments, Julian and Canfield run through a series of iterations on the computer before making a one-to-one 3D-printed prototype piece to hold and consider. Once they're sure they like it, they 3D print mold parts and make silicone casts of those. Then they can use the silicone casts to make multiple identical plaster mold pieces to slip-cast their white stoneware vessels.

Their wares currently include cups, mugs, and vases. Not surprisingly, the See Saw design aesthetic reflects an architectural precision. "A lot of our shapes have ideas of simple geometries intersecting," Canfield says. The Hemisphere Vase's circular indentation provides one eloquent example. "We enjoy the abstract quality that can come from shapes like this because they can take on many meanings: an eye, setting sun, two halves, etc.," Julian explains.

Many of the pieces are stackable, and users are encouraged to have fun and interact with them. Their First Aid cups rest on a plus-shaped base. "Originally, we thought of this as a good vessel for things like cocktails, espresso, wine, matcha, etc., so the 'First Aid' is a bit tongue-in-cheek about things that are indulgences," Julian says. "The plus actually comes from our architecture background: A plus or crosshair is a pretty ubiquitous symbol in architectural drawing, usually about locating objects, marking intersections, or coordinates."

See Saw's Ridgeline vessels feature functional raised ridges, positioned where hands will grip them. "We were looking for a graceful way to contour and shape the vessel so that it is tactile and satisfying to hold," Julian explains. "The first launch of products has a really intentional use of edges and glazes to highlight very specific lines on the work," says Canfield. The sharp refinement of the form contrasts with the natural flow of the earthy and imprecise glaze.

Canfield and Julian continue to experiment, learn, and play with clay. They like the notion of making beautiful and useful items devoted to honoring "the ritual of the everyday." As Canfield explains, "We just want to make nice things for cool people." ■



Playing with shapes produces beautiful results: See Saw's First Aid vessels, stackable Zig cups, experimental mugs, ring mugs, and loop mugs offer stylish options for adventurous drinkers. "Everyone has some pretty strong opinions about a handle and how they like to hold their cup," Julian says.



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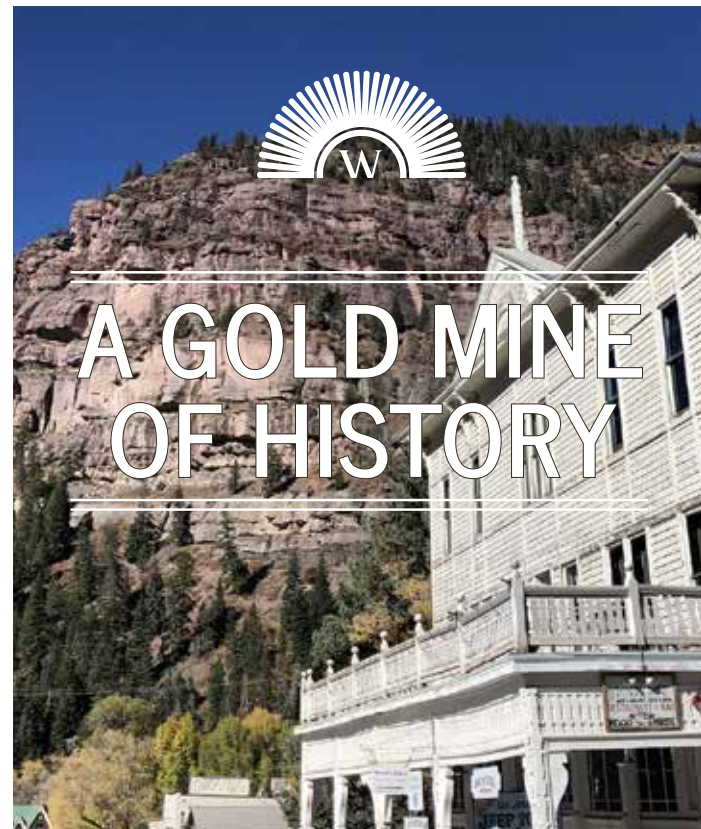
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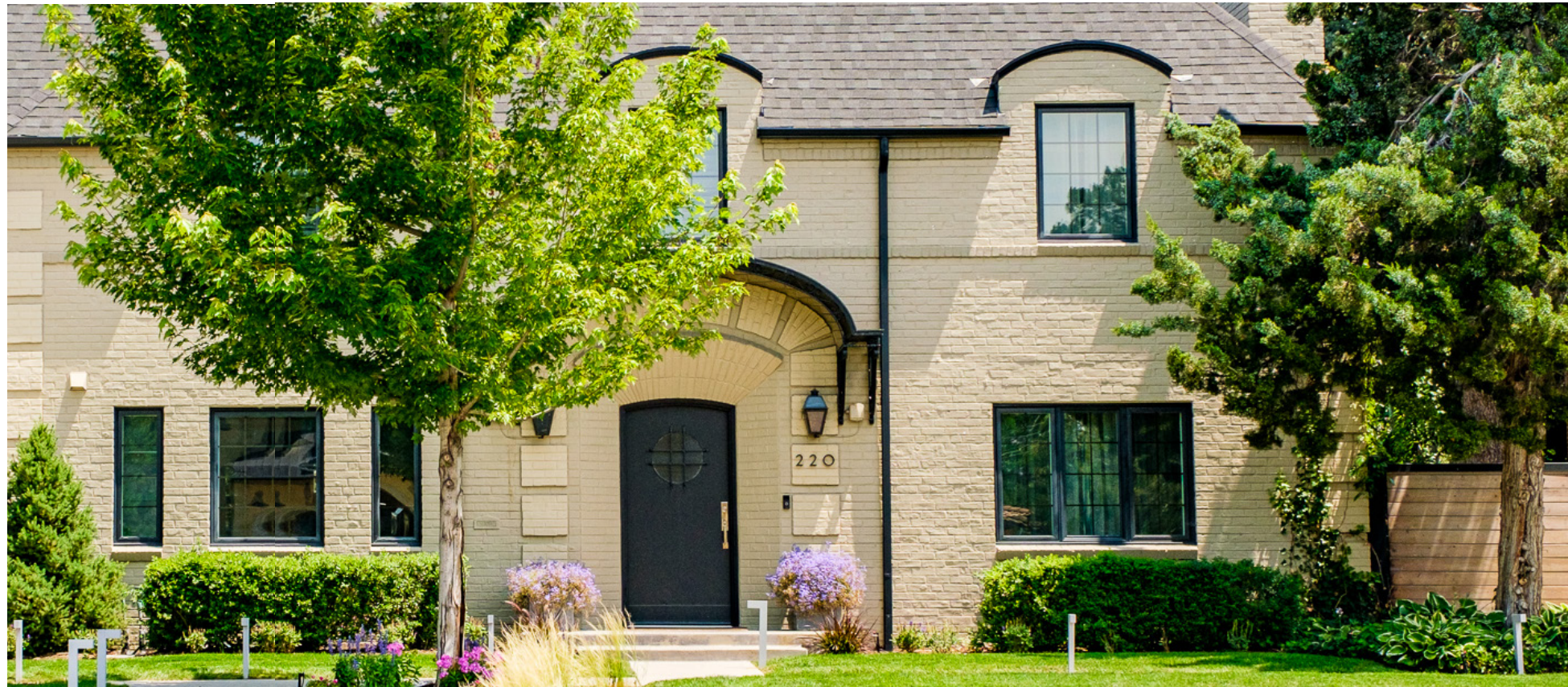




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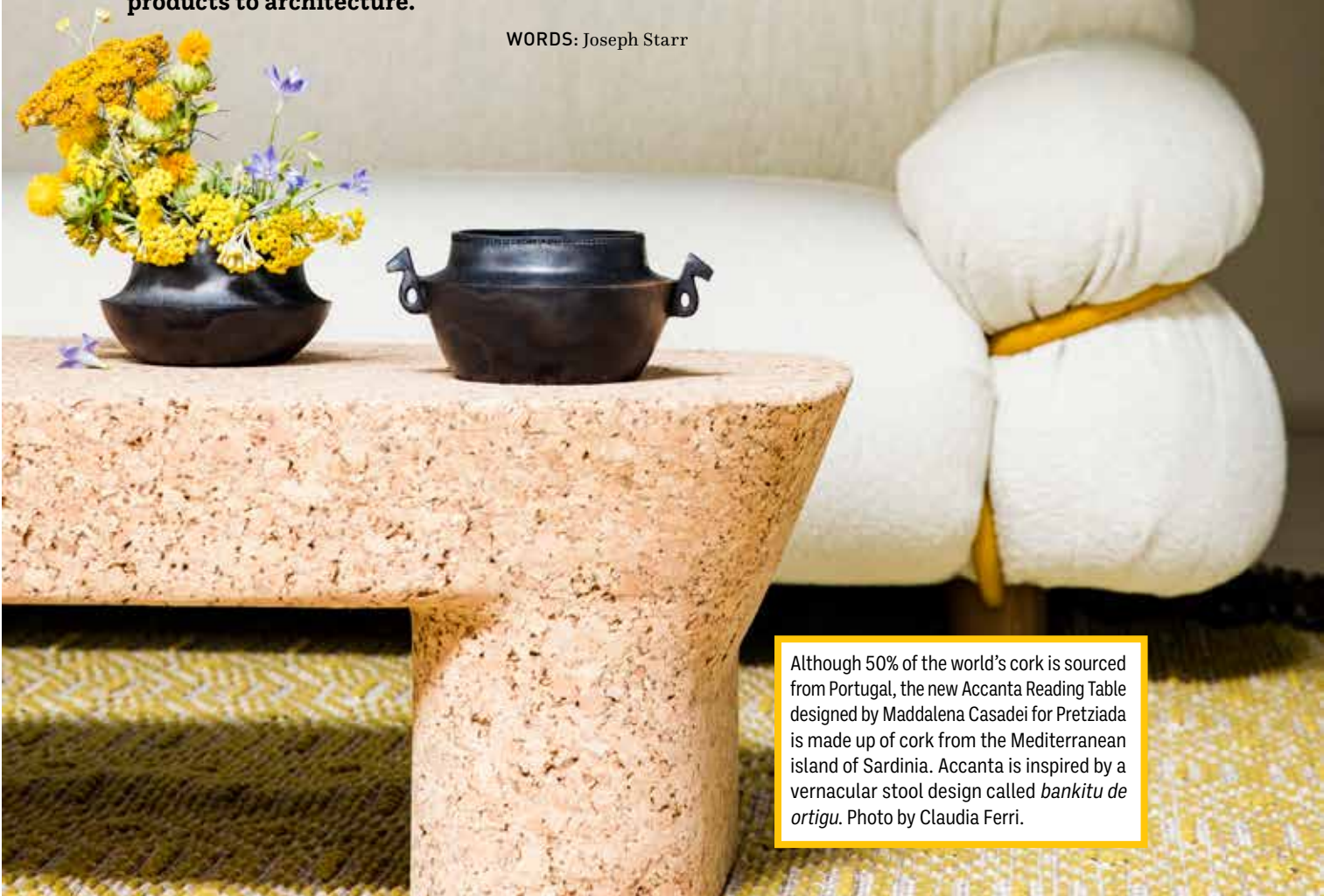
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THE BRAVE NEW WORLD OF CORK!

As sustainable design becomes increasingly imperative, more designers are turning to the humble, infinitely renewable resource of cork to reimagine everything from furniture to products to architecture.

WORDS: Joseph Starr



Although 50% of the world's cork is sourced from Portugal, the new Accanta Reading Table designed by Maddalena Casadei for Pretziada is made up of cork from the Mediterranean island of Sardinia. Accanta is inspired by a vernacular stool design called *bankitu de ortigu*. Photo by Claudia Ferri.

CORK HAS LONG BEEN AN ALLY TO HUMANKIND. THOUSANDS OF YEARS AGO, CORK WAS USED TO SEAL SAILING VESSELS. BEFORE THAT, IT WAS USED IN HOME CONSTRUCTION IN ANCIENT EGYPT, GREECE, AND ROME. CORK WAS EVEN PRESENT NEAR THE DAWN OF RECORDED THOUGHT, PRAISED BY PLINY THE ELDER AND THE PHILOSOPHER THEOPHRASTUS FOR ITS VERSATILITY AND “ABILITY TO RENEW ITS BARK AFTER BEING REMOVED.”

These historical accounts are a compelling corrective for those under the impression that cork has only been around since the 70s, whence it often made for an exuberant (if monochromatic) centerpiece of home décor.

Despite its use in the distant and not-so-distant past, we are just starting to tap into the uses of this incredible material—a potential that begins with cork's ecological credentials.

Cork is essentially an infinitely renewable resource. Nearly all of the world's supply comes from the Mediterranean regions of Northern Africa and Southern Europe, indigenous habitat for the cork oak (*Quercus suber*), a long-lived evergreen tree that favors Italy, Spain, and especially Portugal. The tree has an inherent mechanism that maintains its health and longevity—it must be mature to produce usable cork. At about 25-30 years, the initial cork (called virgin cork) may be

harvested, but the highest quality cork (“female cork”) isn't obtained until the third harvest, after which it is harvested every 8-12 years.

This financial incentive helps keep these trees alive and thriving into old age (they may live as long as 400 years). Many countries enforce strict cultivation protocol and conduct preservation efforts to maintain the health of cork forests, which not only produce cork but are also an important part of their respective ecosystems. Cork trees form symbiotic relationships with other flora as well as endangered and protected fauna like the Iberian lynx, Iberian imperial eagle, and Barbary macaque.

Cork is harvested by stripping the bark in wide, circular swaths. These thick sheets are then perforated to obtain cork for wine bottles and other stoppers, which remains the material's primary use. With estimates of a total annual value of 1.8 billion dollars, more than 80% of



Unlike other tree-based products, harvesting cork does not require cutting down the tree. Every 8-12 years, thick layers of bark are removed from 25+ year-old cork oaks (*Quercus suber*) between May and August, the most active phase of cork growth.

THE BRAVE NEW WORLD OF CORK

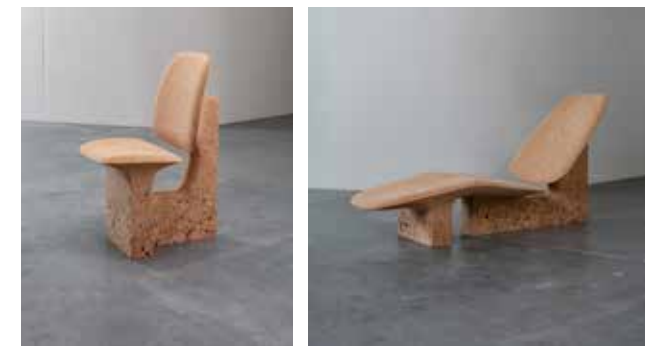


LEFT: Borghi, a free-standing sink designed by Antonio Lupi, plays with color and texture by bringing together two very different elements: a Cristalmood sink and recycled cork stem. **BELOW:** Named after the Sardinian word for “dream,” Bisu from Italian brand OTQ is the first cork-made bedframe in the world.

cork-related revenue is from the humble wine cork, leaving approximately \$300 million from sales of agglomerated cork and other related products.

But as Pete Nichols of Boulder-based Sustainable Materials says, these other uses are on the rise, especially as technology improves, design is refined, and more people become aware of “the goodness of cork.” The goodness starts with its structure. Cork is composed of closed cells containing pockets of air and gas—40,000 cells per square inch—which explains cork’s excellent impermeability to gas and liquid, insulative and acoustical properties, and its light weight.

Nichols’ company markets and distributes manufactured cork products, in addition to consulting with hotels, retail venues, and homeowners across the country to educate consumers and help get cork specified for use on floors, walls, and acoustic panels. Sustainable



ABOVE: A new collection from designer Noé Duchaufour-Lawrance and his studio Made in Situ includes a chair and lounge chair made from burnt cork, usually an industrial waste product. **LEFT:** Designed by cork maestro Daniel Michalik, the simple Tilter Chair has several relief cuts in the backrest, allowing a few degrees of movement.

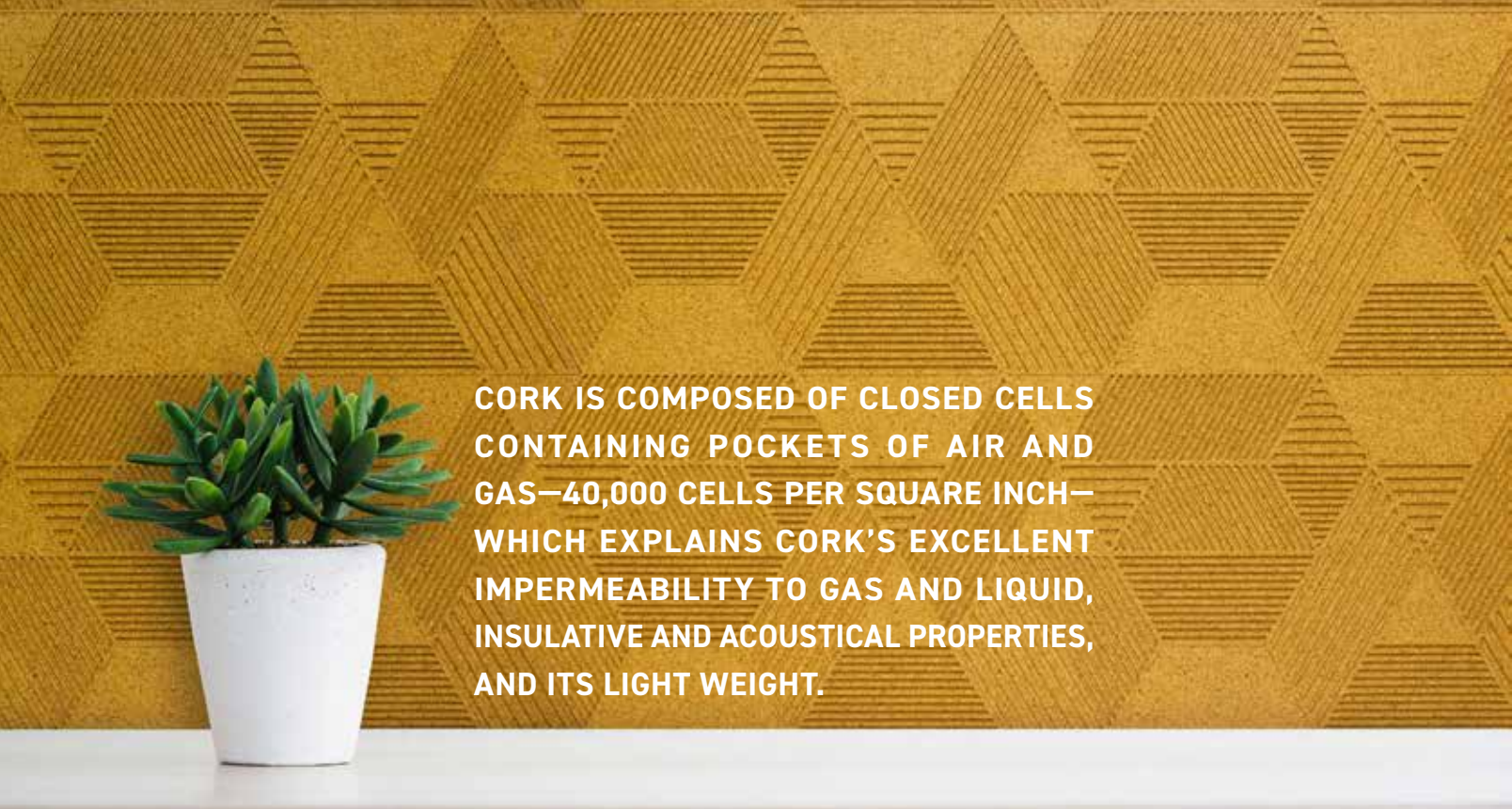


A CORK HOUSE



Naturally stained cork clads the interior and exterior walls of this extension to a Victorian terrace house in South London designed by Nimtim Architects. The exterior cork complements the home’s existing brickwork and will weather to a silvery-gray over time. Also, because cork is naturally water-resistant and thermally efficient, the building does not require extra foam insulation. Photos by Megan Taylor.





CORK IS COMPOSED OF CLOSED CELLS CONTAINING POCKETS OF AIR AND GAS—40,000 CELLS PER SQUARE INCH—WHICH EXPLAINS CORK'S EXCELLENT IMPERMEABILITY TO GAS AND LIQUID, INSULATIVE AND ACOUSTICAL PROPERTIES, AND ITS LIGHT WEIGHT.



TOP & LEFT: Because of its sound-absorbing qualities, cork has become popular in the production of acoustic paneling. Boulder-based Sustainable Materials provides various styles of cork paneling including geometrically patterned Organic Blocks (top) and Cork Bricks from Portuguese company Murrato. **ABOVE:** Sustainable Materials also distributes Versacork, flooring made from wine corks that didn't pass quality control. The cork bits form a compelling mosaic pattern that's water-resistant—for a slick look and sustainable approach to bathroom surfaces.



THE BRAVE NEW WORLD OF CORK



LEFT: The Float pendant designed by Benjamin Hubert utilizes the properties of cork to diffuse a soft halo of light. **ABOVE:** Italian company Kristalia includes a cork coating on its multifunctional storage stool Degree and Swiss brand Vitra added to its line of pressed agglomerate cork stools with a new pair of cork bowls last year.

Materials is the exclusive U.S. partner of Muratto, a Portugal-based company that Nichols describes as “the most innovative manufacturer of cork in construction and interior design.” Muratto uses what’s left after the wine corks have been punched out, which is essentially ground into a powder, infused with a low-VOC, water-based urethane binder, and formed into the desired shape under heat and pressure.

The market for cork is definitely on the rise. While the classic cork stopper isn't going away anytime soon, the ascendance of the twist-off cap has begun to put a bit of a dent in the market, opening up more room for cork in walls, floors, acoustic panels, insulation, and even exterior cladding. Growing and harvesting cork leaves a minimal carbon footprint. Since the trees have a fixed geographical location, cork must be transported to various markets, but its light weight makes this cost-effective and less dependent on fossil fuels. It also provides an ecologically sound model for resource maintenance and sustainable cultivation—something we need more of in architecture and design. All of this suggests that it's high time to get past visions of your grandmother's mono-hued closets and discover the brave new world of cork. ■

Spring
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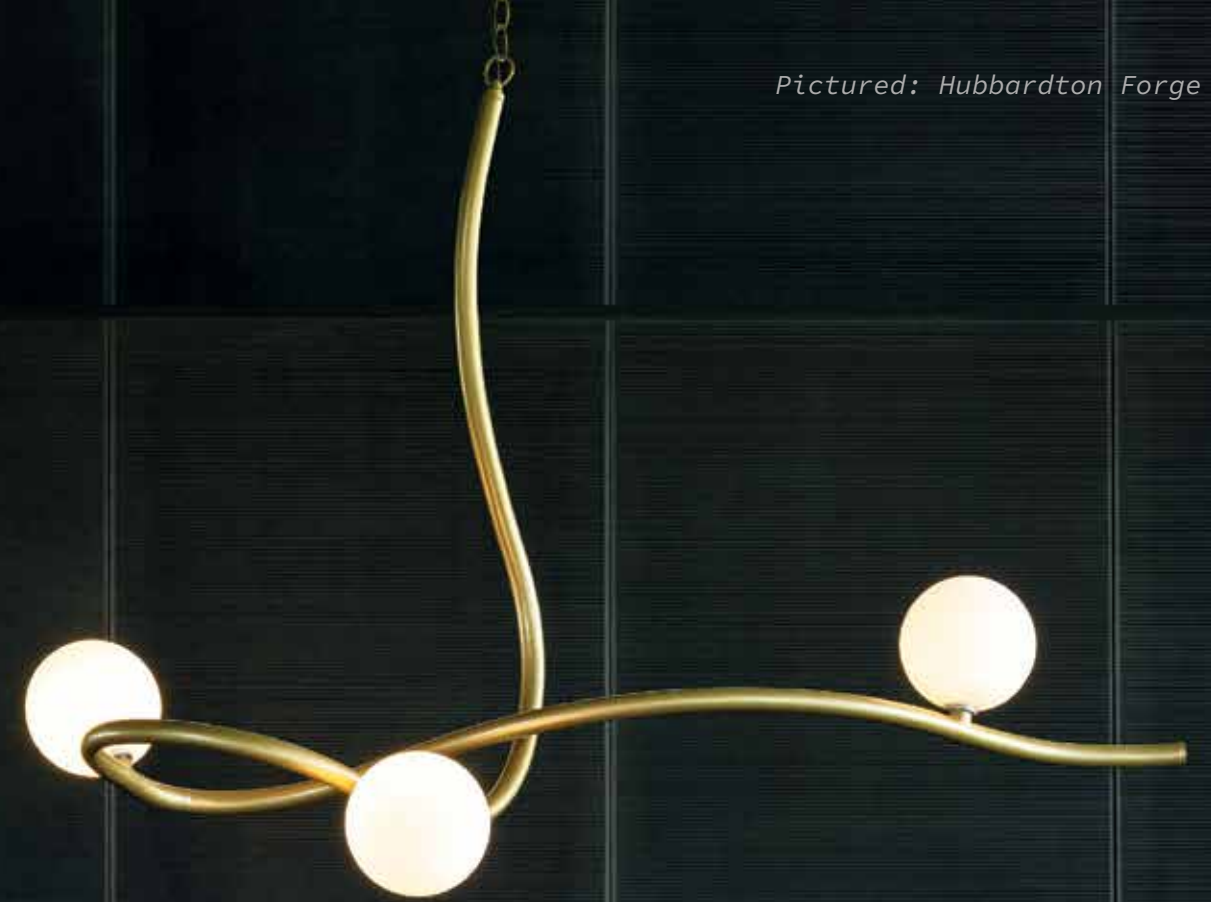
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Adam Wagoner is documenting Denver's architecture community—and he wants us to listen.

ON THE RECORD

WORDS: Vanessa Kauffman Zimmerly
IMAGES: Parrish Ruiz De Velasco



“PROFESSION BY FIRE”

is how Adam Wagoner characterizes his early years as an architect. In the last 12 years, he's worked around the globe, designing restaurants and mixed-use spaces in Kansas; conceiving the master plan for a school, hospital, and church in West Africa; and operating [RAW] Design (with wife and fellow architect Rebekah Wagoner) from posts in the Netherlands, New Haven, and Mexico City before settling down in Denver in 2016. Contrary to what is said about the proverbial rolling stone, Wagoner has always been keen to foster community wherever he is—or isn't—and his ambition and verve have yielded him something far more valuable than an extensive portfolio: a taproot of people.

“Two years, two years, two years, six months,” he calculates of his and Rebekah's stints in various cities. While Wagoner was completing his post-professional graduate degree at Yale, the two started to envision their future long-term home. “I kind of knew we would end up in Denver, so I started reaching out to architects and figuring out whose work I liked,” he explains. “There aren't many Denver firms with a national presence, and I was pleasantly surprised to find that there are actually so many that are doing really exceptional work here. By the time we arrived, I'd built up an extensive network.”

In the five years since, Wagoner's network has grown to a list of more than 90 local architecture and design practitioners, folks he initially sought out to find a job (during his time here he's had nine-to-fives at both 359 Design and Open Studio Architecture) and then to bring in as guest reviewers for his students at CU Denver (where he teaches every other semester). Networking is not a unique necessity or urge, but the generosity with which Wagoner spins the web is. As the pieces of his own life began to fall into place, he realized his ability and itch to connect wasn't going anywhere, and so he channeled his unabashed, ebullient energy into a podcast, airing the first episode of *Architect-ing* from his home office at the height of the pandemic last October.

“I think of the podcast as an encyclopedia, a document of who's here,” he explains of the twice-monthly show, in which he interviews local architects and designers. “I'm always trying to imagine what the architectural scene was like 50 years ago, and it surprises me when I can't find much about someone who I consider to be really unique or accomplished. I want to provide this record for the future, so someone can travel back in time and see what was happening here.” The premise of the show is simple: the who, what, why, and how of each interviewee, peppered with lots of insider architecture stories. “I really love hearing about where people are coming from and what makes them who they are,” Wagoner says. Before drilling down to industry-specific inquiries, Wagoner purposefully begins each interview with the overwhelmingly open-ended question: Who are you? “I've always appreciated how my favorite interviewees, like Marc Maron or Terry Gross, focus so much on the person. I try to



CAST AWAY

Craving more inspiration? Check out these architecture and design podcasts that Adam Wagoner uses to get the creative juices flowing.

The All-Nighter Podcast

+instagram.com/allnighterpod/

About Buildings + Cities

+aboutbuildingsandcities.org

Second Studio

+secondstudiopod.com

Site Visit

+sitevisitpod.com

Alternative Design Podcast

+kimballinternational.com/alternativedesignpodcast

Inside the Firm

+insidethefirmpodcast.com

Design Voice

+designvoicepodcast.com

Everything Is Lessons

+anchor.fm/ryan-kurlbaum

Design:ED

+architecturalrecord.com/Designed-podcast

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+podcasts.voxmedia.com/show/nice-try

do that too and encourage guests to talk frankly about who they are and the experiences that formed them. I love that people take their responses in so many different directions. After that, my prepared questions usually go out the window and it just becomes a conversation.” Brad Tomecek, principal at Tomecek Studio Architecture, shares of his time on the podcast: “The low-key approach absolved any pressure to be anything but honest and reflective, and allowed me the space to consider my path to the present day. I believe this medium is a great tool for designers of any age to learn about different approaches and events that shape careers.”

Wagoner’s digital rolodex is flush with principals, designers, tradespeople, and makers—an encapsulation of the scene by many measures—and he is careful to exercise editorial nuance in the production calendar, holding an

array of experience, expertise, and identities in balance. All encyclopedias are by nature in complete, and Wagoner anticipates that even with a tight, local focus, he’ll never be “done” entering stories into the record. He is conscious of the need to represent the ever-changing community, just as eager to learn from Denver’s most well-established practitioners as he is to greet its influx of newcomers. With many people to get to know and stories to hear, Wagoner sees a long future for *Architect-ing* in Denver. He can also imagine franchising it out as a model for use in Portland, San Diego, Dallas, and other mid-size cities where the national design spotlight doesn’t shine so bright.

“Things in the design community shouldn’t be as siloed as they sometimes feel,” Wagoner says, explaining how the podcast stands to ameliorate unnecessary distances by serving as a forum. Katie Donahue, co-founder of K Works Studio and associate architect at Handel Architects, says of her interview with Wagoner, “Architecture, design, and other creative disciplines can become insular for a number of reasons. But the built environment and design of spaces is something that impacts everyone, not just architects. This

“I’M ALWAYS TRYING TO IMAGINE WHAT THE ARCHITECTURAL SCENE WAS LIKE 50 YEARS AGO, AND IT SURPRISES ME WHEN I CAN’T FIND MUCH ABOUT SOMEONE WHO I CONSIDER TO BE REALLY UNIQUE OR ACCOMPLISHED. I WANT TO PROVIDE THIS RECORD FOR THE FUTURE, SO SOMEONE CAN TRAVEL BACK IN TIME AND SEE WHAT WAS HAPPENING HERE. —Adam Wagoner

podcast is helping us all get to know the fabric of our city a little bit better.”

Ultimately, *Architect-ing* is a place to voice ideas about the field, share notes specific to the region, tell stories of challenge or growth, and celebrate successes. To that end, Wagoner has plans for when the city is fully and safely reopened: a series of live interviews and events that invite audience members to experience the show’s signature storytelling with even more immediacy and conviviality, hopefully with a drink in hand and maybe a string or two of sparkly lights above. “I really want to talk about architecture—and I also really want to throw some parties,” he says, laughing. “If we’re designing and building for the community, we should also be one and act like one.”

This fall, Wagoner is embarking on yet another vocational adventure. Together with business partner Justin Towart, he is opening a two-city studio, Vessel Office of Architecture, that will design for markets throughout Colorado, Connecticut, Long Island, and New York. Wagoner plans to stay put in Denver, but it sounds to us like there will be no shortage of stories to tell. ■



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Goatbarn Lane

images: Mark Bryant Photographics



2021 AIA COLORADO DESIGN + HONOR AWARDS

From our rapidly growing capital to majestic mountain roads, Colorado’s medley of topographies make way for design that’s just as diverse. Representing all four corners, AIA Colorado’s annual Design + Honor Awards celebrate the very best in architecture across our state, spanning residential to commercial and all the renos in between.

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On the following pages, we are proud to announce and congratulate the 2021 AIA Colorado Design + Honor Award winners. From mountain chalets to Denver’s modern mixed-use, cheers to elevating architecture across Colorado. [+aiacolorado.org](http://aiacolorado.org)

2021 AIA COLORADO DESIGN AWARD JURY

JULIANE WOLF, AIA, Chair; Studio Gang; Chicago, Illinois

JILL CAVANAUGH, AIA; Beyer Blinder Belle Architects & Planners; Washington, D.C.

NAN ELLIN, Ph.D.; CU Denver College of Architecture and Planning

PAUL MANKINS, FAIA; substance architecture; Des Moines, Iowa

THAMARIT “TOMMY” SUCHART, AIA; Chen & Suchart Studio; Scottsdale, Arizona

AWARD OF EXCELLENCE

GOATBARN LANE

Architect of Record and Design Architect: *Renée del Gaudio Architecture*
Location: Boulder, Colorado



Goatbarn Lane

Images: David Lauer

THE SPERRY CHALET RESTORATION

Architect of Record and Design Architect: *Anderson Hallas Architects*
Owner/Developer/Client: *National Park Service*
Location: Glacier National Park, Montana



The Sperry Chalet Restoration

Images: Mark Bryant Photographics

UNITED STATES OLYMPIC & PARALYMPIC MUSEUM

Architect of Record: *Anderson Mason Dale Architects*
Design Architect: *Diller Scofidio + Renfro*
Exhibition Designer: *Gallagher & Associates*
Client: *United States Olympic & Paralympic Museum*
Location: Colorado Springs, Colorado



United States Olympic & Paralympic Museum



Images: 01: Jason O'Rear 02: Jason O'Rear 03: Nic Lehoux



Dyna Energetics



Images: James Florio

AWARD OF MERIT

AIMCO HEADQUARTERS

Architect of Record and Design Architect: *Tryba Architects*
Location: Denver, Colorado

AURARIA BIKE PAVILIONS AT CURTIS AND LARIMER STREETS

Architect of Record and Design Architect: *University of Colorado Denver ColoradoBuildingWorkshop*
Owner/Developer/Client: *Auraria Higher Education Center, Auraria Sustainable Campus Program*
Location: Denver, Colorado

CLAYTON MEMBERS CLUB AND HOTEL

Architect of Record and Design Architect: *4240 Architecture*
Location: Denver, Colorado

DYNA ENERGETICS - CORPORATE HQ AND MANUFACTURING FACILITY

Architect of Record: *BWG Architecture*
Design Architect: *Arch11 Inc.*
Owner/Developer/Client: *DMC Global*
Location: Blum, Texas



Auraria Bike Pavilions

Images: Jesse Kuroiwa



Clayton Members Club and Hotel

Images: David Lauer



Aimco Headquarters

Images: James Florio

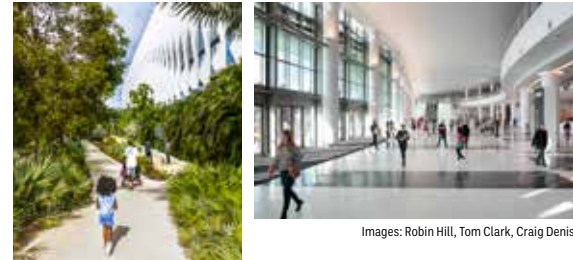
AWARD OF MERIT



Miami Beach Convention Center

MIAMI BEACH CONVENTION CENTER RENOVATION AND EXPANSION

Architect of Record and the Design Architect: **Fentress Architects**
 Associate Architect: **Arquitectonica**
 Owner: **City of Miami Beach**
 Project Location: Miami Beach, Florida



Images: Robin Hill, Tom Clark, Craig Denis

THE LINK

Architect of Record and Design Architect: **Gensler**
 Owner: **SteelWave and Rialto Capital**
 Project Location: Denver, Colorado



The Link

THE VICTOR

Architect of Record and Design Architect: **Dynia Architects**
 Owner: **GS Victor LP**
 Project Location: Denver, Colorado



Images: David Lauer

UNIVERSITY OF DENVER BURWELL CENTER FOR CAREER ACHIEVEMENT

Architect of Record and Design Architect: **Lake|Flato**
 Local Architect: **Shears Adkins Rockmore (SAR+)**
 Owner: **University of Denver**
 Location: Denver, Colorado



The Victor



Burwell Center - DU



Images: Frank Ooms



Images: Parrish Ruiz de Velasco



AWARD OF MERIT IN SUSTAINABILITY



L'Avenir Townhomes

L'AVENIR TOWNHOMES

Architect of Record and Design Architect: **Davis Davis Architects**
 Project Location: Fort Collins, Colorado



Images: Steven Conley

HONORABLE MENTION



BCG Denver



Images: Jeremy Bittermann



Chook Charcoal Chicken



Images: Jess Blackwell



Alpine Ascent Center



Images: Frank Ooms



Vail Family Condo



Images: David Lauer

BCG DENVER

Architect of Record and Design Architect: **Tryba Architects**
 Owner/Developer/Client: **Boston Consulting Group**
 Location: Denver, Colorado

CHOOK CHARCOAL CHICKEN

Architect of Record and Design Architect: **Shears Adkins Rockmore (SAR+)**
 Project Location: Denver, Colorado

J ROBERT YOUNG ALPINE ASCENT CENTER

Architect of Record and Design Architect: **Anderson Mason Dale Architects**
 Owner/Developer/Client: **Colorado Mountain College**
 Project Location: Glenwood Springs, Colorado

VAIL FAMILY CONDO

Architect of Record and Design Architect: **HMH Architecture + Interiors**
 Project Location: Vail, Colorado



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AN UNHURRIED REFLECTION

A collaboration between photographer James Florio and publisher Iker Gil of MAS Context yields an artistic book about innovative firm Ensamble Studio.

WORDS: David Hill

When James Florio first saw a photograph of Beartooth Portal, a mysterious outdoor sculpture at Montana's Tippet Rise Art Center, he couldn't believe his eyes. Was it real? Was the image merely a super realistic rendering? Florio, an acclaimed architectural photographer whose work has appeared in *Architectural Record*, *Architect*, and *Modern In Denver*, searched for information about the nearby town of Fishtail and concluded that it was highly unlikely someone had built an art center and sculpture park in such a remote location.

But Beartooth Portal is no imaginary work. Designed by architects Antón García-Abril and Débora Mesa, the husband-and-wife principals of the Madrid- and Boston-based firm Ensamble Studio, it's made up of two poured-in-place concrete forms that lean delicately against one another. The 25-foot-tall sculpture, completed in 2016, is set on top of a barren mesa. Nearby are two other monumental pieces by Ensamble, Domo and Inverted Portal. Together, the three pieces are called Structures of Landscape.

Florio, who grew up in Colorado, eventually saw Tippet Rise for himself, and he became captivated by Ensamble's enigmatic sculptures. He began shooting them at different times of the year, under different weather conditions, for a series of four mini-books published by Divisare. Subsequently, he made frequent visits





For *Radical Logic*, photographer James Florio immersed himself in Ensamble's imaginative projects in Spain, Mexico, and the United States. "A book," he says, "with its printed images and words and tactile pages, has the power to provoke thought and feeling on a deeper level. It's a way to learn about other worlds, to peek inside, to see the real magic."

to Tippet Rise, spending days and weeks at a time exploring the art center's 12,000 acres.

Now, Florio, 40, has gone one step further. For the last three years, he has immersed himself in Ensamble's imaginative projects in Spain, Mexico, and the United States. He traveled more than 40,000 miles and shot 100 rolls of color-negative film with his Mamiya RZ67 medium-format camera. Florio was able to spend significant time inside García-Abril and Mesa's structures, including their homes, to better to understand and document their work.

Nearly 400 of Florio's photos make up the bulk of a new hardcover book, *Radical Logic: On the Work of Ensamble Studio*. Edited by Iker Gil and designed by Anna Mort and Rick Valicenti, it's the first book published by MAS Context, Gil's Chicago-based quarterly journal of architecture and design.

The project began in 2018, when Florio and Gil met for beers at Miller's Pub in downtown Chicago. Both were familiar with Ensamble's work, which wasn't very well known in the United States, even though García-Abril and Mesa both taught at the Massachusetts Institute of Technology and lived part of the year in Brookline, Mass. (Mesa now teaches at Georgia Tech's School of Architecture.)

"We thought it was time to do a book about Ensamble," Florio says, "but we agreed that it should be different from a typical monograph. We really wanted to take a deep dive into their work. We shared the desire to slow down the process and the consumption of imagery."

Florio and Gil approached García-Abril and Mesa about the project and quickly received the architects' blessing and full cooperation.



Gil calls the book, which also includes essays and a lengthy interview with García-Abril and Mesa, a "reflection" on Ensamble's first two decades, not merely a catalog of their built work. Florio's photographs document key projects over time and, as Gil writes in the book's introduction, "reveal hidden qualities of the work ... and connect themes across projects, places, and time."

In Madrid, Florio spent many nights at the architects' 2008 Hemeroscopium House, made of repurposed concrete beams and channels. "I stayed in this little room down by the pool, with floor-to-ceiling glass," Florio recalls. "I would wake up in the morning and look out the window, and that's when I would start to understand

what Anton and Débora are doing with their work." Without the tight deadline of a typical commercial photo shoot, Florio was able to take his time on the project, even setting aside his camera now and then. "That's when you start to notice all the unbelievable qualities and characteristics of the architecture."

From Madrid, Florio traveled to the island of Menorca, where the architects built (again, for themselves) an experimental house, Ca'n Terra, inside an abandoned rock quarry. He went to Santiago de Compostela, in Spain's Galicia region, to photograph two of Ensamble's early projects, the Music Studies Center and the SGAE Central Office (a musicians guild headquarters), both constructed of locally quarried granite.



When Florio first saw images of Ensamble's mysterious sculptures at Tippet Rise Art Center in Montana (above), he wasn't even sure if they were real. But he eventually saw them for himself, and he began shooting them at different times of the year, under different weather conditions, for a series of four mini-books.

AN UNHURRIED
REFLECTION

Florio spent eight nights over three visits inside The Truffle (above), a one-room enclosure formed by pouring concrete around hay bales and then letting a calf eat the hay to create a cave-like space. It's one of Ensamble's best-known—and most innovative—works.

On Spain's rugged Costa da Morte, he spent eight nights over three visits inside The Truffle, essentially a one-room house formed by pouring concrete around hay bales and then letting a calf named Paulina eat the hay to create a cave-like space. "I don't think anyone had been inside for a couple of years," Florio says. "The caretaker had to use a giant metal bar to pry open the door. There were lots of spiders inside, but after a little cleaning, it made for an amazing place to sleep."

In October 2019, Florio and Gil traveled to Brookline, where they spent a long weekend with García-Abril and Mesa in their Cyclopean House, which operates as both their home and studio when they are in the United States. (Florio

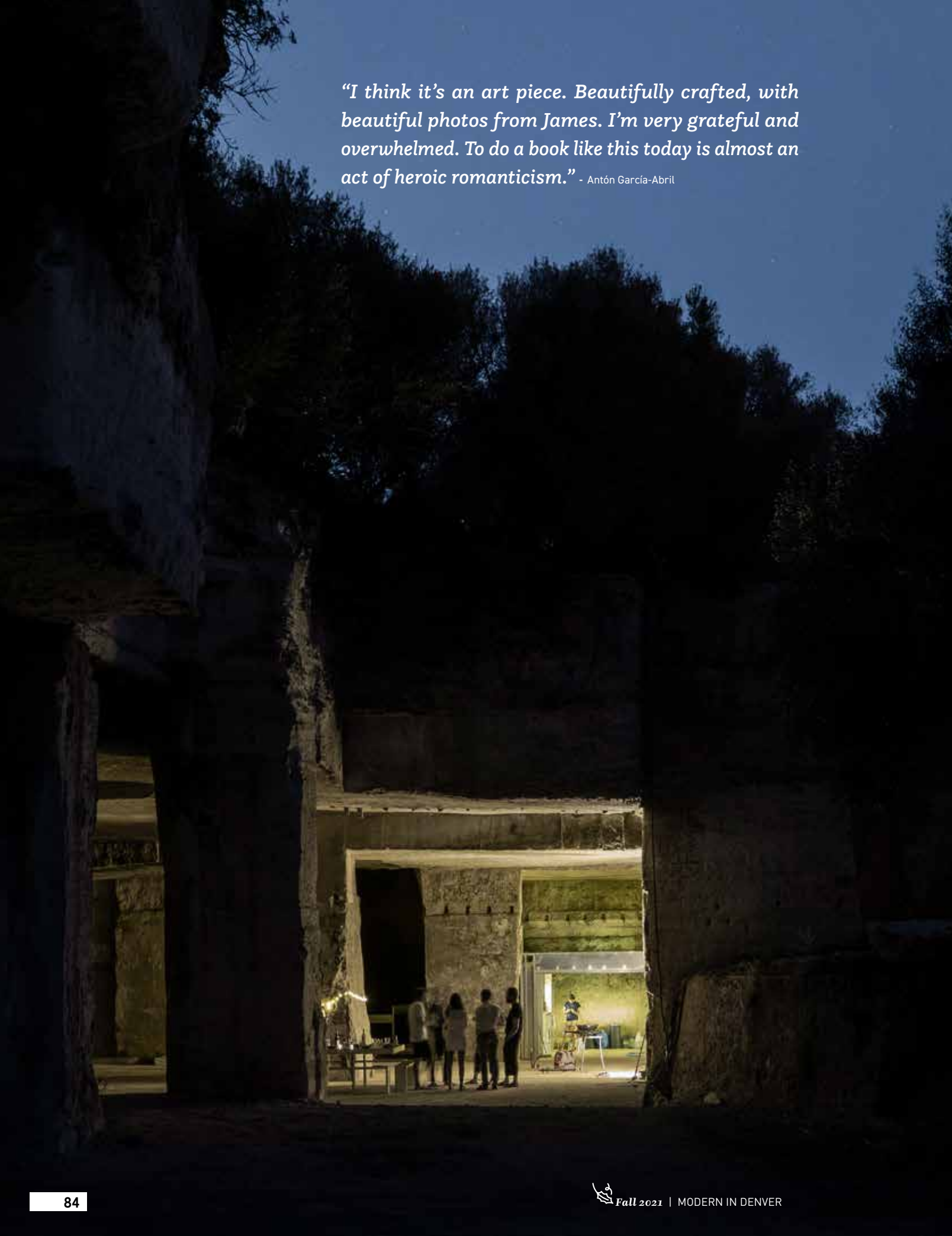
took photos; Gil interviewed the architects.) The house, on a quiet residential street, is a former three-car garage that's been extended upward using prefabricated materials shipped from Spain.

"They're constantly working," Florio says of García-Abril and Mesa, "no matter where they are. And their houses are their testing grounds." In every one, he adds, there are models—made from paper, plaster, concrete, cardboard, sand, straw, and other materials—which appear as sculptural forms in Florio's photos.

"I do not understand the idea of working in an office anymore," García-Abril muses in the book. "Débora and I have arrived at only

"We thought it was time to do a book about Ensamble, but we agreed that it should be different from a typical monograph. We really wanted to take a deep dive into their work. We shared the desire to slow down the process and the consumption of imagery." - James Florio

“I think it’s an art piece. Beautifully crafted, with beautiful photos from James. I’m very grateful and overwhelmed. To do a book like this today is almost an act of heroic romanticism.” - Antón García-Abril



AN UNHURRIED
REFLECTION

one conclusion—that we need to fabricate to think. The idea of drawing is insufficient. We cannot deliver our ideas through drawing. We need to do. We need to do prototypes, models, or components, but it is all about doing.”

Reached by phone in Brookline, García-Abril says he was delighted to have Ensamble’s work explored in such detail by Florio and Gil, and he’s thrilled by the finished product.

“It just arrived today,” he says. “I have it in my hands. I think it’s an art piece. Beautifully crafted, with beautiful photos from James. I’m very grateful and overwhelmed. To do a book like this today is almost an act of heroic romanticism.”



Ensamble’s Hemeroscopium House (detail, above), in Madrid, is made of repurposed concrete beams and channels. “We cannot deliver our ideas through drawing,” says Antón García- Abril (below). “We need to do. We need to do prototypes, models, or components, but it is all about doing.” Opposite page: Ca’n Terra, an experimental house inside an abandoned rock quarry.

Florio remains enchanted, and inspired, by Ensamble’s work. Several years ago, he and his partner, Caroline Joan Peixoto, who accompanied Florio on some of his trips to Spain, moved from Evergreen to near Fishtail, Mont., to be closer to Tippet Rise, about 10 miles away. There, as an artist in residence, Florio continues to photograph the art center’s vast landscape.

“Originally,” he writes in a short essay in *Radical Logic*, “the Structures of Landscape were my entire focus, but slowly and naturally they became a sort of compass point on my map as I explored the prairies and canyons of Tippet Rise.”

Florio visits the art center nearly every day. “As I walk the land, set up my camera, and seek my particular field of vision, I find new worlds within the land, within the Structures of Landscape, and within myself.” ■





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MISE EN PLACE

360-degree views, trail access, privacy, mature pine and oak trees; this residential property in the foothills had it all—and now, after a dramatic renovation by Davis Urban, it has the right house.

WORDS: Vanessa Kauffman Zimmerly

IMAGES: Travis Rummel

Travis and Melissa Rummel’s love affair with a quiet enclave in Golden’s Applewood neighborhood began as so many lifechanging moments do—by chance. The couple, who moved to Denver together in 2007, first found themselves on Foothill Road at the invitation of Melissa’s colleague who was hosting an afternoon mountain bike ride that left from his back door. “I had no idea this neighborhood was here,” says Travis, a filmmaker and avid cyclist. “I was instantly taken.” After a slow, concentrated search of the area—they estimate about five years of watching and waiting while simultaneously entertaining other options around the city—one listing finally caught their eye. Travis was first to visit the property, and recalls driving through the Applewood suburbs, edging ever closer up the base of South Table Mountain, turning onto the home’s long, steep driveway, and finally stepping out of his car and into the shade of a large, welcoming oak tree. Taken again. It wasn’t long before he had Melissa, who works in real estate development, come up to confirm what he already knew was there: a sense of arrival.

“There are so few places where you drive up and it feels like you’ve arrived somewhere, but there was no question—this place had it,” he says. Of course, in addition to the park-like setting, unique topography, and unbeatable views, the site also had a house. The 1961 ranch house—the first built in the Applewood Mesa Ranchettes development—had only one previous owner before the Rummels purchased

The home's exterior finishes—steel, brick, and wood—were purposefully integrated into the interior. A custom slatted steel screen, fabricated by Heron Construction Group, divides the space between the entryway and the dining room and also controls the light and vantage. The kitchen opens up to a generous sunken living room anchored by a red brick fireplace, and white oak flooring runs throughout.



“WE KEPT THINGS SIMPLE AND CONTROLLED AND MADE SURE EVERY MOVE WE MADE DID AT LEAST TWO OR THREE DIFFERENT THINGS—AND DID THEM WELL.” - Chris Jahn



it in 2018, and despite having good bones and sound structural integrity, its treatments and finishes were decidedly spent. The couple liked the mid-century history of the home and wished to celebrate it by preserving its most emblematic elements, but they also felt that its architecture was undeniably anticlimactic; it wasn't among the more iconic typologies of the era, and it didn't come close to taking full advantage of what the property had to offer.

“We knew from the beginning the home would require a renovation, but we didn't fully realize what the scale would be,” says Melissa. “The property had many of the right components, but we needed to find a solution for bringing daylight and views into the house.” That solution came following yet another moment of kismet when Melissa was meeting with the architects of Davis Urban for a commercial project she was overseeing at work. “They were flipping through their portfolio, and I happened to glance at a photo of a residential property I recognized by Sloan's Lake—one that always stood out to me as a tasteful and elegant renovation of a simple ranch house. When I found out they did that project, I knew they were the people to do ours.”

“My first impression,” says Chris Jahn, principal architect at Davis Urban who presided over the Rummels' renovation, “was that we had a very inwardly focused, protected house on an incredible site. The views at the property are amazing in every direction, and the original house was just pleasantly and safely sitting there, not paying any attention to them.” The factors contributing to the feeling of introversion were mostly to do with a

The rear view of the home shows how drastically the renovation opened the home up to the surrounding elements. An outdoor stair leads to a rooftop patio perched on top of the primary suite—perfect for stargazing.



The original 1961 ranch house had been untouched prior to the Rummels' renovation. Though its discrete rooms, dark ceiling beams, small windows, and protruding garage were true to vernacular homes of its era, the house didn't live up to its unmatched setting.



A new central stair column was designed to connect the basement, main floor, and the upper primary suite addition. “Placing the stair was an evolution, but the solution Davis Urban ended up at was better than what we first imagined,” Melissa shares. Unlike a traditional staircase, the open column allows natural light to reach all three floors.

low roofline, protruding eaves that didn’t add to the home’s form or function, and ill-situated windows that obstructed the best moments of the views—of North and South Table Mountain, the Flatirons, or downtown Denver, depending on which room you look from.

Turning the house inside-out was the agreed upon tack to take. “It didn’t need a giant intervention so much as it needed to be opened up,” Jahn explains. The architects maintained the home’s original footprint and the basic layout of the main floor and walk-out basement. They designed an expansive third-floor addition above the garage with a reading loft, primary bedroom suite, and a central stair column connecting the three floors. “We kept things simple and controlled,” Jahn says, “and made sure every move

we made did at least two or three different things— and did them well.” Once the key programming was set, every move after was about bringing in the views and an abundance of natural light. The experience of the space quickly changed from staccato to legato as large, continuous windows and wide openings replaced several small, separately framed panes, narrow rooms and passageways, and other confining divisions.

In the spirit of the Rummels’ wish to rectify the character of the house rather than rewrite it entirely, the architects were sure to respond, preserve, or repurpose wherever possible. “We wanted to include clean, natural materials, and wanted everything to feel honest,” Travis notes. Pine ceiling beams were taken down from the living room



The architects retained the home’s original brick and added standing seam metal siding and stained cedar accents. A glass sliding door allows for easy indoor/outdoor cooking and dining, and a solar panel grid installed above the front patio harnesses energy. “This project was all about letting the house celebrate the site,” shares architect Chris Jahn.





A primary suite was added above the garage and is cantilevered to the east to capture panoramic views of downtown Denver and the Flatirons to the north. The suite includes a bathroom with a soaking tub and steam shower, as well as a cedar sauna—a habit Travis picked up on a shoot in Finland.

The Rummels’ two young daughters share the main floor bedroom which has been playfully designed to include an overhead cargo net accessed from a lofted platform—a creative addition of space that allows the girls plenty of room for both rest and revelry.



and used as stair treads; white oak shelves were removed, refinished, and reinstalled in the sunken living room; and red brick was removed from the back of the garage and used to remake the façade of the wood-burning fireplace. “Fully realizing these interior moments made a big impact,” Jahn reflects on the restorations, some of which are arguably more indicative of the home’s mid-century genesis than what was initially in place.

To “have arrived” can simply mean reaching a specific destination on the map, or can suggest that a higher

level of self-fulfillment has been attained. In the case of the Rummels’ newly renovated ranch, the multiple meanings are inseparable. “We’re still pinching ourselves that we get to live here, that it’s our house. Every time we drive up the driveway, the feeling is the same,” says Melissa, recounting the several “right place at the right time” instances that led to their ultimate homecoming. Now made to fit its distinct place in the world, rather than a fleeting moment in history, their irreplaceable house in the foothills has arrived too. ■

PROJECT CREDITS

- ARCHITECT: [Davis Urban](#)
- INTERIORS: [Davis Urban](#), [Scout Interiors](#)
- CONTRACTOR: [Dwell Development](#)
- STRUCTURAL: [Monroe Newell](#)
- WINDOWS & DOORS: [Marvin Windows](#), [Western Window Systems](#)
- MILLWORK: [Colorado Classic Cabinets](#)
- LANDSCAPE: [Twisted Vine](#)

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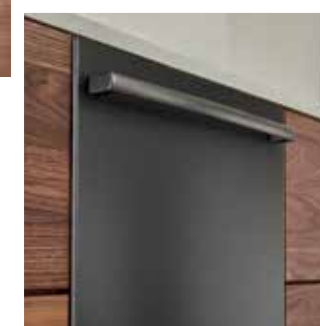
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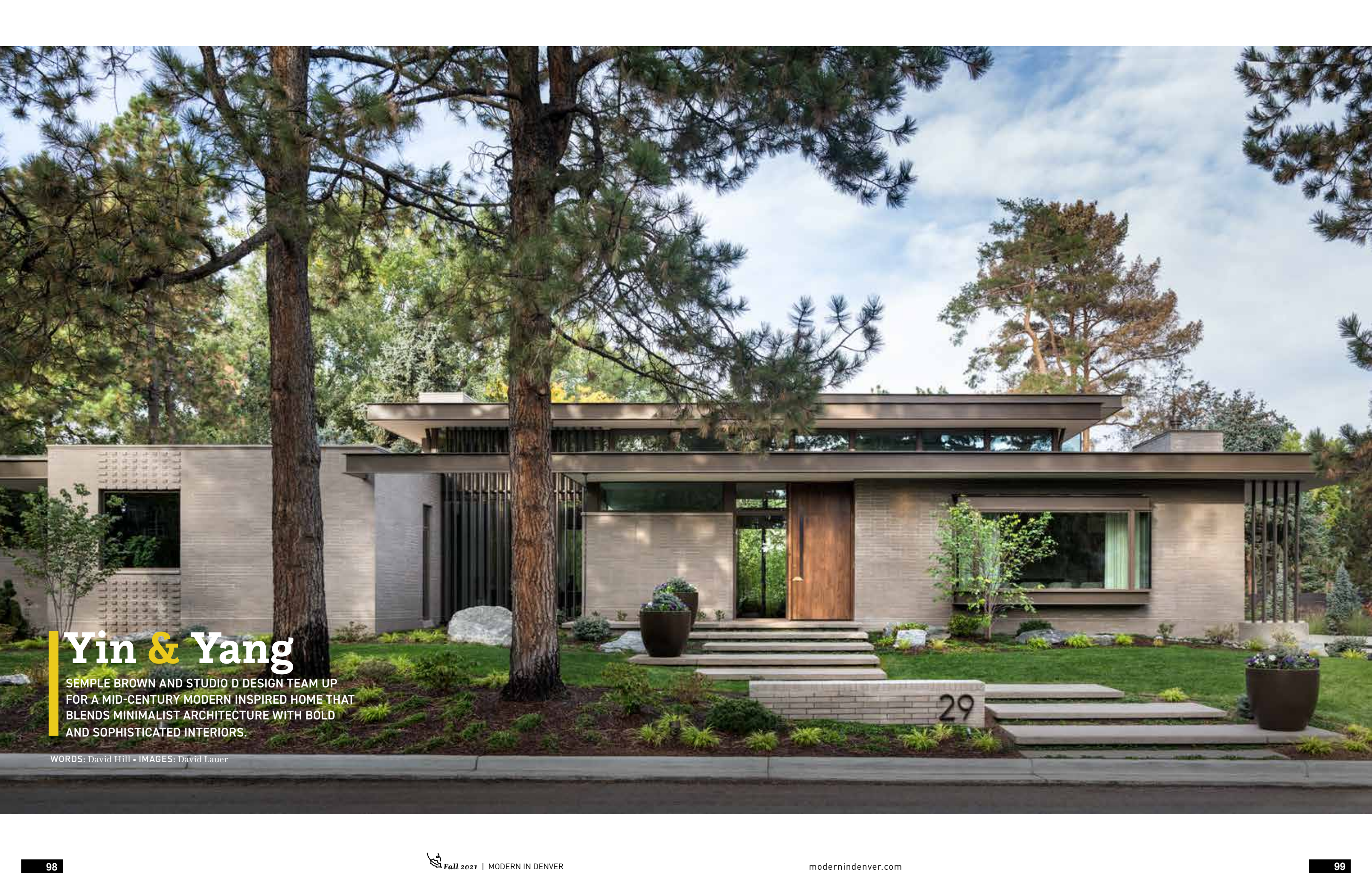
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Yin & Yang

SEMPLE BROWN AND STUDIO D DESIGN TEAM UP FOR A MID-CENTURY MODERN INSPIRED HOME THAT BLENDS MINIMALIST ARCHITECTURE WITH BOLD AND SOPHISTICATED INTERIORS.

WORDS: David Hill • IMAGES: David Lauer

IT ALL BEGAN WITH SEVEN PACKETS OF SWEET'N LOW AND A TOOTHPICK. OVER LUNCH AT HILLSTONE IN CHERRY CREEK, DAVID ORLOVSKY AND K.C. VEIO WERE PONDERING WHAT THEIR NEW HOUSE, IN DENVER'S POLO CLUB NEIGHBORHOOD, MIGHT LOOK LIKE.

The lot, while large, formed a slight wedge from front to back. The couple arranged the sugar-substitute packets into an L-shape, with the toothpick indicating a glass corridor connecting the two forms. Crude as it was, the makeshift model became the basis for the finished house, conceived by Denver's Semple Brown Design.

"It was a great starting point," says Semple Brown principal Tom Gallagher, lead architect on the project. Completed in 2020, the house is a departure from existing homes in the exclusive neighborhood, where traditional architecture is the norm. For one thing, it has a flat roof, long forbidden in the Polo Club's design guidelines. But Gallagher's elegant design, with its clear mid-century modern influence, overcame that hurdle, and the neighborhood's flat-roof requirement has since been dropped.

From the street, the house appears relatively modest—a one-story, horizontal volume constructed with grayish bricks, steel I-beams, and glass. Even the front door, made of vertically configured slabs of stained walnut, is understated. Gallagher chose to break up the façade with a small, recessed section that creates a mini-courtyard. A floor-to-ceiling window overlaid with vertical terracotta fins offers tantalizing glimpses into the house.

The full scope of the house, however, is revealed from the backyard. There, a two-story wing with two guest suites and a TV room forms one leg of the overall L-shape, creating a semi-enclosed courtyard with a patio, a pool, and sensitively placed steel planter boxes. (The tranquil landscape design is by Boulder's Marpa.) "Essentially it's an outdoor room," Gallagher says.

For the interior, Orlovsky and Veio wanted a large space for entertaining. Gallagher responded by designing a central living room with a sunken travertine floor and a high ceiling, with a 32-foot-wide expanse of sliding-stacking glass doors that open to the back patio. (It's easy to imagine a similar lobby space in a thoughtfully designed boutique hotel.) The travertine floor extends to the patio outside, blurring the line between indoor and outdoor spaces.

Interior designer Danielle Wallinger of Studio D Design added her own touches to the space with hand-blown glass light fixtures and a walnut bar that separates the living room from the sleek aluminum bulthaup kitchen. She also helped Orlovsky and Veio select a large slab of

A full-length brass screen designed by Denver's Studio D Design and crafted by Apex Fabrication makes a bold statement in the entrance hall. Several Bolle Orizzontale hanging lamps from Gallotti Radice dance above the large sunken living room, which connects to the back patio via a 32-foot-wide expanse of sliding-stacking doors.

"WE ALL NEED A LITTLE YIN AND YANG. IT'S A LITTLE SURPRISING WHEN YOU SEE THE FRONT OF THE HOUSE, AND THEN YOU WALK IN AND SEE THAT IT'S A LITTLE DIFFERENT INSIDE. BUT WE WANTED THE INTERIOR TO HAVE A SENSE OF FUN." - David Orlovsky





To accompany the bronze and sand beige aluminum bulthaup kitchen, Wallinger designed a full-length banquette (fabricated by Unique Woodworking) to pair with an oval walnut table.



“WE LIKE TO CROSS-POLLINATE IN OUR OFFICE. AND CLIENTS TODAY WANT A HOTEL TO FEEL LIKE A LUXURY HOME, AND THEY WANT THEIR HOMES TO FEEL LIKE THAT COOL HOTEL WHERE THEY STAYED IN BARCELONA.” - Tom Gallagher

book-matched marble that appears to float over the fireplace like an abstract expressionist painting.

For the dining room, Wallinger created a dramatic light fixture—a kind of deconstructed chandelier—that hangs over the dining table. “We wanted the crystals to look like a school of fish or a flock of birds,” she says. “We wanted it to be both organic and very organized at the same time, because that’s what the house is all about.”

Throughout the house, Gallagher and Wallinger used walnut paneling—a nod to the structure’s mid-century aesthetic. A walnut wall in the entrance hall turns out to disguise two doors—one for a coat closet, the other for a powder room featuring a marble vessel sink and black Venetian plaster walls. Similarly, in the owners’ bedroom suite, a walnut façade disguises a full-wall closet.

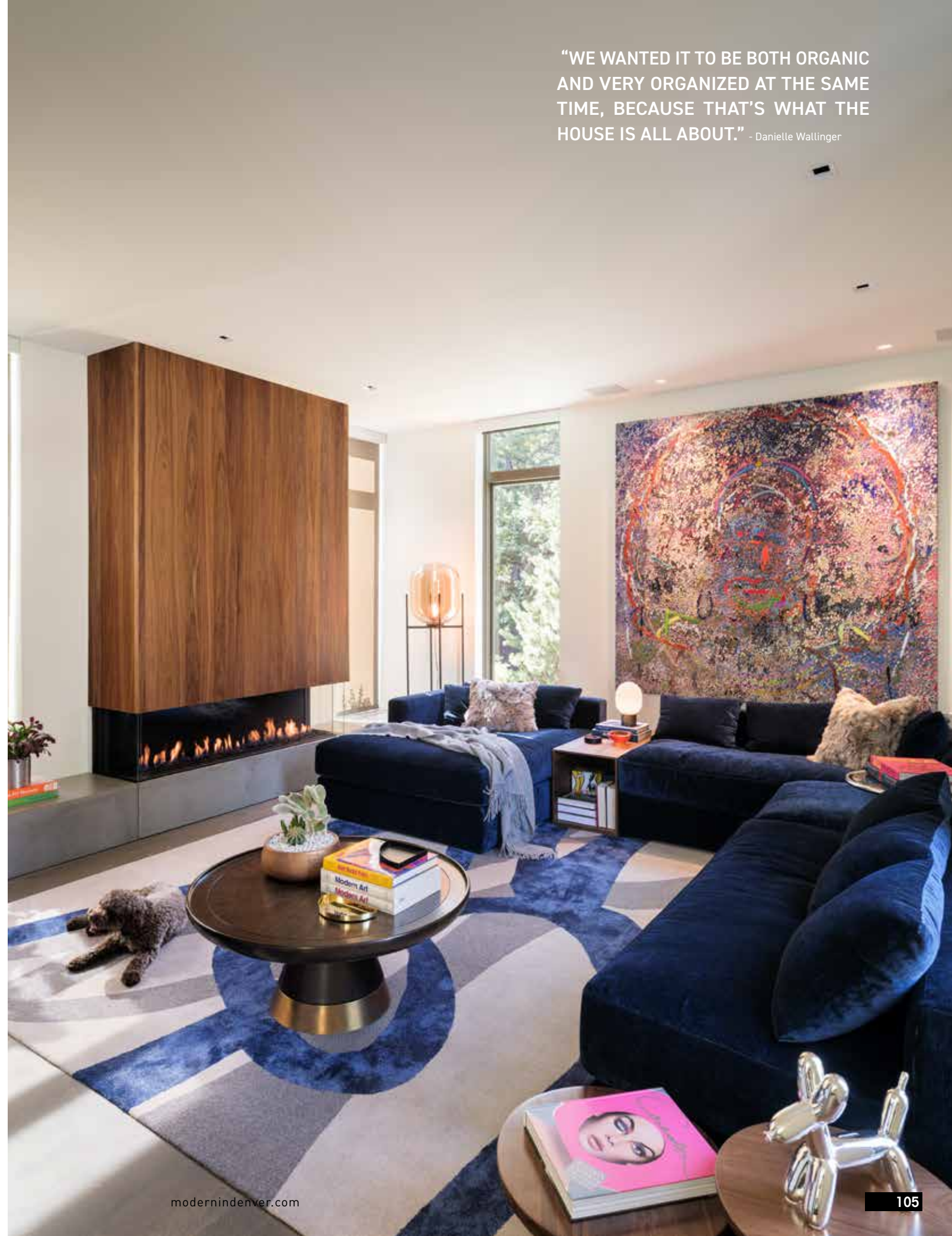
But overall, Wallinger’s exuberant design approach contrasts with Gallagher’s minimalist architecture. “It was a fun dialogue,” Gallagher says.

“We all need a little yin and yang,” Orlovsky adds. “It’s a little surprising when you see the front of the house, and then you walk in and see that it’s a little different inside. But we wanted the interior to have a sense of fun, and that’s where Danielle really shines.” → P.107



In the living room (above), Wallinger helped the owners select a large slab of book-matched marble that hangs over the fireplace like an Abstract Expressionist painting. A plush sectional designed by Wallinger and produced by CODA Studio anchors the room, paired with nesting cocktail tables from Gallotti Radice. Walnut paneling is used throughout the house, including in the TV room (right), a nod to the structure's mid-century-modern aesthetic.

“WE WANTED IT TO BE BOTH ORGANIC AND VERY ORGANIZED AT THE SAME TIME, BECAUSE THAT’S WHAT THE HOUSE IS ALL ABOUT.” - Danielle Wallinger





A corner window brings light into the primary bedroom (above) where two Lee Broom pendants flank a custom bed frame designed by Studio D Design. The adjoining bathroom (left) with a free-standing Native Trails bathtub opens up to an enclosed private area with an outdoor shower. The house's overall L-shape creates what Gallagher calls an "outdoor room" (opposite), with a patio, a pool, and sensitively placed steel planter boxes. The tranquil landscape design is by Boulder's Marpa.



Another surprise: there's a full basement with a four-car garage, accessed by a driveway on the north side of the house. "That was a big technical challenge," Gallagher says. "But putting the garage underground really helped give the house a smaller scale from the street."

The basement contains a full-size exercise room with access to the backyard via a large concrete stairwell with two large granite boulders, creating what Gallagher calls a "Zen moment."

Gallagher's choice of materials for the house reflects Semple Brown's eclectic portfolio, which includes hotels, restaurants, theaters, offices, and, yes, residences. In this case, the

bricks say "residential," while the horizontal I-beams say "hospitality." That's intentional.

"We like to cross-pollinate in our office," Gallagher says. "And clients today want a hotel to feel like a luxury home, and they want their homes to feel like that cool hotel where they stayed in Barcelona."

Orlovsky agrees. "A designer friend of ours said that we have a 'hospitality aesthetic,'" he says. "At first I kind of bristled, but then I thought, I like that. We're a gay couple, no kids, and we love to travel and stay in hotels around the world. And when we do, we always pick up on design ideas. We also want our guests to feel like they're staying in a hotel." ■

PROJECT CREDITS

- ARCHITECT: **Semple Brown Design**
- INTERIOR DESIGN: **Studio D Design**
- GENERAL CONTRACTOR: **Squibb Estates**
- LANDSCAPE ARCHITECT: **Marpa Landscape**
- LANDSCAPE: **Higher Ground Landscape**
- KITCHEN DESIGN: **bulthaup**
- LIGHTING DESIGN: **AE Design**
- STRUCTURAL: **Anthem Engineers**
- WINDOWS: **Mountain View Window & Door, Signature Windows**
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 Fuckup Nights is a global movement sharing stories of professional failure. MoM x FuN is one part storytelling, one part comedy, 100 percent true stories of failure from Boulder professionals. **MASK REQUIRED**
- 11 SAT** **NoBo 2nd Saturday** 1:00 PM-6:00 PM
 MoM has partnered with the NoBo Art District to present **Ride On, A Bike Art Exhibition** at the Gallery at the Bus Stop Apartments. **INDOOR/OUTDOOR SETTING**
 This year, as part of MoM's annual Emerging Designer Award, CU Students were invited to create a concept for a bicycle shelter. The intent is to demonstrate that bike shelters can be beautiful, thoughtfully designed, affordable to build, and part of a community. One People's Choice Award winner will be chosen by event attendees on Sept. 11.
- 16 THU** **Design Industry Waste as a Catalyst for Change.** 6:00 PM
 Month of Modern has proudly partnered with The Good Future Design Alliance (GFDA) to present a panel discussion, focusing on the world of furnishings. The event will highlight LOCAL manufacturers, local 2nd Hand resources, where to sell/consign, and how to keep furnishings and all-things-interiors from ending up in a landfill. **INDOOR/OUTDOOR SETTING**
- 23 THUR** **2021 Wrap Party + Fashion Show** 6:00 PM
 Join us for an evening of cocktails, food, music, and good company as we celebrate the region's most acclaimed names in modern design. **INDOOR/OUTDOOR SETTING**



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UNSCRIPTED

The Clayton Members Club + Hotel, the bespoke boutique hotel and coworking hub in Cherry Creek North, is opening its doors and flipping the script on what it means to belong.

WORDS: Vanessa Kauffman Zimmerly
IMAGES: David Lauer

As almost any artist, designer, writer, or other cultural producer will tell you, it's hard to create in isolation. Except for the rare sui generis makers among us, most of us need the pulse of someone or something outside of our own minds to help put an idea in motion. In Denver, there's a new place in town for those whose inspirations are easily interred by a glimpse down the long tunnel of solitude, who are propelled by the chorus of clicking laptop keys, or who need a place of beauty to connect with collaborators and colleagues. The Clayton Members Club & Hotel, which opened its doors early this summer, was made just for this—and much more.



Photo: Garrett Rowland

The boutique hotel in Cherry Creek North, the newest neighborhood venture developed by Matt Joblon of BMC Investments, is home to all you could expect of high-end hospitality—63 guest rooms, a casual all-day eatery and café, a full-service restaurant with hidden cocktail lounge, a rooftop pool with stunning mountain views—with the unexpected addition of a membership club made up of local artists, social leaders, and entrepreneurs all under the same roof. A primary inspiration for the Clayton was the buzzy energy of Soho House, the social club for filmmakers and media professionals that first opened in London in 1995 before expanding worldwide, and to accommodate other professions. However, in this iteration, there is a catch, and it isn't insignificant: The Clayton is modeled in such a way that whatever one might imagine about “membership” or “club”—mainly, exclusivity—is upended.



A mix of cozy booths and open bar seating provides intimacy and conviviality alike at Of A Kind restaurant [above] and Five Nines lounge [below].

“We were very intentional, and built the Clayton with only Denver in mind,” explains strategic partner and opening membership director Rachel Smith. “We determined the welcoming and inclusive culture that would be in our DNA.” The Clayton opened with explicit opportunity, equity, and inclusion conditions for its membership: members are accepted by a committee composed of 50 percent BIPOC individuals; tiered rate packages that reflect age and income are offered; and a philanthropic arm called Clayton Contributes gives a percentage of every purchase made at the hotel back to local nonprofits who are similarly uplifting social change initiatives.

“There wasn’t a script for this project’s unique vision,” says Matt Cecere of 4240 Architecture, the firm hired to conceptualize and execute the Clayton from the site’s two preexisting buildings (formerly the Inn at Cherry Creek), which

had to be seriously retrofitted, redesigned, and organically tethered together in step with the uniquely envisioned social scaffolding. “We were inventing a whole new programmatic model in tandem with the physical structure that would house it.” Cecere and his team began an intense ideation phase with Clayton owners and developers to determine how the building would best benefit the programming, to ensure they wouldn’t be caught in a series of cart-before-the-horse conundrums, and to bring what had previously been an insular building out of its shell. “A lot of times architects forget that buildings aren’t just objects in the field,” he remarks, “they are participants in the story of the urban landscape.”

The new architecture was made to tell and uphold the story of the Clayton’s participatory values: a streamlined gray brick exterior with large windows and a wide

Open to the public, the main floor has a high level of interior finish and social activation. OAK Market, with its repurposed marble checkerboard floor and Brightliner light fixtures, is an all-day destination for coffee slinging and ice cream scoping.



"THERE WASN'T A SCRIPT FOR THIS PROJECT'S UNIQUE VISION. WE WERE INVENTING A WHOLE NEW PROGRAMMATIC MODEL IN TANDEM WITH THE PHYSICAL STRUCTURE THAT WOULD HOUSE IT. A LOT OF TIMES ARCHITECTS FORGET THAT BUILDINGS AREN'T JUST OBJECTS IN THE FIELD, THEY ARE PARTICIPANTS IN THE STORY OF THE URBAN LANDSCAPE." -Matt Cecere



UNSCRIPTED / The Clayton

pedestrian walkway asserts a dignified and welcoming presence that engages passersby without any air of ostentation. Inside, space is proportioned for a variety of users and uses, both public and private. All are invited to enjoy main floor amenities such as coffee and specialty sundries from the bright and airy OAK Market, a coastal Mediterranean meal at Of A Kind restaurant, or a cocktail in the speakeasy-esque Five Nines lounge—which is hidden away like a gem-encrusted cave.

"Many times office buildings can feel like machines for work," says Cecere. "The Clayton's coworking and club space isn't a machine for work, but rather a social catalyst, a place to interact, socialize, celebrate, and work together." On the second floor, members' spaces (including a private dining parlor and bar, indoor-outdoor coworking spaces, a media room, and multi-purpose ballroom) are generous in their ability to accommodate

a purposefully indeterminate range of activities: shared meals, meetings, business launch events, live music, artist talks, classes. "We broke that second floor down room by room into a classical order, so each space has its own proportion but shares energy with adjacent spaces," he explains. "We also introduced expansive glass and skylights to connect light and view." On the sixth floor, hotel guests and members can relax at the glass-enclosed rooftop restaurant and pool, and may even catch a far-off glimpse of Pikes Peak.

"The design of each room was expertly made to imbue a sense of community," Smith reflects after witnessing the first few months of use. "There's a fluvial feeling—the design is very fluid and without hard rules, hard angles, or cold spots," she says, and indeed, the image of folks gathered around the interactive horseshoe bar in Of A Kind is not hard to conjure. The river-like



Several flexible-use parlors unfold on the second floor. Long communal worktables in the dining and coworking parlor are illuminated by a large skylight, making for an atmospheric space where energy is kept aloft. Rectilinear millwork on the sunroom parlor's walls and ceilings [top] was influenced by Prairie-style modernism.

Left: The Clayton boasts a robust curatorial program of rotating exhibitions by local contemporary artists, many of whom are given complimentary memberships. "It was important to us that every piece of artwork shown had not only a story, but a connection to a member and to a community in Denver," Rachel Smith shares. "It's very easy to fill a space with art, but it's rare to have it cohere to a member in the room or a local story, project, or charity."



Sixth-floor amenities for members and hotel guests include a private restaurant, rooftop pool, and outdoor bar. “There’s something so beautiful about that floor,” says architect Matt Cecere. “Maybe it’s the human desire to get up high and see the long view so we can get a better sense of what’s in front of us.”



energy she names is the work of interior design firm AvroKO’s San Francisco-based studio. They determined three design pillars important to Colorado’s cultural, historic, and geographic lineages—Prairie-style modernism, Colorado strata, and the Gold Rush—and inflected these in custom lighting, furniture, graphic elements, and material finishes.

Jewel-toned tilework on the lobby fireplace and Of A Kind’s barback, spruce and white oak millwork on craftsman-inspired ceilings, and a showstopping chandelier made to emulate rocky undulations are all examples of the pillars at play. The hotel guestrooms utilize the same range of materials, but are more neutral and subdued. “We included a bit of each pillar in each different space, and increased or decreased their emphasis depending on the story or vibe we were trying to achieve,” explains AvroKO

principal Greg Bradshaw. “We love the layering and complexity this achieved.”

A central paradox is often at the heart of architectural design, common ones being the need to seamlessly transpose the allure of exterior elements into the shelter of interior space, or to provide privacy without building a barricade. That the Clayton had a contradiction at its core was not itself exceptional, yet the question being asked of its creators—architectural and otherwise—was no less rigorous to unfold. How can a membership club subvert the pay-to-play model and instead be a place where people belong on account of their willingness to actively engage each other, their work, and their city? From one view, the answer sounds like a complicated calculus of contingent parts; from another, it couldn’t be simpler: with care, commitment, and collaboration. ■



The guestrooms are outfitted with mid-century inspired custom furniture, including oak platform beds, free-standing armoires, and stone-topped vanities. Brass light fixtures and gold-flecked carpeting speak to Colorado’s mineral-rich rivers.



Studio Mast



BY PRIORITIZING SELF-AWARENESS AND COLLABORATION, THE TIGHT-KNIT TEAM AT STUDIO MAST HAS DEVELOPED AN UNWAVERING FOOTHOLD IN BRANDING AND IDENTITY DESIGN.



AT BALANCE

WORDS: Vanessa Kauffman Zimmerly

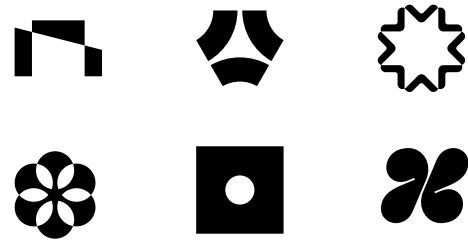
STUDIO MAST KNOWS THAT A STRONG SENSE OF SELF IS A PREREQUISITE FOR DOING ANYTHING WELL, AND ESPECIALLY FOR SUCCESS IN BRANDING AND IDENTITY DESIGN.

Principal Travis Ladue, lead designer Jacob Trahan, and newly joined designer Amanda Regh have put significant stock in their symbiosis as creative counterparts. “This is essentially a marriage,” says Trahan in jest, explaining how in the studio’s early days, theirs was a union of opposites: “I’m very technical and driven by perfection, and Travis is very artful. Somehow we met in the middle.” The designers may laugh it off, but that “somehow” is hard won; their commitment to learn from, work with, and push against each other is inimitable, and has resulted in some seriously dynamic design for a long and varied list of clients. With admittedly different personalities, areas of interest, and natural affinities, their shared eye for aesthetics and an attunement to each other’s edges keeps them centered and steadfast.

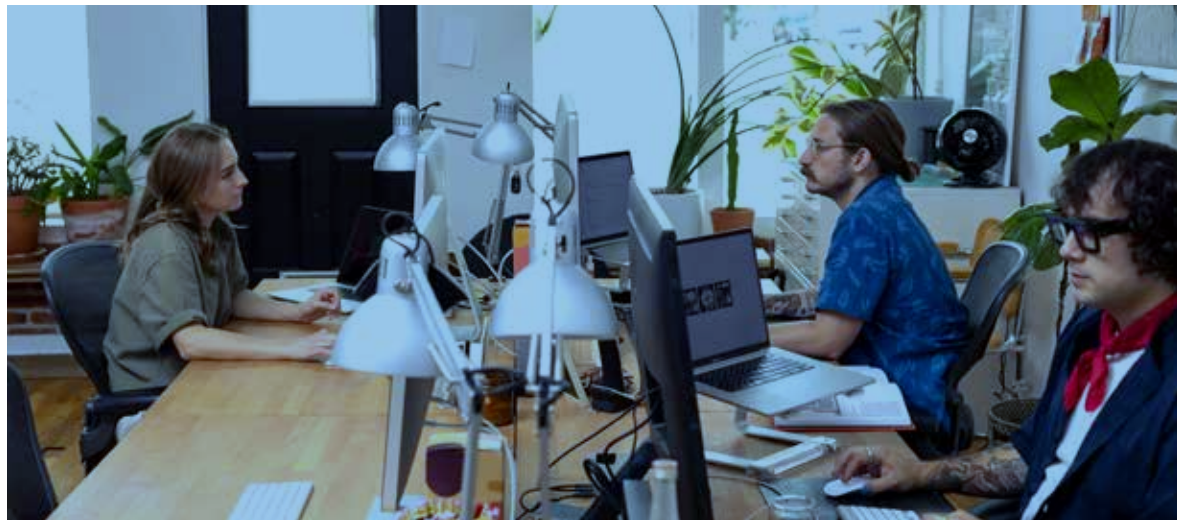
Ladue founded Mast with his former business partner in 2014, after several years of agency work brought him to Denver from Dallas. Trahan, a born-and-raised Coloradan, joined the studio in 2017 after working with Mackey Saturday while completing a design degree at Rocky Mountain College of Art and Design. After a few early shifts in personnel and location, Ladue and Trahan have together operated Mast out of a studio on Welton Street in the Five Points neighborhood. In 2019, Regh, who grew up and went to school in New Jersey, began an internship at Mast that grew into a permanent position. “We’ve very intentionally nurtured our relationship,” Ladue explains of the synchronicity that makes them such a formidable team. “We’re at the point now where I can draw something on a napkin at a stoplight, hand it to Jake or Amanda, and they’ll turn it around in exactly the way I was imagining. If one of us takes something the other made, tears it apart, and puts it back together better—great.”

The designers approach the studio true to its name, as a site of study. “In the studio, nothing is sacred,” says Ladue, except maybe the pursuit of experimentation itself. Sketches are scribbled over; files are shared; monographs and ephemera are flipped through; ideas are talked through, fought for, and molded until they find their perfect fit. “We all bring something quite different to the table,” shares Regh, “which means we’re collaborating all the time.”

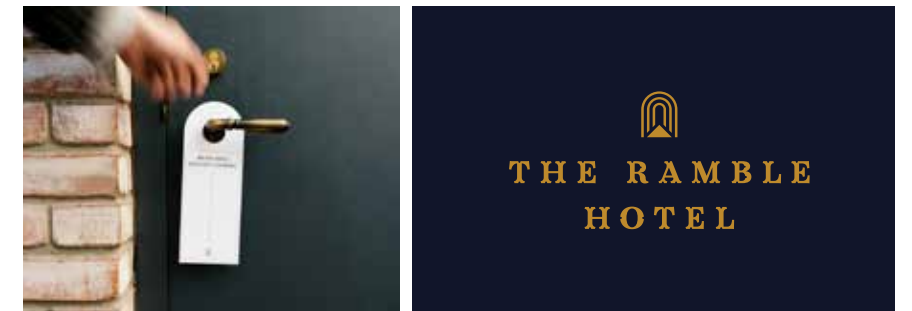
Highly influenced by the tenets and marks of modernism, Mast uses the rubric of “simplicity with personality” to guide their processes and describe their work. While listing the creative practitioners who have made the deepest impressions on them, they diverge and cross paths many times. Ladue quickly lists the greats of graphic design before adding Anni and Josef Albers, the Bauhaus, John Baldessari, Richard Serra, and Bridget Riley as choice aesthetic ancestors. “Travis falls in love with the mind behind the work, which is completely different from how I approach things,” says Trahan. “I am very visual, will never know a name, and am a stark minimalist in many ways.” When it comes to branding and identity design, Chermayeff & Geismar & Haviv—the designers behind NBC’s peacock and National Geographic’s spare yellow rectangle, to name a very small few—nears the top for both Trahan and Ladue. “CGH proved you can make a logo that still looks as good and



Mast’s logomark design (above) is highly influenced by the spare, expressive work of modernist designers, including Chermayeff & Geismar & Haviv who created some of the most iconic logomarks of the twentieth century (below). “We try to put forward the best solution for each client,” says Mast principal Travis Ladue. “We don’t like to force styles on anything.”



Studio Mast designers from left: Amanda Regh, Travis Ladue, and Jacob Trahan



The Ramble Hotel

Working closely with proprietor Ryan Diggins, Mast oversaw art direction, branding, and signage for The Ramble Hotel in Denver’s RiNo district. The brand extends into many of the hotel’s experiential elements, including the custom leather key holders that Mast worked with local makers at Winter Session to design in the same shape as the logomark.

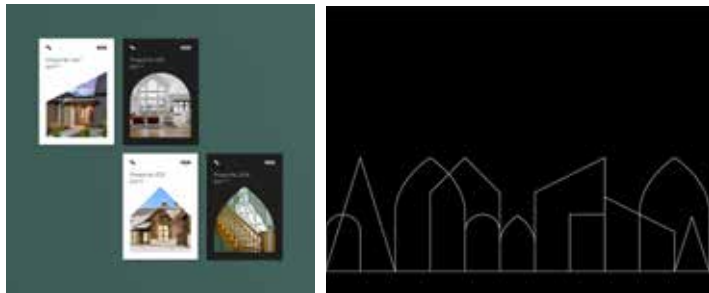
functions as well as it did seventy years ago, and will continue to for a hundred more,” says Trahan. “That changed everything for me.”

Change is the only constant, as the idiom goes, and distilling a gesture to be strong enough to bend without breaking is what Mast aims to achieve in the visual systems they design. The tension of something formed but not frozen is what they’re all about—it’s apparent in their work, as well as in the studio culture they’ve honed and the rapport they’ve established with their clients, who dot the map across the continent and as far as London. “We usually work with smaller companies, and often the people who come to us are investing their life savings into a business they really believe in. That’s not something we take lightly,” says Ladue, and the steady stream of referral work coming to the studio is a surefire indication that the respect is reciprocal. “If the work we’re doing is going to be in place for decades, then taking the time up front to get it right is of huge importance. We’ll be the first to say we don’t know as much about our



KGA Architecture

Mast was approached by local residential architecture firm KGA for a full rebrand on the occasion of their 35th anniversary. In addition to typographic branding, Mast designed a flexible pattern system based on the geometry of building forms. The forms can be grouped in various arrays, or used in isolation as windows displaying specific projects.



“We’re constantly sitting down and looking at how we operate and approach things, that puzzle of making something from nothing is always there, and that’s what we love about the work.” –Jacob Trahan



“We’ve very intentionally nurtured our relationship. We’re at the point now where I can draw something on a napkin at a stoplight, hand it to Jake or Amanda, and they’ll turn it around in exactly the way I was imagining. If one of us takes something the other made, tears it apart, and puts it back together better—great.” –Travis Ladue



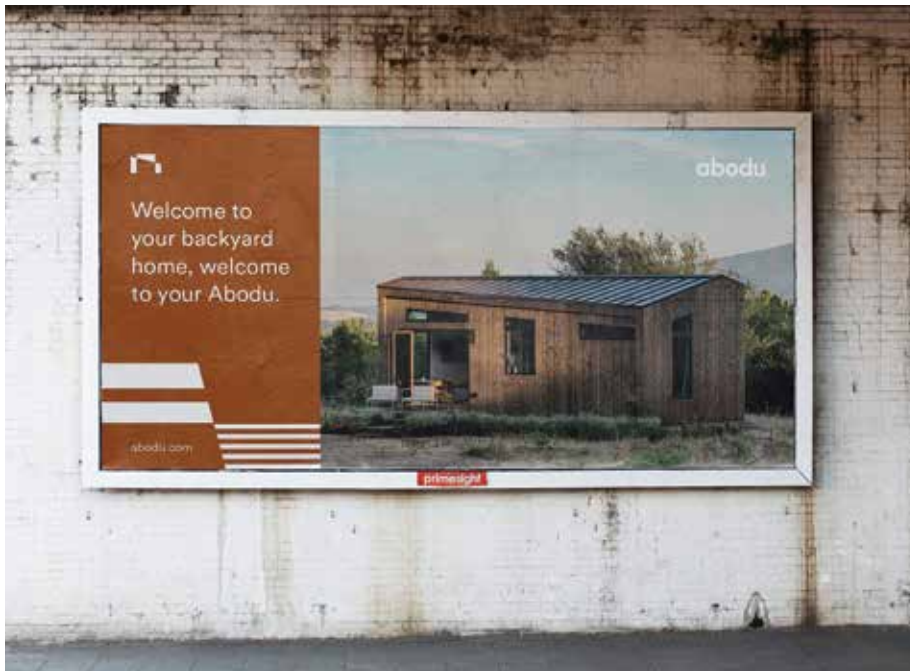
Dirty Labs

In collaboration with Plural, a New York creative studio, Mast designed an identity system and packaging for Dirty Labs, playfully communicating the brand’s commitment to green chemistry and clean cleaning products. The illustration-based identity utilizes six distinct shapes, drawn by Mast newcomer Amanda Regh, which symbolize the key bioenzymes in Dirty Labs’ biodegradable and biorenewable formula.



clients’ industries as they do, but what we do know is branding and identity. When our expertise comes together, we can make something we’re all proud of.”

When the work requires expertise beyond what Mast can offer internally, they quickly and happily tap the shoulder of a trusted collaborator, be that a freelance typographer, web designer, photographer, or illustrator. In their recent work for The Ramble—the boutique hotel where the seventeenth-century French salon meets the wild American west in Denver’s RiNo neighborhood—Mast spent more than three months deep in what they call the “explore phase,” talking at length with owner Ryan Diggins before there was even a building on the site; researching the figurehead of the salon movement and the hotel’s muse, Catherine de Vivonne, marquise de Rambouillet; and with Ladue spending a particularly romantic snowed-in weekend overlaying archival maps on his dining room table, looking for the lost neighborhoods of Paris. The Mast designers worked in lockstep on art direction, branding, and strategy. But, when it came time to find typography that was as much



abodu

Mast was hired to create branding and identity for San Francisco-based abodu in the ADU design company's earliest days. The brand uses an abstracted A as its starting point, pointing to both the company name and the units' basic form. Because they began their work together at such a nascent stage, Mast and Abodu founders, Eric McInerney and John Geary, were able to work responsively, with visual marks informing spatial aesthetics, and vice versa.

Kentwood Real Estate

A modernized update for Kentwood Real Estate was needed after nearly four decades of business in Colorado. Mast preserved the essence of the former brand while articulating its letterforms and logomark afresh. Chevrons come together to make Kentwood's iconic evergreen symbol, and are also used as pattern pieces on other branding materials.



Hazel

For Hazel, a new feminine care line just launched out of New York, Mast spent several pandemic months in deep discussion and collaboration on identity and packaging design. "We like to lend our skills to brands who not only make really good products, but are also improving people's quality of life, and Hazel is doing both," says Ladue.



salon as it was saloon, they knew they needed to bring in Kyle Read of Badson Studio to design a unique Clarendon-style serif face imbued with Parisian ornamentation. "It's a really great example of how we expand the studio when we need to," says Trahan.

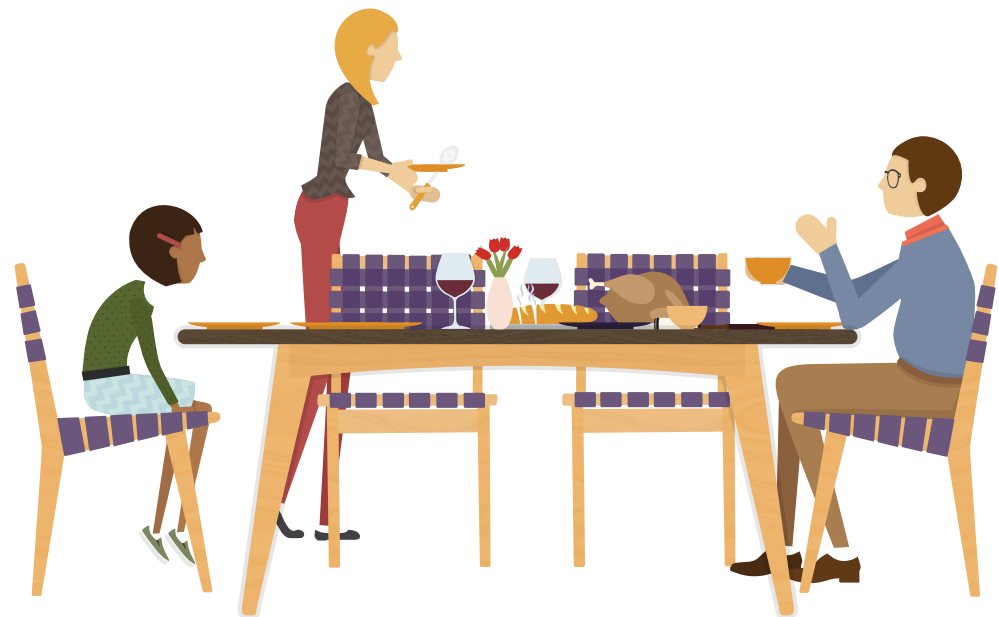
From the onset, Mast held the intention of staying small, and they believe the concision has been to the betterment of what they make, as well as their wellbeing as makers. They know their love for the trade need not be at odds with the measures they've made to keep studio life sustainable. "It's a real testament to Travis's leadership," Trahan explains about the work hard, play hard, rest hard culture that keeps them healthfully engaged. They want to be assured their clients' passion and investment is reciprocated with attentive, impactful design, which they know can only be achieved by equal doses of self-care and studio-care. "We're constantly sitting down and looking at how we operate and approach things," says Trahan. "That puzzle of making something from nothing is always there, and that's what we love about the work."

Studio Mast's logomark is itself enigmatic. In it a combination of three rotating squares is hemmed in by the curve of a circle. There are many ways to see these lines and the coalescence of points and counterpoints. An abiding impulse to fix them one way or another grows the longer you look. The eye oscillates between the rigidity of the squares and the smooth arc of the circle, neither of which holds prominence for long before giving way to the other, until a star comes into view—like Mast, a sum greater than its parts. ■

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MIRROR EFFECT

IN ASPEN, A RESTORED VICTORIAN INTERACTS WITH ITS MODERN ADDITION FOR A REFLECTIVE DIALOGUE BETWEEN THE PAST AND PRESENT.



Renovating a historic property in Aspen’s charming West End neighborhood is no simple task. It’s important to conserve the West End’s treasured, timeless beauty, so to uphold the aesthetic, the Historic Preservation Commission (HPC) enforces stringent architectural guidelines. These parameters are a complex challenge for even the most seasoned architects. So when developer Bill Guth of Stage Fine Homes bought a poorly renovated 1890’s Victorian, he knew restoration and expansion would be a significant undertaking. The house was a hodgepodge of tack-ons and strange renovations, including several turrets and a bathroom built on the original front porch. But Guth is an old hat at revitalizing historic homes in the neighborhood, and he knew that upgrading the haphazard property would be worth the effort. “Having done a number of these, I could envision what was under there, that it could be beautiful once it was restored.”

WORDS: Sara Webster

IMAGES: Draper White

MIRROR EFFECT

The upgrade needed to be designed by architects who had the right vision and expertise. Guth chose Ro | Rockett Design, a firm he'd worked with in the past. The mission was to thoughtfully restore the home in compliance with the HPC while adding square footage to accommodate a modern "appetite."

Ro | Rockett would need to build a new addition, as well as a subgrade level, while integrating contemporary features like an open interior, a new garage, and an elevator, and, of course, restoring the Victorian to its original glory.

This project was Ro | Rockett's first experience working with the HPC. "It's interesting because the rules also enable these projects to become what they are," says Jason Ro, one of the firm's owners. The overarching rule is that the historic building must be front and center and understood to be the defining factor of the site. At the same time, an addition must be stylistically distinct from the historic structure yet clearly united. "It works really well for us because we're interested in a modern vocabulary."

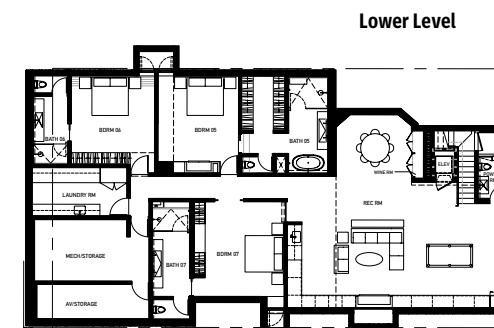
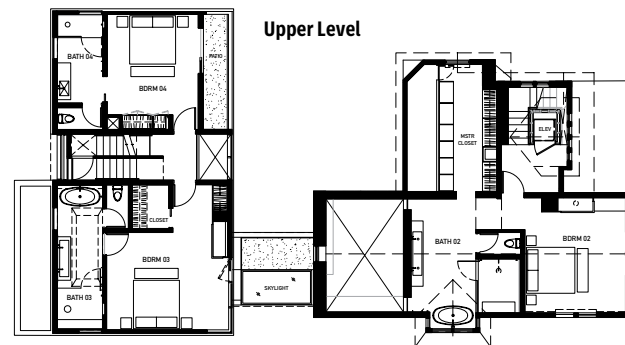
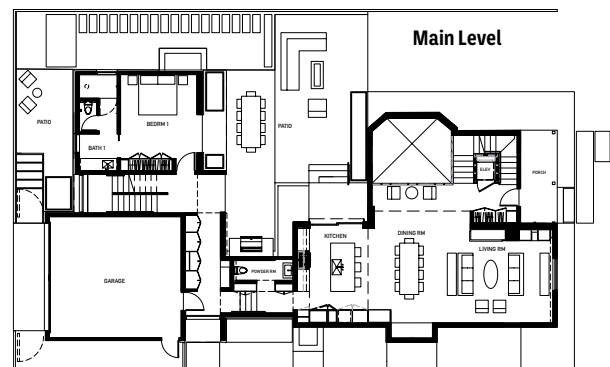
The team needed to strip away the shoddy renovation elements to bring the Victorian back to its original form. "We started by crawling around underneath and up in the attic to figure out what was the historical footprint," says co-owner Zac Rockett. Once they determined the original form, design could begin.



At the entry of the Victorian, a modern fireplace juxtaposes with the traditional exterior. The interior's original elements, such as traditionally proportioned windows and casings, evoke a communication between past and present.



A bathtub sits within a dormer for natural respite with ample headspace. The primary walk-in closet, also located within a dormer, features built-in closets by Boffi for a unique and stylized use of traditional space.



The HPC requires two distinct buildings with a small "linking" element in between. The addition and lower level include extra bedrooms, while a garage is accessible from the alley, per coding rules.

MIRROR EFFECT

An early task was to manage the placement of the house itself. The property includes two 6,000-square-foot parcels of land, both of which the Victorian straddled. Because Guth wanted to separate the two lots, and the house's position wasn't compliant with Aspen's setback regulations, the Victorian had to be moved. Now, the Victorian sits in the front yard of one lot and stars as the primary residence. A second, modern addition was built behind the Victorian as a kind of backdrop to let the Victorian take center stage. A courtyard provides a connective bond between the sibling structures, while the below-grade basement unites the two buildings. The result is a design dialogue between past and present.

Despite their contrasting styles, the two buildings are uncannily alike. This mimic effect was achieved through strategic design. The addition features a reflective glass façade that integrates natural splendor as Aspen trees and blue Colorado sky mirror onto the building. But the design dialog starts here, too, as the façade also reflects the Victorian itself, overlaying the past onto the present. Likewise, the structures' materials echo to create a collective aesthetic. The Victorian's roof is untreated cedar shake shingles, while the addition has cedar cladding. In both structures, a soft white palette complements the cedar. White is used for every detail, down to window frames. Since the Victorian sits two feet above grade, a common trait for historic homes, the courtyard and addition both sit at ground level, so the natural living space provides a cohesive, fluid transition.

Structural elements had to be addressed, too. The challenge was that the HPC requires all original materials to remain. "We were identifying historic lumber and

"We secretly do love these projects where we rub up against older buildings. The contrast really heightens the design." - Jason Ro



The existing structure inspired innovative solutions in a traditional structure. Here, an available bay window is repurposed as a light source within a stairwell to provide sunshine below grade.

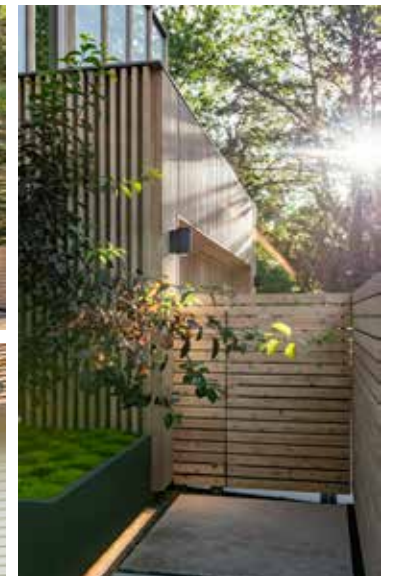
historic nails and preserving all of it," says Rockett. New framing was sistered onto existing elements like studs, joists, and sheathing. "We ended up doing some surgery on the interior but also shored up all the historical stuff to get it up to current structural standards." "We secretly do love these projects where we rub up against older buildings," says Ro. "The contrast really heightens the design." For example, an unoccupied bay window in the Victorian became a shaft to splash light below grade.

In another instance, the team utilized a dormer to incorporate an elevator. By situating the elevator shaft within the dormer, they could access the existing height and not poke through the roof.

The consistent interior melds the two distinct properties into one airy, contemporary design. To create light and honor the Victorian's bones, the kitchen's ceiling was blown out to reveal the gable, evoking a grand cathedral effect. Using the addition's design freedom, the team created → P.136



While the Victorian has a cedar roof and traditional horizontal siding, the addition's vertical cladding and the use of cedar below the white glass creates an inversion effect, keeping the buildings distinct but cohesive.



MIRROR EFFECT



“Even though there was quite a bit of natural light coming from the upper level, we didn’t want to use a darker wood for the lower-level rec room (photos this page). We decided on natural oak as it has a neutral yet warm finish.” – Ann Hofmeister, Boffi



MIRROR EFFECT

a contemporary solution to shine light into this end of the basement. Like the bay window light shaft, the addition has a skylight above a stairway void, so light cascades below grade. The addition accesses nature and light through a roof deck and Juliet balconies, while the Victorian opens interior space for light flow.

To finish out the style, Guth hired Boffi to create the cabinetry throughout the interiors. “What I think sets Boffi apart is the tactile aspect. It just feels really good,” Guth says. Boffi integrated a white matte lacquer finish on the tall cabinets so they would blend into the walls. The island cabinets are made with walnut to add warmth to the white space. Ann Hofmeister from Boffi says, “We used simple finishes and details to not distract from the unique and historic architectural elements.”

The final touches solder the whole property together into a gorgeous design that perfectly links two seemingly opposing aesthetics into a single conversation of the past and present. ■



The addition features three light, bright bedrooms with windows, and each bedroom has a large, en suite bath. On the top floor, one bath has a massive skylight that spans nearly the whole space.



PROJECT CREDITS

DEVELOPER: Stage Fine Homes

ARCHITECT: Ro | Rockett Design

FURNISHINGS & ACCESSORIES:
Della and Zella

CONTRACTOR: Koru Ltd.

KITCHEN/BATH SYSTEMS: Boffi

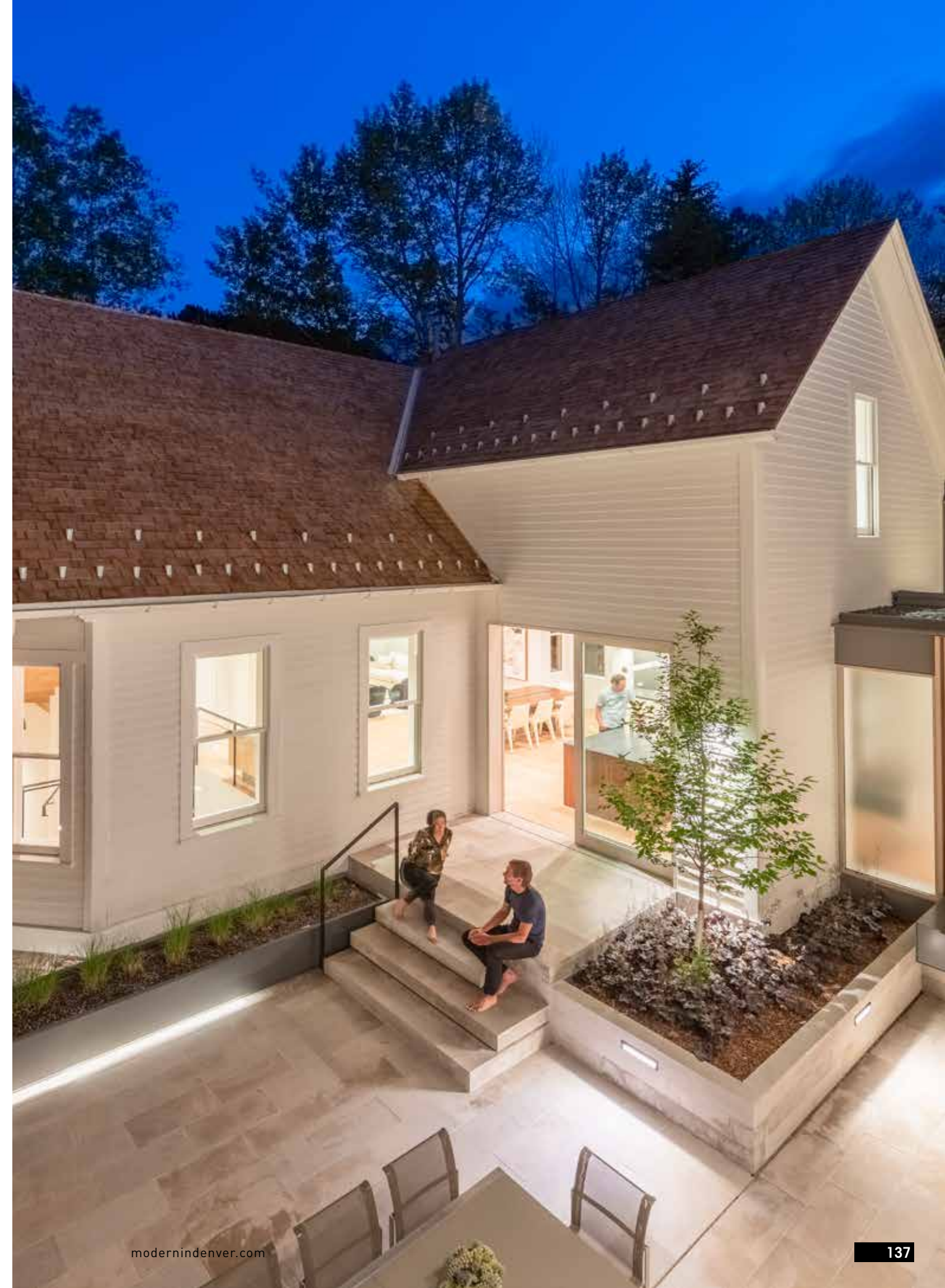
FLOORING: Simply Oak

STONE FLOORING & SINKS: Maiden Stone

LANDSCAPE ARCHITECT: Elements, Inc.

MEP: Powerhouse Engineering Partners

CIVIL ENGINEER: Roaring Forks Engineering





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Good design has a real and meaningful impact on our lives. Our goal at *Modern In Denver* has been to promote the people, projects, and products that are bringing us closer to a better future which is why we are pleased to partner for the sixth year with Denver Design Week (October 16-24).

Last year the pandemic necessitated an online format, but Design Week is taking a small step in the right direction this year with a robust schedule of smaller, in-person tours of studios, showrooms, hard hat construction projects, galleries, and artist spaces. Even if events will unfortunately have to be masked due to the dynamic and changing nature of COVID-19, a chance to safely gather, connect with others, learn, and celebrate our creative community—especially after the past year and a half—definitely gives us something to smile about.

With over 30 different events across the city, we encourage you to engage, explore, and support our growing design community.

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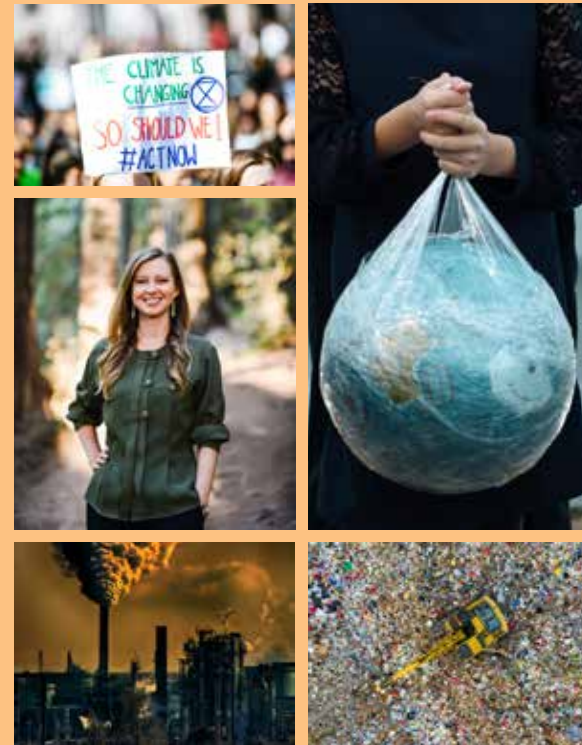
SESSION SPOTLIGHT

Decarbonized Design:

Reducing the Carbon Footprint of Buildings + Products

Presented by *Imani Hamilton Design*

The clarion call of the day is to rapidly reduce individual and corporate carbon footprints and slow the climate crisis in its tracks. But what exactly is a carbon footprint? What are the biggest drivers of emissions and how can we reconfigure our industries and behaviors to eliminate a destructive reliance on carbon? Does design have to threaten the environment its built for? As a practitioner of low carbon design in products, buildings, and systems, Imani Hamilton shares her “Decarbonized Design Principles,” a resource that features actionable tenets and tools to reduce the carbon impact of design, manufacturing, and supply chains.



SESSION SPOTLIGHT

Augmented Architecture:

Using VR to Inform Design Selections

Presented by *Sopher Sparr* in partnership with *Sierra Pacific Windows & Doors* and *MEDIUM Labs*

The unreal real. No longer only a speculative technology of the future or the pursuit of game creators, virtual reality is increasingly being used in architecture and engineering to inform how structures are made and how it feels to be in them. This event with Sopher Sparr, Sierra Pacific Windows & Doors, and MEDIUM Labs presents a one-of-a-kind opportunity for attendees to immerse themselves in an architectural simulation of a high-end modern home while inviting conversation on how these technologies can be further implemented into the design, development, and building industries.

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SESSION SPOTLIGHT

Antônio Carlos Moraes De Castro:

Urban Planning from a Global Perspective—Lessons Learned from the City of Brasilia

Presented by *Porcelanosa* and *AIA Colorado*

As the legend goes, the capital city of Brazil was dreamt of by Italian saint Don Bosco to be a futuristic city at the heart of the country, relocated from its former coastal centers in Salvador and Rio de Janeiro. In 1960, this dream became a reality when the city of Brasília was officially federated after decades of diligent planning and work. Antônio Carlos Moraes de Castro, one of the key urbanists who participated in the construction and development of Brasília, speaks about the challenges of shifting the country’s political, economic, and demographic center of gravity while designing an ideal city from the ground up.

SESSION SPOTLIGHT

Too Fast to Live, Too Young to Die Redux:

Punk Graphic Design & Reversing Into the Future: New Wave Graphic Design

Presented by *CU Denver Emmanuel Gallery*

The produced works of an art movement often get the spotlight, but so often the objects and ephemera accumulated during their making carry the intimacy of the moment forward by putting a piece of the art into the hands of its audience. The storied posters, patches, and fashion pieces of the Punk and New Wave movements—borrowed from Andrew Krivine’s comprehensive and important collection—will be on view at the Emmanuel Art Gallery in two electrifying exhibitions that depict the revolutionary intersections of music, design, and pop culture. This exhibition is co-curated by students CU Denver’s College of Arts and Media under the direction of associate professor Maria Buszek and curator Jeff Lambson.



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Illuminating Color: Revealing the Complexities of Color, Science and Design
Presented by *HLB Lighting*

Good Bones: A Tour of DU's First Mass Timber Building, The Burwell Center for Career Achievement
Presented by *Shears Adkins Rockmore*

The Power of Place: Contextual Branding & Experiential Design
Presented by *Tryba Architects*

Made to Fit: Why We Love Custom Design
Presented by *Halax Co*

Building Horizons: Community Design for Rural Colorado
Presented by *ColoradoBuildingWorkshop*

The Missing Middle: Creating More Attainable Housing at Berkley Shores + Hard Hat Tour
Presented by *KGA Studio Architects*

Play for All: RiNo ArtPark and Creative Placemaking for Healthy Communities
Presented by *RiNo Art District*

Your Personal Genius, Unboxed!
Presented by *Vector Collaborative*

Night / Light: Transforming Exterior Environments with Lighting Design
Presented by *AE Design*

Shop Class: The Intersection of Craftsmanship and Digital Tooling
Presented by *Raw Creative*

Off the Wall: Jason Thielke's Urban Mural Works
Presented by *Eliana Chioetto*

Housing as Infrastructure: Building Equitable & Resilient Communities
Presented by *Studio Completiva*

The 500-Million-Ton Elephant in the Room: Reducing Systemic Waste in Construction
Presented by *GFDA, WM, and Cottonwood Builders*

Outside / In: How Biophilic Design Affects Wellbeing in Today's Built Environment
Presented by *Greenmood*

A Walk Through the Woods: A Guided Tour of Colorado's Largest Live Edge Slab Warehouse
Presented by *CS Woods*

The Story of Scent: How to Incorporate the Olfactory into Experiential Design
Presented by *Scentex*

Decarbonized Design: Reducing the Carbon Footprint of Buildings and Products
Presented by *Imani Hamilton Design*

From Auto Garage to Urban Farm: Design-Driven Adaptive Reuse
Presented by *Xan Creative*

At the Level: Finding the Balance Between Creative Expression and Professional Service
Presented by *bldg.collective & Roth Living*

Sealed with Steel: Designing for Performance with Steel Windows + Doors
Presented by *Signature Windows + Doors* with panelists from *Rehme Steel* and *Studio B Architecture*

Multi-Layered: Achieving Symbiosis in Multi-Use Spaces
Presented by *SEGD*

Back to Work: Designing for the Future of Office
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THE GOLDEN WINDOW

To capture his award-winning images of buildings, architectural photographer Parrish Ruiz de Velasco draws his skills from a hobby he picked up on a whim: storm chasing.

WORDS: Gigi Sukin

IMAGES: Parrish Ruiz de Velasco

IN APRIL 2012, AN ARTIST FROM THE SOUTHWESTERN REGION COMMONLY CALLED "TORNADO ALLEY," CHARGED TOWARD A CHURNING STORM INSTEAD OF SHOWING UP FOR A CARPENTRY JOB IN OVILLA, TEXAS.

"There were low clouds and it was super dark out," recalls Parrish Ruiz de Velasco, a then-22-year-old who never left home without a camera. "I had no idea there was a tornado warning in effect."

Zooming in his car down a dirt road, Ruiz de Velasco followed what morphed into a dramatic funnel in the distance for about 25 miles, getting in front of the storm before carving a U-turn. "I never wanted to get in the way of the tornado, but I thought: 'This will be a good shot,'" he says.

And good it was. The haunting, black and white picture gained the kind of virality that only a global pandemic could rival, splashing across the front pages of major daily newspapers including *The Dallas Morning News*, *Wall Street Journal*, and *The Washington Post*. The grainy glimpse of the swirling storm gave viewers a sense of the muscle and might of a twister and eventually became one of *Time* magazine's top 10 photos of the year.

In comparison to this whirlwind introduction to the world of

THE GOLDEN WINDOW: PARRISH RUIZ DE VELASCO

photography, the subjects Ruiz de Velasco has become well-known for capturing could not seem more different. As a top architectural photographer, Ruiz de Velasco has spent the last decade capturing the immovable and permanent, waiting hours for the right shadow to fall on a building or interior.

How Ruiz de Velasco expanded his focus to the built environment, on its face, is somewhat surprising: it would seem architecture would be too static to hold the attention of someone who admittedly revels in the thrill of chasing a storm.

But to Ruiz de Velasco the two are a perfect match, providing

an interesting contrast in subject matter but demanding a similar skillset.

"When you're chasing a tornado, you're running to catch the light. It takes a lot of effort to get to the right place, but it's one of the things that helped me translate storm chasing to architecture: there's only that 10- to 15-minute window to capture both just right."

Preparing for that golden window, however, varies with the subject. While architectural photography requires careful planning and coordination of schedules, weather photography rides the wave of spontaneity, demanding the → P.152



Instead of showing up for a carpentry job one April day in 2012, Parrish Ruiz de Velasco decided to chase a tornado, capturing an image that would eventually become one of *TIME* magazine's top 10 photos of the year. "What's special about it is the open, backlit area," says Ruiz de Velasco of the grainy image, which was also featured in *The Dallas Morning News*, *The Wall Street Journal*, and *The Washington Post*.





“WHEN YOU’RE CHASING A TORNADO, YOU’RE RUNNING TO CATCH THE LIGHT. IT TAKES A LOT OF EFFORT TO GET TO THE RIGHT PLACE, BUT IT’S ONE OF THE THINGS THAT HELPED ME TRANSLATE STORM CHASING TO ARCHITECTURE: THERE’S ONLY THAT 10- TO 15-MINUTE WINDOW TO CAPTURE BOTH JUST RIGHT.” - Parrish Ruiz de Velasco



ability to drop everything to chase an emerging pattern, as Ruiz de Velasco did for his first storm.

But once set-up, Ruiz de Velasco's process of capturing both buildings and swirling masses of clouds depends on the same thing: constant movement. "Almost every architect I've ever worked with has said to me that I run around more than any photographer they've ever worked with on a shoot," says Ruiz de Velasco. "Normally, a photographer would set up and have a few pre-ordained shots. Instead, I'm constantly in motion. That helps me to get those hero shots."

The overlaps in Ruiz de Velasco's process are even occasionally mirrored by the subjects themselves. And when that happens, it's Ruiz de Velasco's comfort in inclement weather and ability to find light in the darkest storms that allow him to pursue dramatic shots that many others wouldn't.

He recalls in the fall of 2019, an architect hired him for a shoot when the weather turned.

The client "canceled on me ... so I just decided to go shoot some stuff for fun in the nasty weather. The

A tornado warning prompted Ruiz de Velasco to chase this storm all day; however, it fizzled out soon after he captured this shot. "Sometimes you only come away with one photo after chasing an entire day," he says.

clouds were essentially a diffuser for the light. People typically want blue skies and sunshine for architectural shoots."

He submitted the photos of a park pavilion and a mid-century modern parking garage with the misty backdrop to HKS, a Dallas-based firm, and ultimately the shots won an American Institute of Architects design-build award.

"I always try to go for a challenge versus comfort," Ruiz de Velasco says. "A foggy, rainy day with camera gear is certainly a challenge. But it was cool that it paid off. I think in the long run, the more you hop on those challenges and pursue an uncomfortable position, the more unforeseen opportunities arise." ■



This supercell charged across North Texas, dropping baseball-sized hail along its path and eventually producing a tornado. "Being in the presence of such power and destruction is awe-inspiring," says Ruiz de Velasco (above). "Hearing the roar of the wind and hail...it's an electric feeling and doesn't happen every chase."

ONE LAST THING
Person, place or thing we LOVE



FROM TRASH TO FASHION

Vollebak's handsome new Garbage Sweater is rising up from the landfill.

WORDS: Alison Gwinn

ONE MAN'S TRASH IS ANOTHER MAN'S... SWEATER? YES, THAT'S RIGHT.

Vollebak—the innovative apparel company known for using forward-looking technology to create cool pieces like the copper-filled Full Metal Jacket, the Deep Sleep Cocoon for missions to Mars, and a Plant and Algae T Shirt that biodegrades in your garden—has just introduced its Garbage Sweater, made out of fibers found in landfills.



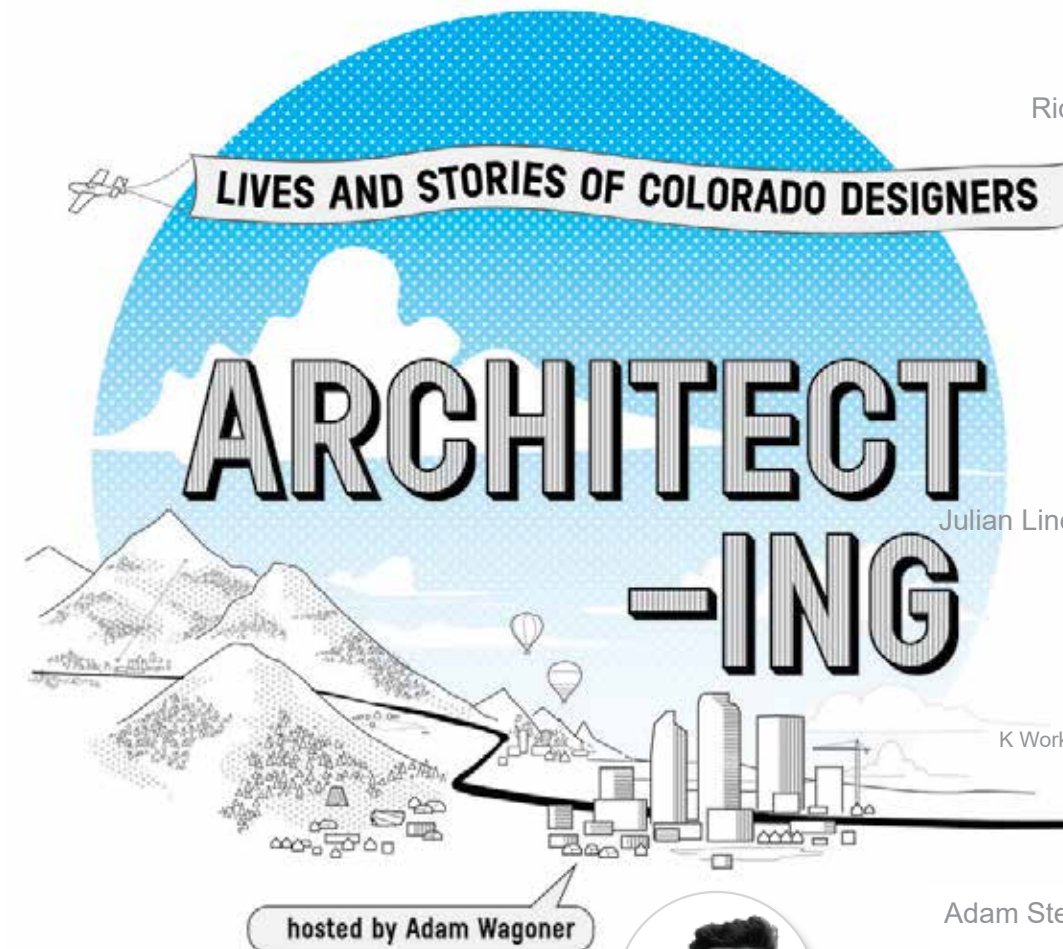
First, a few sobering statistics: Each year, around 100 billion (yup, that's with a b) items of clothing are produced, a number that is likely to double in three decades. Every minute, more than 150 tons of clothing are dumped into landfills. And clothes made of nylon or polyester can take up to 200 years to decompose. Yikes.

So the brains behind Vollebak (founded by twin brothers Nick and Steve Tidball) decided to take a particularly pesky waste material—the aramid fibers found in discarded firefighter suits and bulletproof vests—and turn them into this stylish new sweater. Why pesky? Because aramid fibers are designed to basically never die, so they take even longer to decompose than most fabrics—and they (duh) cannot be incinerated. (In France alone, where these sweaters are made, 500 tons of firefighter gear are thrown away each year.) Because 70 percent of the material used in

these new Garbage Sweaters is from firefighter suits, it is actually fire resistant—the remaining 30 percent comes from old bulletproof vests, so the sweater is super strong, too. (Wear eight layers of this material, and you can be Superman, able to stop a bullet.) So you can feel almost invincible.

How are the sweaters made? Vollebak actually gathers both old firefighter suits and bulletproof vests and shreds them to pull out the fibers, which are then cleaned, blended, and spun into the material that makes up the sweater. Does that make it feel rough? Far from it. The sweaters are actually warm, soft and cozy.

And if you want to complete the look, pair the Garbage Sweater with Vollebak's cutting-edge Garbage Watch, made out of some of the electronic waste (containing precious silver, platinum, copper, nickel and zinc) that similarly gets dumped each year. They are a perfect duo for the "eco-dressed."



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

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