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MODERN IN DENVER

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TOMECEK STUDIO
ROWLAND+BROUGHTON
ARCHITECTURAL WORKSHOP



FALL • TWENTY22



Meaningful Space

A historic mid-century modern home gets a considered addition designed to bring family and friends closer together. P. 114

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AUTUMN ARTS
FALL GALLERY GUIDE P. 122

NEW. Resnick Center for Herbert Bayer
Studies Opens in Aspen P. 66

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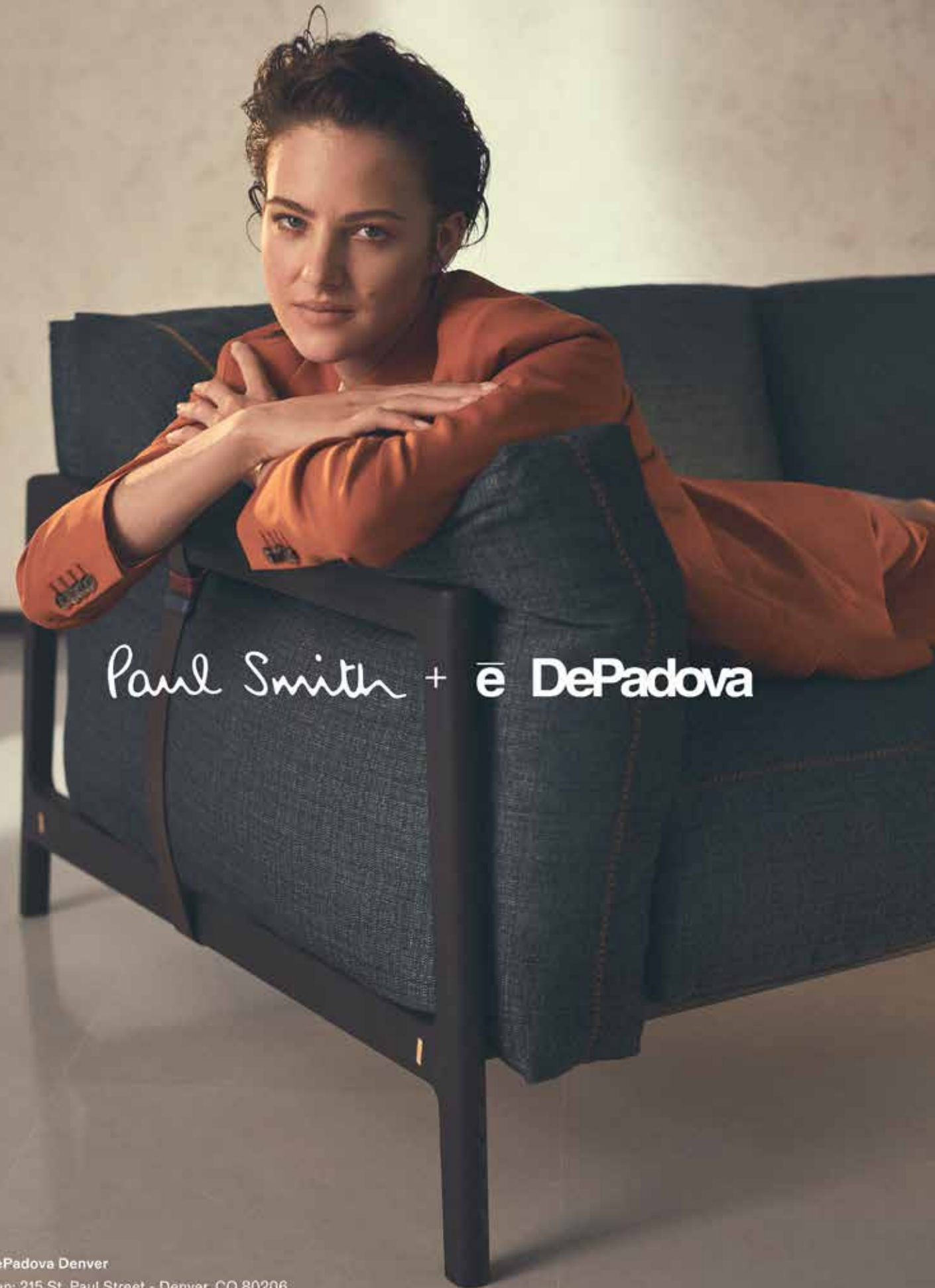
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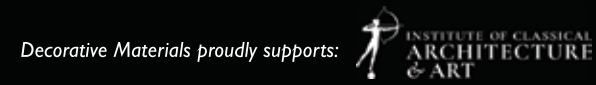
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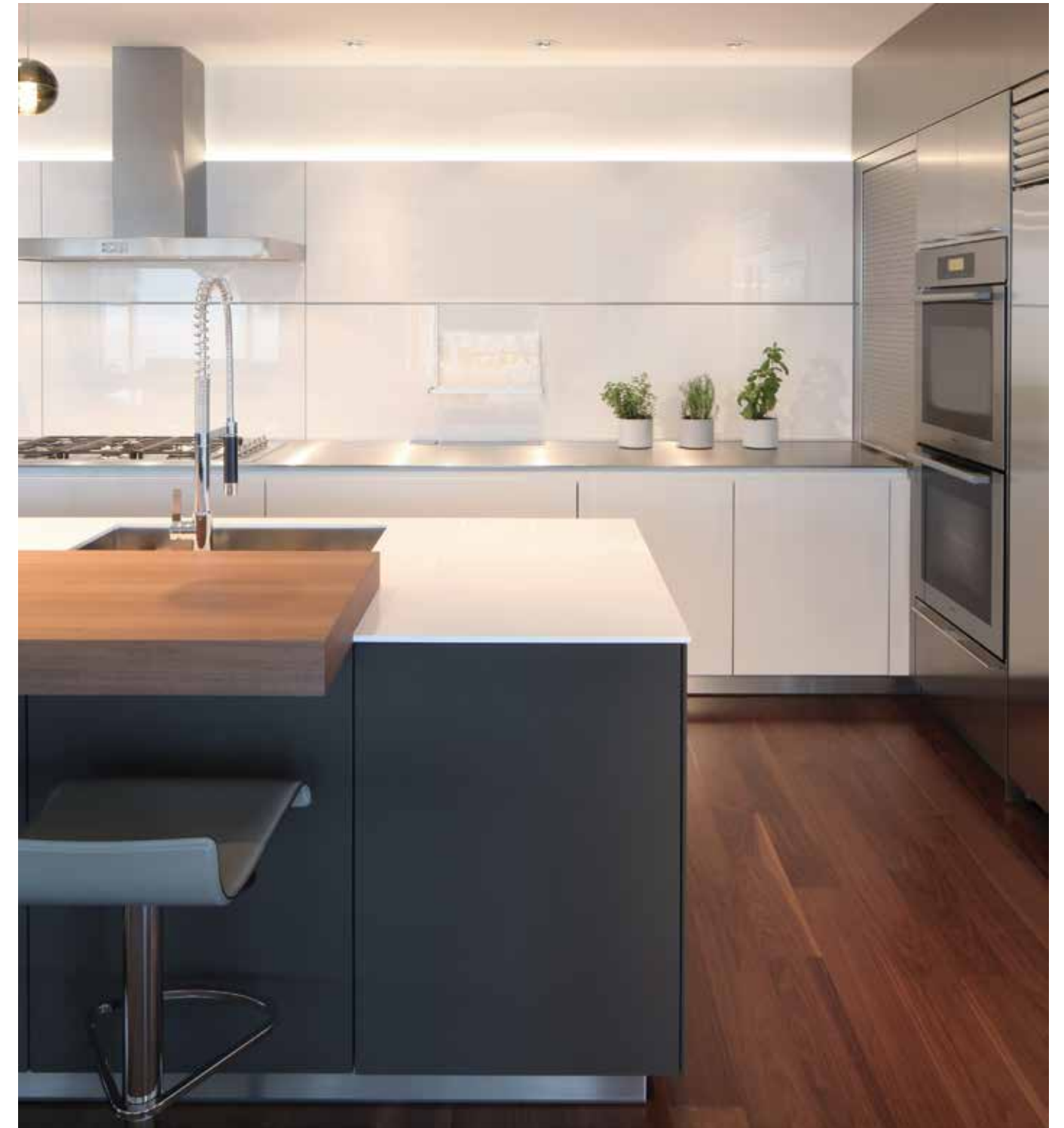
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CONTENT

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MODERN IN DENVER FALL 2022



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Our fall roundup of furniture, tech, gear, and accessories includes items that are a little fresh, a little nostalgic, and a whole lotta fun.

50 THE BIG ASSIGNMENT

The late architectural critic Michael Sorkin provides the basis of our yearlong inquiry into the ins and outs of the field with his *250 Things an Architect Should Know*.



P. 36



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54 THIRTEEN WAYS TO WALK THE RIVER

Offering city dwellers a place to stroll, play, and cloud-watch, Tres Birds' elevated walkway is the firm's newest design for the RiNo Art Park.



P. 84

66 A MUSEUM OF HIS OWN

The multidisciplinary practice of Bauhaus master Herbert Bayer, who designed much of modern Aspen, is on permanent view at a new museum dedicated to his life and work.



P. 50

74 DESIGN ANYWHERE

Creating on the go has never been easier for designers who don't like to be tied to their desks. Our roundup of mobile architecture, design, and photography apps allows practitioners to work from the studio of life.



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84 LIVING HISTORY

Renowned Colorado architecture firm Rowland+Broughton brings their expertise in adaptive reuse to their new-meets-old studio and salon space in historic LoDo.

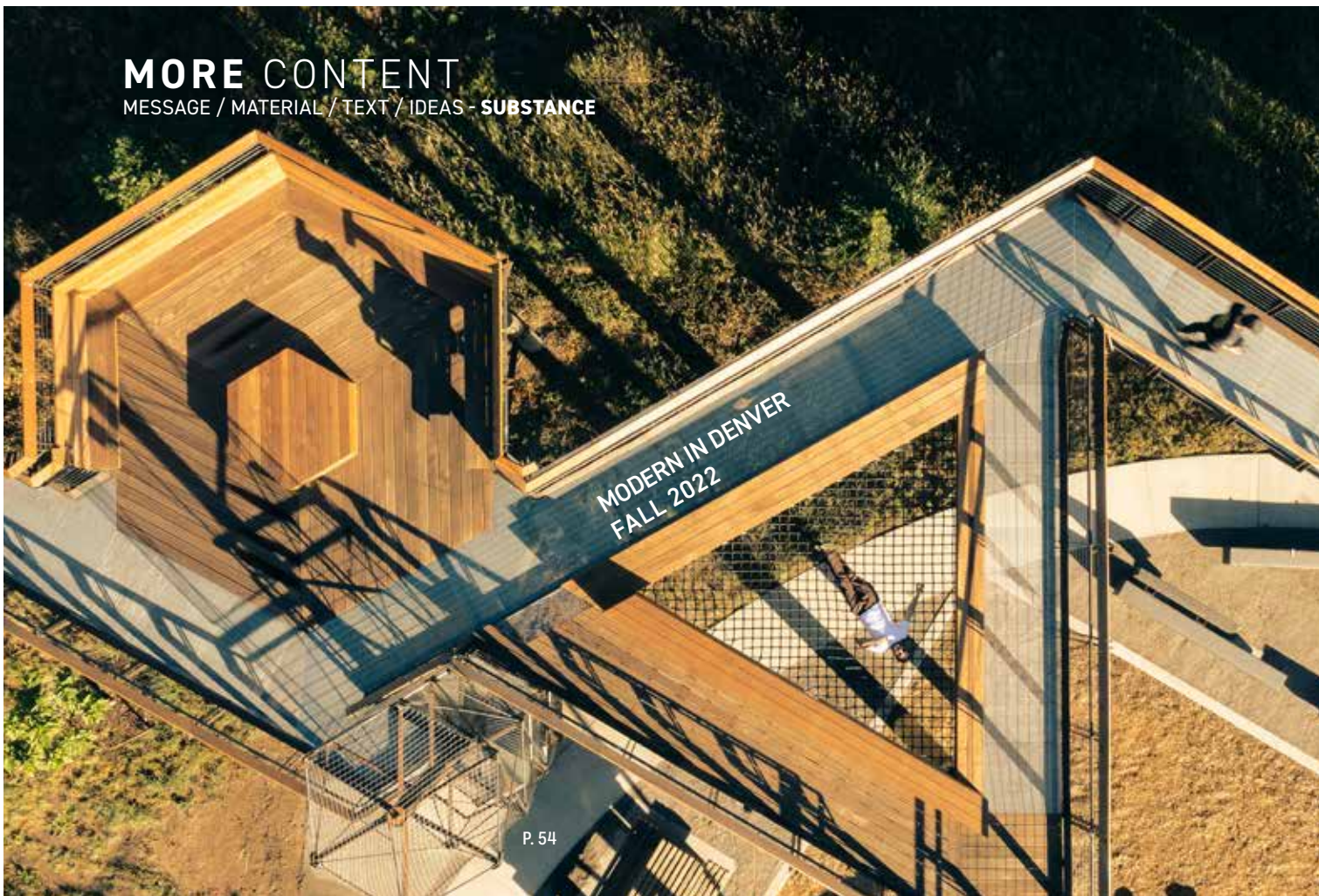
"Autumn shows us how beautiful it is to let things go." -Unknown



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MORE CONTENT

MESSAGE / MATERIAL / TEXT / IDEAS - SUBSTANCE



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92 LET THERE BE LIGHT

Tomecek Studio Architecture introduces a traditional Denver bungalow to the theory of minimalism, meeting the homeowner's vision for a home with an abundance of light.

98 STEPPING UP

At the new Atrium Campus, international design firm MAWD brings I.M. Pei and Philip Johnson's historic Denver high-rises down to scale by stepping up the interior architecture and wellness-oriented amenities.

"I'm so glad I live in a world where there are Octobers." - L.M. Montgomery

108 AIA DESIGN AWARD WINNERS

AIA Colorado announces its Annual Design Awards, honoring the outstanding work of independent members and firms who are reinforcing the value of design and contributing to positive change.

114 THE SWEET LIFE

For a family of five, Architectural Workshop creates meaningful square footage in a 1953 Arapahoe Acres home originally designed by Eugene Sternberg.



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122 AUTUMN ARTS

Autumn is an anticipated season in a city that loves art. Check out our picks for must-see fall exhibitions at local galleries, museums, and non-traditional arts organizations.

128 A SUMMER SALONE

After a two-year hiatus, the international furniture fair Salone del Mobile rang in its 60th anniversary, with celebration and sustainability at the center of the weeklong fanfare.



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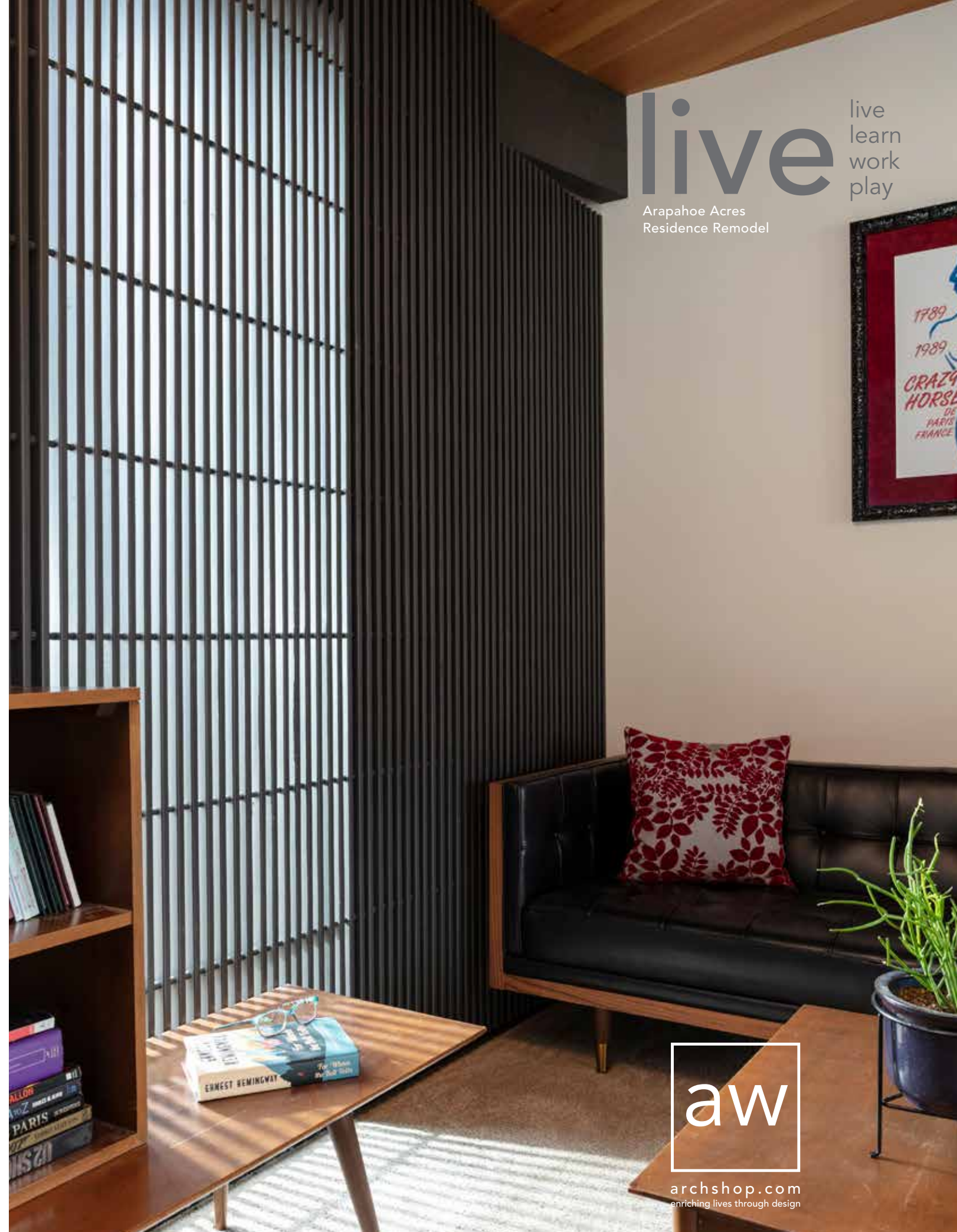
136 ONE LAST THING

Environmentally-minded packaging company Woola is pulling wool from the waste pile to combat the carbon-heavy practices of the e-commerce industry. What can't wool do?

live

live
learn
work
play

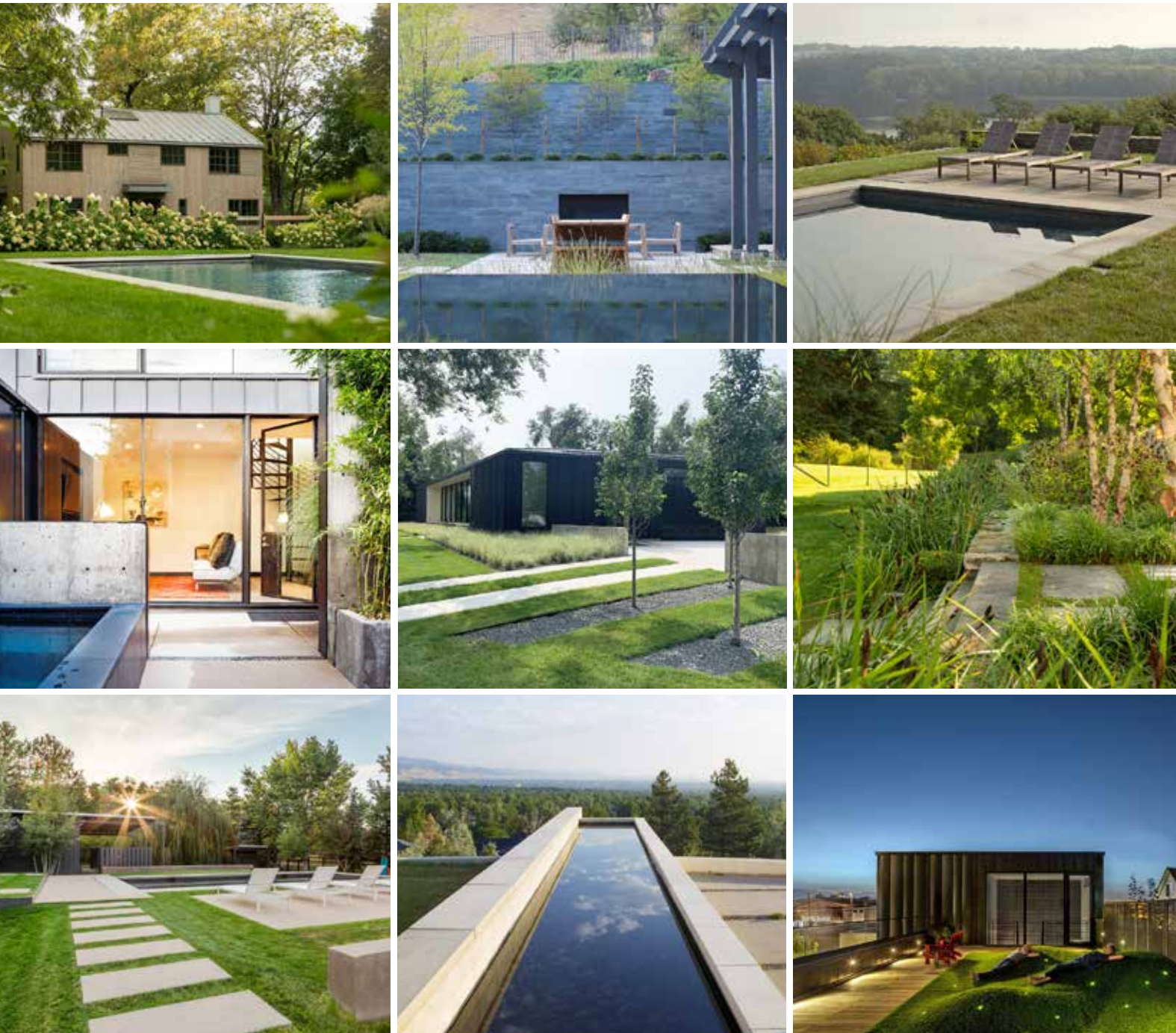
Arapahoe Acres
Residence Remodel



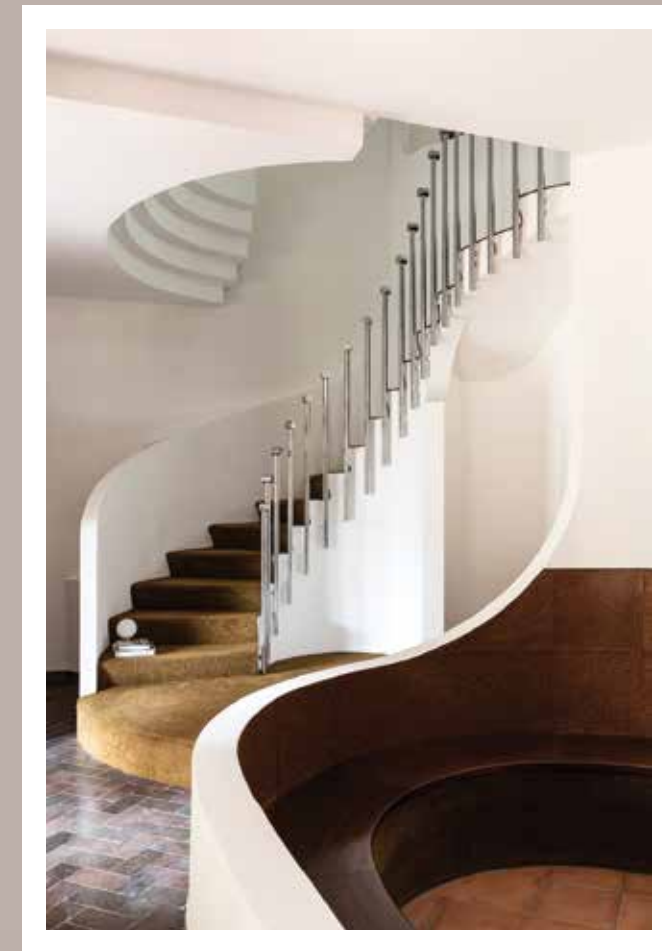
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“When you leave a building, it is like leaving a piece of music. It is still in you and still with you.” – Daniel Libeskind

What is architecture’s role in shaping our lives? Structures influence our movements and provide raw utility, but what is their deeper impact in an emotional sense? How can a designed space play more than a bit part in our story? Can it become a leading role, a protagonist that shapes our life for good?

I think so. I believe that the best architecture is transformative, taking simple materials to generate meaning that reaches our inner selves. “Architecture is not just an intellectual or abstract exercise, it is an emotional experience just as music is,” observed famed architect Daniel Libeskind. Indeed, a great space can resonate and make us feel they way music does. It can stick with us and shape our memories and emotions.

The power a building or structure has to affect our emotions, moods, and well-being emerged as we put together the fall issue. A number of our stories feature projects that were designed to support and foster deep human connection and experience.

Our cover story is about an addition that Architectural Workshop designed for a family that has lived in a historic mid-century modern home for almost two decades. The thoughtful renovation sought to create space specifically for bringing friends and family together. A larger kitchen and dining area and a dedicated music room have provided meaningful space that allows the family to spend more time connecting and making lasting memories. That story is on page 114.

Tres Birds recently completed a 400-foot-long elevated walkway at RiNo Art Park’s newly-opened Arkins Promenade. The meandering structure is designed for exploration—with ramps, swings, and nets providing myriad ways to delight in play for play’s sake. This story starts on page 54.

One neighborhood over is the renovated Denver headquarters for Rowland+Broughton. With their longstanding legacy of sensitively adapting historic spaces, the R+B team transformed an 1892 LoDo storefront into a bright and functional contemporary workspace. On the space’s second floor, R+B designed a salon to elevate their art collection by emerging local and national artists. Bringing art into the workplace in a dedicated way, and not just as background decoration, shows the firm’s understanding of “quality of life” in a fuller sense. That story is on page 84.

By focusing on how a space can bring enjoyment and purpose to the people using it, global interior design firm MAWD turned an interstitial atrium between two famed Denver high-rises into a beautiful and inviting space that is now a place of its own. MAWD’s Katherine Seaborn says, “There’s no greater luxury than feeling like you’ve been personally considered in the creation of a space.” That story is on page 98.

In a similar fashion, but in a residential context, Tomecek Studio understood and respected the architectural qualities of a traditional 1924 bungalow, and the vision of its new homeowner, opening up rooms to create light-filled, minimal interior spaces. This story is on page 92.

Finally, we visit the newly-opened Resnick Center for Herbert Bayer Studies in Aspen. The center is the newest addition to the Aspen Institute campus and displays the diverse life’s work of legendary Bauhaus polymath Herbert Bayer. Designed by architect Jeffrey Berkus, the center uses scale and light to create an intimate experience of Bayer’s multidisciplinary art practice. That story starts on page 66.

The power great architecture has to impact and influence our lives is what makes it so meaningful, and why I am excited to share all of the stories in this issue. As Winston Churchill so accurately stated in 1943, “We shape our buildings and afterwards our buildings shape us.”

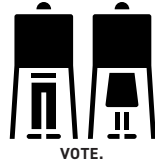
William Logan
william@modernindenver.com

THE COVER



Jess Blackwell photographed the interiors of Architectural Workshop’s renovation of a 1953 Eugene Sternberg home in Arapahoe Acres. Architectural Workshop maintained the original design’s front elevation and scale in accordance with neighborhood norms, adding meaningful square footage for convivial gatherings with family and friends. The home features repurposed wooden screens from nearby Clayton Elementary School, also designed by Sternberg, which now cover several of the home’s clerestory windows and a utility cupboard. Read the story on page 114.

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*Getsuen (Lily) Chair, c. 1990
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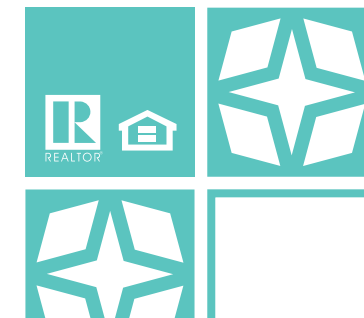


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FALL ISSUE 2022



"A fallen leaf is nothing more than
a summer's wave goodbye."

- Unknown -

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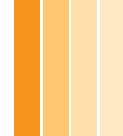
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YES, DO REACH OUT. *Now is a really good time.*

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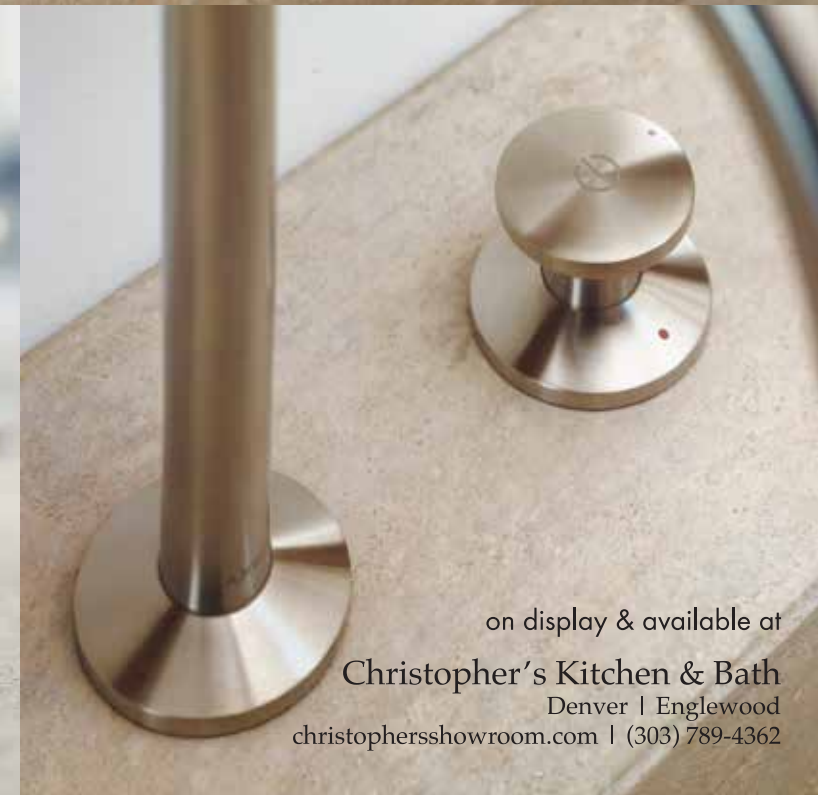


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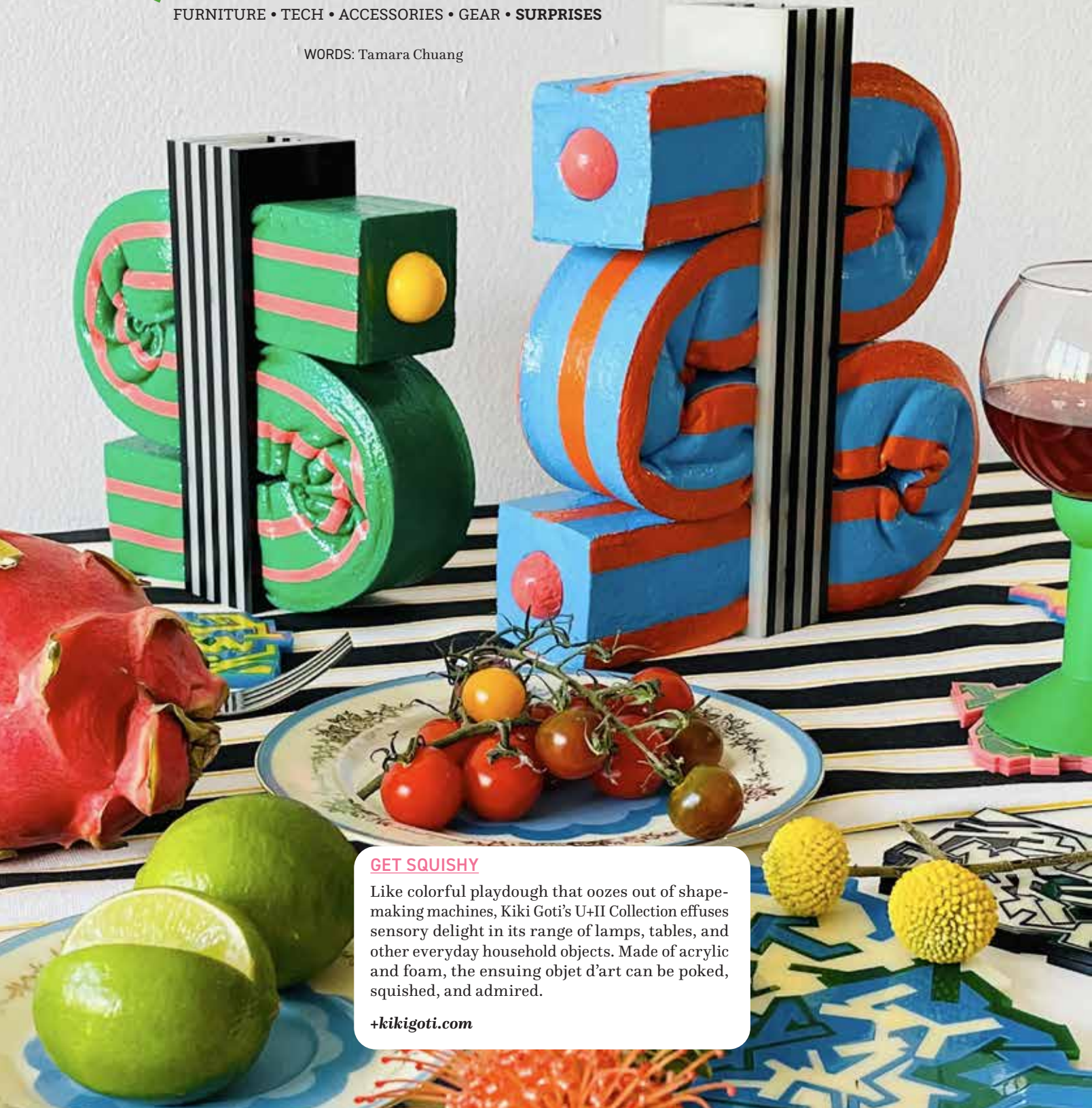
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ES FIELD STUDY

FURNITURE • TECH • ACCESSORIES • GEAR • SURPRISES

WORDS: Tamara Chuang



GET SQUISHY

Like colorful playdough that oozes out of shape-making machines, Kiki Goti's U+II Collection effuses sensory delight in its range of lamps, tables, and other everyday household objects. Made of acrylic and foam, the ensuing objet d'art can be poked, squished, and admired.

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



DRINK UP

Finish a Colorado fourteener the easy way with clever glassware from North Drinkware. The handblown glasses have miniature versions of Longs Peak embedded at their base. And those aren't just random ridges: the points are guided by United States Geological Survey data of the mountain's 14,259 feet. The Longs Peak pint and tumbler set offers a fourteener challenge worth finishing.

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



BOTANIC BRICKS

No green thumbs are necessary for this office-size succulent garden. LEGO's Succulents is the latest "plant" in the toymaker's Botanical Collection. The set includes nine cacti modeled on real plants, from the orange-topped moon cactus to the tentacled aloe vera. And many pieces, if not all, are from existing LEGO toys, like the Robin Hood hats that comprise the green, short-leaved Sedum Luteoviride. Fun for kids, sure, but built with adults in mind.

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





SWISS ICON

The Rey Chair is getting a relaunch by design firm HAY in partnership with original furniture manufacturer Dietiker. Designed by Swiss designer Bruno Rey in 1971, the seat, originally called 3300, was the first screwless chair with a patented aluminum console. It was also the most sold chair in Dietiker's history, according to the company. Perhaps it's the slight curve that blends into straight beechwood legs that makes the Rey chair a timeless modern piece. Whatever it is, it now comes in mint green, slate blue, scarlet red, and sage.

+hay.com

FIELD STUDY

WE DESIGN EXPERIENCES



GRAND MESA OUTPOST - GRAND MESA, COLORADO

TEE TIME

Fire up this t-shirt printing press like a pro and start printing custom designs in no time. The HTVRONT Auto Heat Press, which recently smashed its crowdfunding goals by more than 10 times, heats up twice as fast as competitors, has a 15-by-15-inch heat plate for larger images, and is built with a special cooling feature to keep the process safer. It's also portable, albeit at a hefty 38 pounds.

+htvront.com



MEDIA MIX UP

After Teenage Engineering seemed to stop production on its OP-1 synthesizer in 2018, secondhand prices for the music production tool soared, according to MusicRadar, a site for musicians. The company was just updating and improving the music synthesizer. Now, it's ready. The new OP-1 Field has more features, the latest technology, and a slimmed-down size for extra portability. What more could you want for a portable sound recording studio?

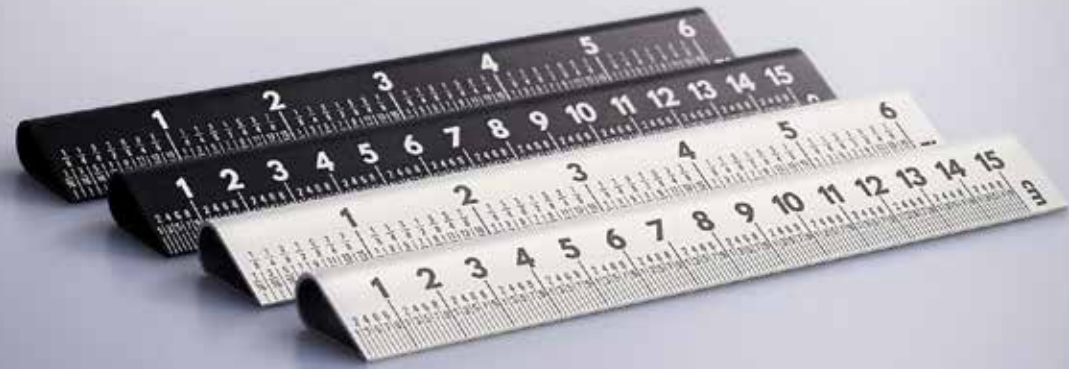
+teenage.engineering



FIELD STUDY



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MEASURED DESIGN

Who knew that the ruler needed to be re-thunk? Orangered Life, that's who. The London-based design studio introduced the 30° Ruler back in 2019 and continues to tap into crowdsourcing to fund the next iteration. So what is a 30° Ruler exactly? It's a three-sided ruler with one edge set at a 30° angle, which makes detailed measurements easier to read at a glance since the slope always shows up. The latest version comes in solid brass.

+kck.st/3woHZBN



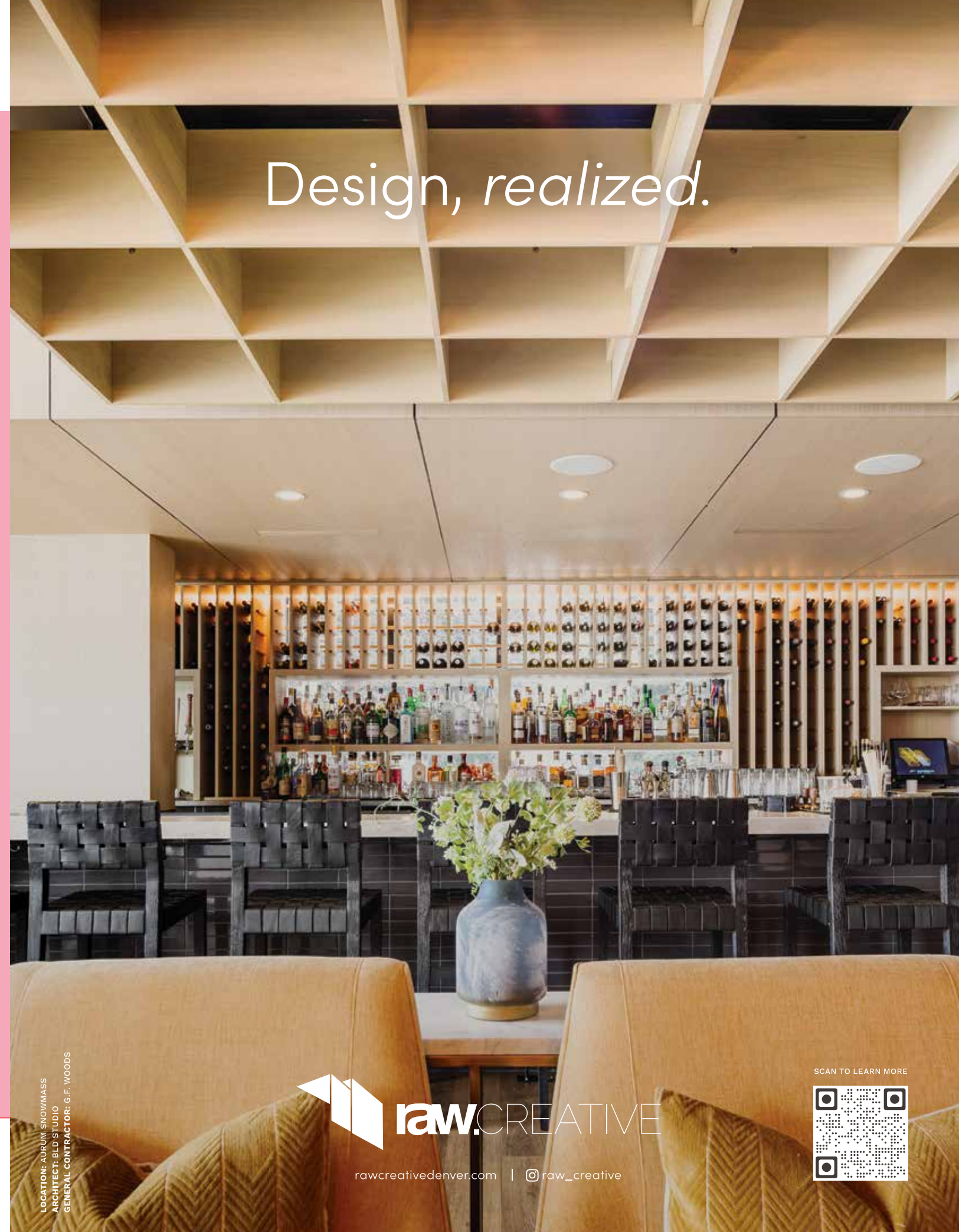
SLIDE RULE

It doesn't take much to be impressed with the LG Totem display. Designed by Studio BooBoon, Totem starts as a sleek soundbar and doubles as TV storage. But on cue, the rollable, tucked-in video screen slides out for viewing as a horizontal or vertical display. Alas, Totem was just an entry into LG and Dezeen's OLEDs Go! design competition. No word on whether LG is interested in production, but Totem did make the top five designs in the competition.

+studiobooboon.com/work/totem

FIELD STUDY

Design, realized.

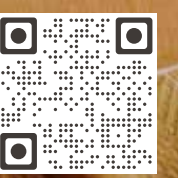


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EVENT SCHEDULE

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- | | | |
|-------------------|--|----------------------|
| 2
FRI | The Creative City
Over 60 of our regions finest designers and artists have been invited to produce a large format poster - each utilizing the same theme. The exhibition of the work, will be held during NoBo's First Friday art walk. | 6:00 PM-
9:00 PM |
| 8
THUR | Pecha Kucha Night
Join us for an evening of fast-paced storytelling and inspiration, Pecha Kucha style! The event will feature a series of presentations, each consisting of 20 slides shown for 20 seconds each, totaling a talking time of 6 minutes, 40 seconds. The presentations will center around the theme "DESIGN FOR CHANGE" where an interdisciplinary panel of Boulder's design thinkers and practitioners will explore how to use design to create value and make the world a better place. | 6:00 PM-
9:00 PM |
| 15
THU | The Workplace of the Future
As companies are gaming out the best ways to reconfigure their workplaces to align with protocols and practices workers are demanding, the event will challenge interior designers and architects to dream big about what's new and next. | 6:00 PM-
9:00 PM |
| 24
SAT | Homes by Architects Tour
In partnership with Historic Boulder, join Month of Modern for a one-of-a-kind House Tour experience in Boulder. See an impressive spectrum of residential design from our talented architecture community. Featuring a mixture of project types, sizes, budget scopes, and neighborhoods, the event will offer a close-up look at how architectural design can make a difference in how we live. | 10:00 AM-
4:00 PM |
| 29
THUR | 2021 Wrap Party + Awards
Join us for an evening of cocktails, food, music, and good company as we celebrate the region's most acclaimed names in modern design. | 7:00 PM-
11:00 PM |

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The life and mind of architectural polymath Michael Sorkin lives on in the posthumous publication of *250 Things an Architect Should Know*—a practical and poetic guide for living and working in the built environment.

THE BIG ASSIGNMENT

WORDS: Vanessa Kauffman Zimmerly



Architect, planner, teacher, and critic Michael Sorkin, who died in March 2020 from complications of COVID-19, lived his work. To each and every one of his countless contributions to the field of architecture, Sorkin brought a deep well of formal and historical knowledge, as well as the ambition to initiate change.

Sorkin's activities and interests were vast, multifaceted, and usually interwoven. His belief in architecture as a conduit for engaging a wide range of contemporary concerns led him to make interludes in

environmentalism, sustainability, pedestrianization, urban planning, and public policy. Varied and complex as the conversation may be, Sorkin's voice was unwavering and unequivocal. Like architecture, language was a tool he used to examine and elevate the built environment's social consciousness in myriad ways. It was, to say the least, the project of a lifetime.

In addition to a robust archive of architectural and critical works, Sorkin left a list he titled *250 Things an Architect Should Know* that has been posthumously published in book

form by Princeton Architectural Press. *250 Things* is a plainly offered, kaleidoscopic look into the granular and immense responsibilities, possibilities, and pleasures of the practice of architecture. Its items range from the quotidian to the philosophical, and are at turns provocative, poetic, pragmatic, instructive, incisive, and generous—just like Sorkin himself.

We're working through a handful of Sorkin's *250 Things* in each issue this year. Follow along as we identify what we already know, learn about what we don't, and ponder the unknowable.

15. WHAT VICTOR HUGO REALLY MEANT BY "THIS WILL KILL THAT"



"The book will kill the building," Victor Hugo wrote in his 1831 novel *Notre-Dame de Paris*. In the chapter called "This Will Kill That," Hugo asserts that the invention of the printing press changed the course of architecture, a medium earlier cultures used to express narrative and symbology. It's hard to see the book as a foe, but it remains true that the boons of technological advancements can come at a cost. Read about new design apps we find to be beneficial in our story on page 74.



Photo: Brent Moss

159. SEVERAL OTHER ARTISTIC MEDIA

The Front Range's architecture, design, and fine art communities are in close and consistent dialogue. Renowned Colorado architecture firm Rowland+Broughton showcases their commitment to collecting and exhibiting work from emerging local artists in a newly designed salon space in their office at 1830 Blake Street (story on page 84). On page 122, we share a roundup of not-to-be-missed autumn art exhibitions around the city. And on page 66, we feature Aspen's newly-opened Resnick Center for Herbert Bayer Studies, which celebrates the Bauhaus master's poignantly integrated practice.

72. HOW THE CROW FLIES

Like a beeline, "how the crow flies" indicates the shortest or most direct route between two places. Because birds (and bees) can travel aloft, this route disregards roads, waterways, and other grounded pathways. Learn about the twists Tres Birds offers for getting from point A to B in our story on their new intervention at RiNo Art Park on page 54.

DIGGING DEEPER

81. THE CREATIVITY OF THE ECOTONE

An ecotone is a transitional ecological site—like a shoreline, marshland, or forest edge—where two or more diverse biomes meet and intermingle. The brackish smell of an estuary and the sharply shifting coloration in prairie grasses are both indicators that you've arrived in an ecotone.

Ecotones are places of abundant biodiversity: where all kinds of species you wouldn't expect to cohabitate do, where distinct life systems act differently than they would in isolation, where boundaries are blurred and dominance is diminished.

Outside of ecology, the ecotone is a strong metaphor. "In this spacious open zone between one thing and another is a possibility," writes the poet Hazel White. Ecotonal ideas affect all matter of creative work. Writers might call the ecotone an enjambment; musicians might call it jazz; organizers and urban planners might simply call it community building.

Where there is possibility there is also risk, but any creative project worth its salt is bound to wrestle with experimentation. When all sides are out of their element, as they are in an ecotone, they are more likely to collaborate and use shared vulnerabilities to generate something new.

When it comes to architecture, Christopher Alexander said it this way: "It's also possible to put patterns together in such a way that many patterns overlap in the same physical space: the building is very dense; it has many meanings captured in a small space; and through this density, it becomes profound."

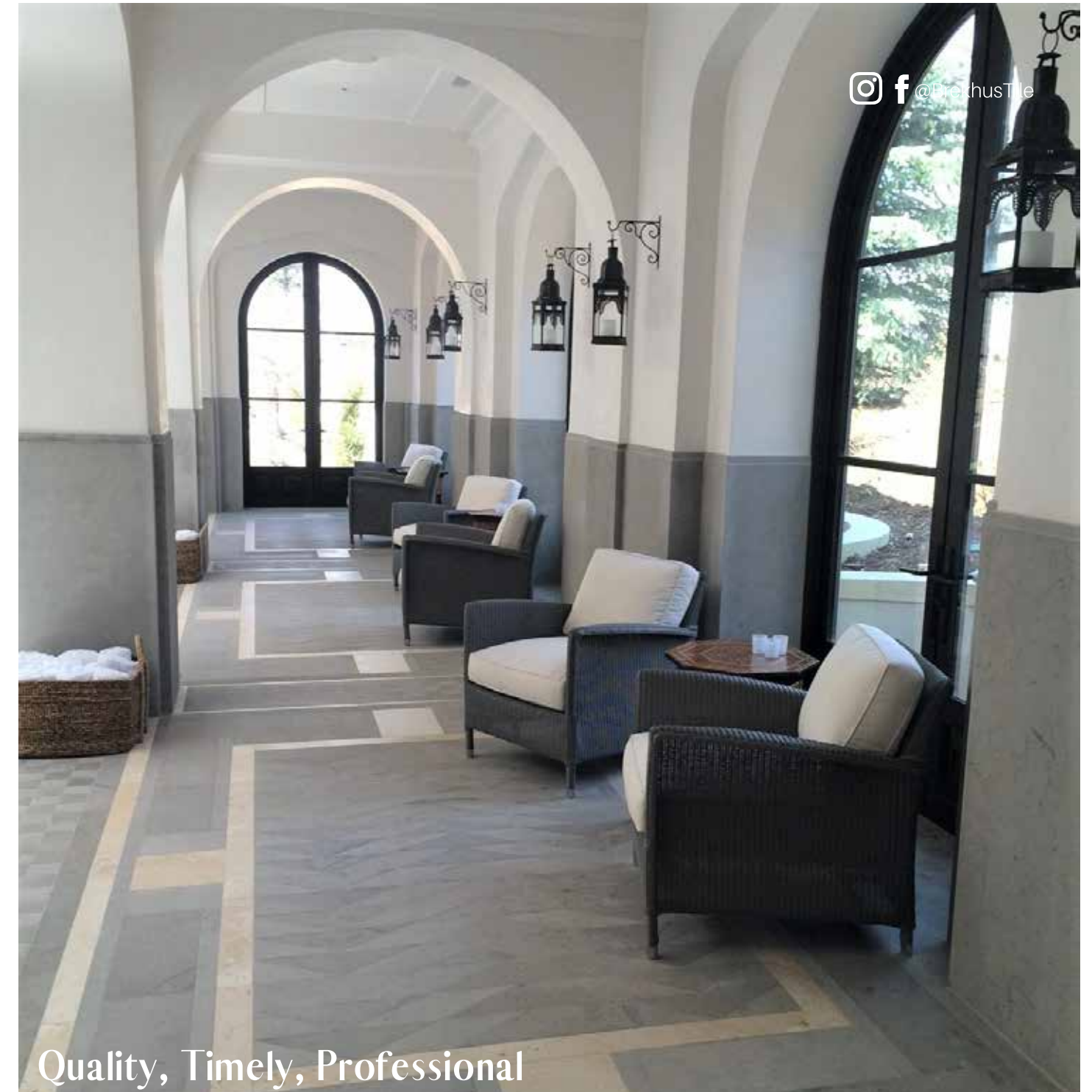
Architecture will always forge an ecotone, a convergence of the natural and built worlds. How spacious and full of possibility can we make their meeting?

THE ECOTONE

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13 ways to walk the river

TRES BIRDS CONTINUES TO TURN RINO ART PARK INTO A DESTINATION FOR CONNECTION AND PLAY WITH THEIR NEWEST INTERVENTION.

WORDS: Vanessa Kauffman Zimmerly • IMAGES: Parrish Ruiz de Velasco



The 400-foot-long Elevated Walkway was designed by Tres Birds as their latest addition to the RiNo Art Park, a city-driven initiative to turn a multi-block stretch of industrial property into a site for community engagement. The playful wood and steel walkway, surrounded by native prairie plantings, offers countless ways to traverse and experience the South Platte riverside.

The thing that comes to mind after speaking with Tres Birds founder and design principal Michael Moore about the newest structure they’ve designed for the RiNo Art Park—a meandering 400-foot-long riverside platform they call the Elevated Walkway—is Wallace Stevens’s poem “Thirteen Ways of Looking at a Blackbird.”

The poem, which is organized into 13 short cantos and begins *Among twenty snowy mountains*, is one of the famous 20th-century poet’s most well-known works. It has long been revered by readers and scholars because it offers a worldview that is kaleidoscopic. Where, from the wing of a blackbird, reality is experienced and observed

as a collection of shifting sensations and perceptions—where forms are unfixed and fluid.

The walkway is like that, too.

“Our concept was to create a pathway that gave people really varied experiences and perspectives of nature and the city,” Moore explains of their addition to Arkins Promenade, a multi-block stretch of land north of the Art Park. “We wanted to easily and accessibly get people in a position where they could look down at the river or out at the city and actually dwell there and contemplate their surroundings.”

The walkway looks like a hand-drawn doodle from above, a counter-gesture to the geometric city grid

and the smooth South Platte River it’s perched alongside. It’s made of ramps, rails, swings, and nets—each, borrowing from Stevens, *a small part of the pantomime*. It’s a haven for walking, biking, playing, resting, chatting, and pareidolia, a.k.a. cloud watching. It’s the least efficient way to travel from the Art Park to busy 38th Street—and therefore the most fun.

In collaboration with Wenk Associates, Tres Birds was commissioned by the City of Denver to master plan the architecture, artist engagements, and landscaping for RiNo Art Park in 2015. After six years of concepting and construction, the multi-phase project—which is home to a branch of the Denver Public Library, an art

“We wanted to easily and accessibly get people in a position where they could look down at the river or out at the city and actually dwell there and contemplate their surroundings.”

– Michael Moore

gallery, affordable studio space, and a commissary kitchen and food incubator—opened last fall.

“The Art Park is right at the convergence of things,” says Moore. “I’ve dwelled and worked in the neighborhood for the last 30 years and, as well as watching Brighton Boulevard become very built up, I’ve seen coyotes, foxes, deer, and bald eagles choosing to spend their time here. I’ve seen people commuting and kids playing. The Art Park, and the walkway in particular, is about giving everyone a shared experience of the river.”

Maintaining the park’s vernacular of “exposed structures with raw

materials that will improve with age,” Tres Birds chose to use hard and soft woods and steel for the walkway. Its vertical supports climb to 28 feet and are made of non-toxic, MCA-treated telephone poles, which Moore explains benefitted the project with simple construction, minimal land disruption, and a small footprint. Three hexagonal gathering areas and one sheltered lookout tower act as rest notes within the long, rifted straightaways.

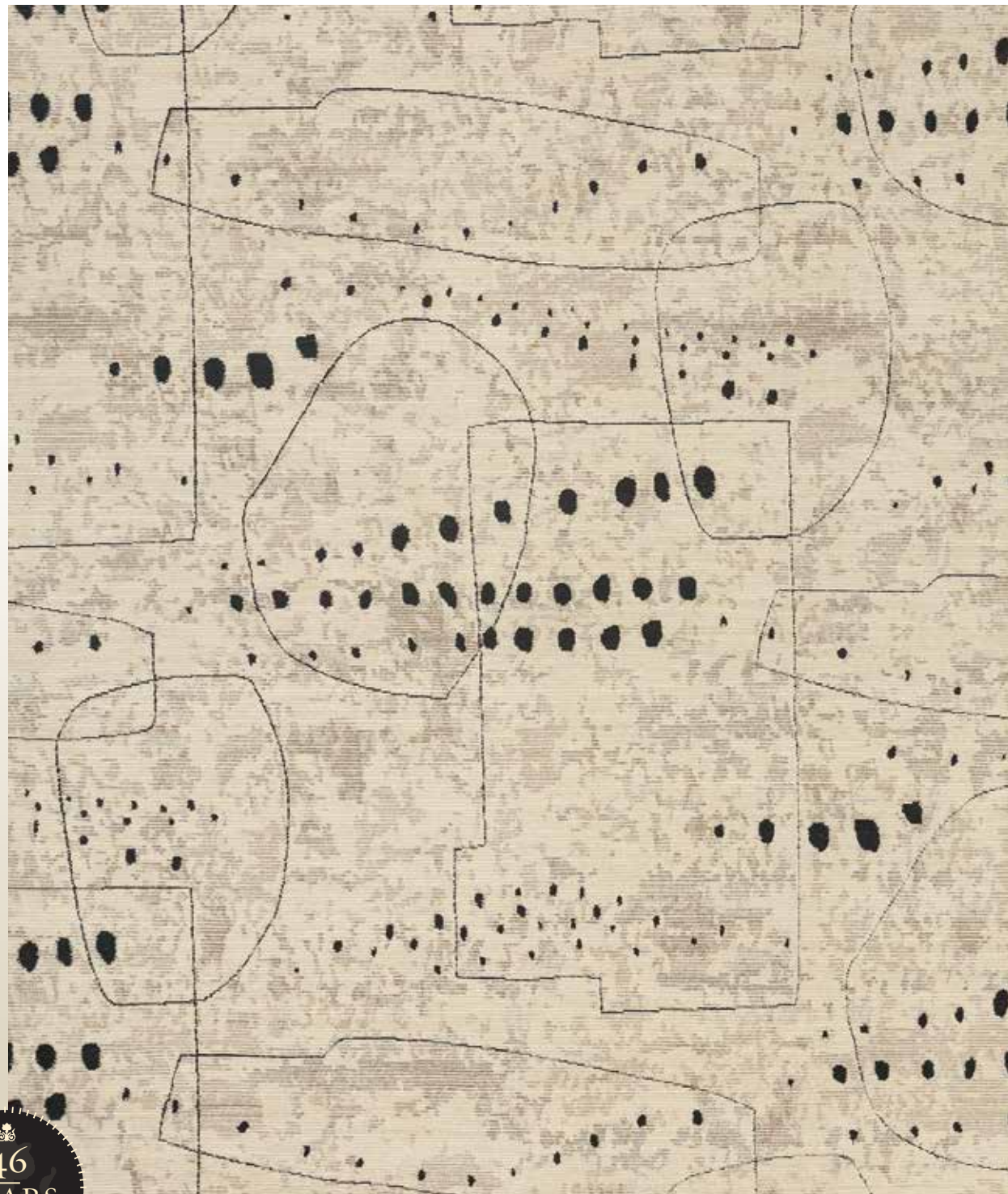
“We wanted the human-made elements to be subservient to nature,” he says. “We mapped all the natural attributes and then drew a path either around

them or connecting them, both in plan and elevation. We really imagine and hope that the Elevated Walkway will disappear into the trees, grasses, and wildflowers over time—and that the process of change will infinitely affect people’s experiences.”

If you can never step into the same river twice, as ancient Greek philosopher Heraclitus famously taught, nor can you walk the platform above it without seeing or feeling something new. *The river is moving, says Stevens. The blackbird must be flying.* ■

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– Dennis Budd, principal of Gast Architects



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A Museum of His Own

ASPEN'S RESNICK CENTER FOR HERBERT BAYER STUDIES CELEBRATES THE LIFE AND CAREER OF A BAUHAUS MASTER

WORDS: David Hill • IMAGES: Tony Prikryl



Aspen Historical Society, Cassatt Collection.

It's fitting that the new Resnick Center for Herbert Bayer Studies is located at the Aspen Institute. After all, it was Bayer—the Austrian-born Bauhaus master—who designed the institute's 40-acre campus at the behest of Chicago industrialist Walter Paepcke, considered the father of modern Aspen.

Bayer's work permeates the campus. His buildings, designed with Frank Lloyd Wright-trained architect Fritz Benedict, are little gems, human-scaled structures built with humble materials like concrete blocks and stucco. But they are anything but generic. On the exterior wall of the 1953 Seminar Hall (now called the David H. Koch Seminar Building), Bayer used the sgraffito technique to create an abstract mural depicting Aspen's mountain landscape. At the entrance to the Health Center, completed in 1955, he incorporated a large mural with the letters HC in bold, primary colors.

Then there are his sculptures, including *Marble Garden*, an assemblage of marble pieces reclaimed from the nearby town of Marble; *Grass Mound*, considered one of the first earthwork sculptures; and the *Kaleidoscreen*, a whimsical piece made of seven colorful aluminum louvers that rotate.

A Museum of His Own



Photo: Brent Moss

In designing the Bayer Center (ABOVE), architect Jeffrey Berkus found inspiration in the famous 1926 Bauhaus building in Dessau, Germany, designed by the school's founder, Walter Gropius. Even the center's glass elevator (OPPOSITE PAGE) has Bauhaus-style windows.



Bayer's bold artwork—paintings, prints, tapestries, photographs, posters—is scattered throughout the institute, in meeting rooms, receptions areas, dining rooms, and several small galleries. But with the Bayer Center, as it's known for short, the institute now has a stand-alone museum dedicated to Bayer's life and work, with 7,000 square feet of exhibition and storage space.

"Herbert Bayer," says James Thomas, the center's founding executive director, "was a remarkable, multifaceted artist and thinker who saw that art and design weren't simply ornamental or decorative but were in fact embedded within every aspect of work and leisure."

Funded with a \$10 million gift from Lynda and Stewart Resnick, longtime Aspen Institute benefactors and art collectors, the center was designed by architect Jeffrey Berkus, responsible for several other buildings at the institute's Aspen Meadows campus. Berkus worked with architect-of-record Rowland+Broughton Architecture on the center, which is free and open to the public.

The center's inaugural exhibition, *Herbert Bayer: An Introduction*, was organized by Bayer scholar Bernard Jazzar, curator of the Lynda and Stewart Resnick Collection. (Jazzar also worked closely with Berkus in designing the building.) The exhibition focuses on Bayer's work as a fine artist, with dozens of rarely exhibited paintings and watercolors. But it also provides an overview of Bayer's life and career, which seemingly had no artistic boundaries. Paintings, drawings, graphic design, architecture, advertising, photography, sculptures, prints, textiles—Bayer did it all.

"He did not differentiate between art and design," Jazzar says, "but



"HERBERT BAYER WAS A REMARKABLE, MULTIFACETED ARTIST AND THINKER WHO SAW THAT ART AND DESIGN WEREN'T SIMPLY ORNAMENTAL OR DECORATIVE BUT WERE IN FACT EMBEDDED WITHIN EVERY ASPECT OF WORK AND LEISURE."

— James Thomas

he considered himself first and foremost a painter." Nonetheless, Bayer's work as a graphic artist is much better known than his paintings and drawings. With the current show, the first major exhibition of Bayer's work since 1973, Jazzar's goal was to present Bayer "the way he wanted to be presented: as a complete artist who worked in multiple media but whose true love was the act of painting."

Born in 1900, Bayer studied and then taught at the Bauhaus, the influential

German art and design school. He moved to Aspen in 1946 and along with Paepcke helped transform the moribund mining town into a cultural and skiing mecca. He left Aspen in 1975 for Montecito, Calif., where he died in 1985.

Berkus is no stranger to the Aspen Institute. He previously designed the 22,000-square-foot Doerr-Hosier Center, a meeting and conference center that opened in 2007. More recently, he designed an addition to Bayer and Benedict's 1958 reception

building, now called the Walter Isaacson Center.

For the new Bayer Center, Berkus didn't attempt to copy Bayer's other buildings on campus. It's smaller and slightly lower than its immediate neighbor, Bayer's 1973 Boettcher Seminar Building, recently renovated by Rowland+Broughton. The challenge, Berkus says, was to work within the palette created by Bayer—who saw the campus as a total work of art—and yet design a structure "with its own personality."

A Museum of His Own



For the Bayer Center's inaugural exhibition, curator Bernard Jazsar wanted to provide an overview of Bayer's multifaceted career while also showcasing his lesser-known work as a fine artist. Bayer, Jazsar says, "did not differentiate between art and design, but he considered himself first and foremost a painter."



With its use of white stucco and dark factory-style windows, the museum evokes the famous 1926 Bauhaus building in Dessau, Germany, designed by the school's founder, Walter Gropius. (Even the center's glass elevator has Bauhaus-style windows.) A thin, white-stucco, horizontal roof appears to "float" over the central portion of the building. Clerestory windows, one of Bayer's favorite architectural design elements, allow natural light to illuminate the galleries.

From the outside, the building appears to be one story, but in fact there's a lower level with galleries and a large storage facility that extends under the concrete pad at the entrance. The storage area will allow the institute to safely preserve its small-but-growing collection of Bayer's artwork.

The Bayer Center's site was carefully considered to allow for maximum visibility and easy public access, Berkus says. Located next to

the Aspen Music Festival's large parking lot and the tony West End neighborhood, the building sits on the edge of the institute's campus, making it a kind of bridge between the institute and the community. Indeed, a brightly colored Bayer sculpture, *Four Chromatic Gates*, based on a 1982 maquette owned by the Kirkland Museum in Denver, sits at the corner of the property and serves as an entrance to the courtyard formed by the Bayer Center and the Boettcher building. (Another, slightly larger version of *Four Chromatic Gates* was installed at RTD's Alameda light rail station in Denver in 2021.)

Herbert Bayer: An Introduction will remain on view through April 2023. In June 2023, the center will mount a campus-wide exhibition about Bayer's 1953 *World Geographic Atlas: A Composite of Man's Environment*, a dazzling, large-scale hardcover book commissioned by Paepcke's company, the Container Corporation of America.

And while exhibitions at the center will always focus on Bayer, Thomas insists that the facility is also a place for community engagement, dialogue, and educational initiatives.

(Since the center opened to the public in June, Thomas has transitioned to a new role as a senior fellow at the Aspen Institute, with longtime institute art curator Lissa Ballinger stepping in as acting director.)

Ultimately, though, the Bayer Center's goal is to put a spotlight on the artist who, Thomas says, "helped to radically transform and revitalize the town of Aspen. Bayer created the blueprint for what Aspen is today. The center provides a place of discovery and beauty that allows visitors to connect to that history." ■



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DESIGN ANYWHERE

WORDS: Katie Grogan
IMAGES: Christian Musselman

No matter what kind of design you do, these mobile design apps will keep you in the flow when you're on the go.

For much of modern history, design has happened in one very specific place: the studio. This is partly because the tools used by the architects and designers of yore were not easy to lug around. Studios were filled with trusty analog tools like rolls of paper, measuring implements, drafting arms, templates, letterpresses, sketching tools, and molding materials for prototypes. Even as mechanized and digital tools like blueprint machines and early computers started streamlining processes and reducing the number of tools needed to design, their bulky size still tied designers to their desks. It wasn't until technology slimmed down and became cheaper to produce that designers were freed from the confines of the studio and able to do their work in new and different settings.

Today, digital tools make design more accessible to more people in more places than ever before. The pinnacle of this trend is, of course, the smartphone, which has allowed unprecedented mobility and flexibility for designers around the world. From collecting data and capturing inspiration to competing with desktop offerings for the heavy-lifting of design software, mobile apps are an essential part of a modern design toolkit. But such a wide variety can be overwhelming—that's why we've gathered our picks for mobile apps that will help your on-the-go workflow.

ARCHITECTURE & INTERIOR DESIGN



Magicplan

Available on Android and iOS

Establishing a floor plan is essential for those whose bread and butter are remodels and renovations. Magicplan speeds up the process by tapping into your phone's camera to scan rooms and then join them to create a complete floor plan. Pair it with your trusty laser meter for next-level precision.

Sun Seeker

Available on Android and iOS

With our state's 300+ days of sunshine, sun exposure plays a big role in architectural and interior designs. Sun Seeker functions as a virtual solar compass that finds the sun's position and path in any location. Augmented reality through your phone's camera allows you to see and make insights in real time, while its offline capabilities mean it can be used even at the most remote sites.



Morpholio Board

Available on iOS

Interior designers can go from inspiration to action for any size project with Morpholio Board, an app for creating and managing mood boards, shopping lists, specs, and cut sheets. Curated galleries featuring brands like Knoll, Kohler, Moooi, and Herman Miller make furniture planning a breeze, and a Pinterest Portal makes for easy integration with other sources of inspiration.

ArchiSnapper

Available on Android and iOS

Shuttling back and forth between site visits and the office, it's easy for paperwork to fall through the cracks—literally. When it comes to field reporting and project planning, ArchiSnapper lets you capture every detail paper-free. Use text, photos, and annotations to document site visits and inspections and then quickly generate field reports to share with all your teammates and clients.



Morpholio Trace

Available on iOS

Things can get a little sketchy during the design phase of an architectural project. Fortunately, Morpholio Trace is a robust sketching app that allows you to draw freehand or on top of images while providing more technical supports like the ability to set scale, calculate areas, and import maps. But our biggest wow moment came from its AR Sketchwalk, where users can enter their designs in an immersive experience.



ON THE GO WORKFLOW



GRAPHIC DESIGN



Procreate Pocket

Available on iOS

The front-runner of the graphic design software game, Procreate has a mobile version for whenever and wherever the creative spirit moves you. Like the desktop version, Procreate Pocket offers hundreds of brushes, an advanced system of layering, and the new, more powerful Valkyre graphic engine so you can still create pixel-perfect designs, even with a smaller screen.

Vectornator

Available on iOS

A relative newcomer on the scene, Vectornator is a powerful vector graphic design software created specifically for mobile. The free app empowers users to create scalable illustrations, designs, and layouts and flaunts a few more modern features like a native time-lapse recording so you can share videos of your work across all your socials. TikTok, let's rock.



Parallels Access

Available on Android and iOS

You're meeting with a potential client and realize that a project you're currently working on could seal the deal. But alas, you're at a coffee shop and your work is back on your home desktop. For situations like these, remote access apps like Parallels Access can save the day. The app connects your mobile phone to your desktop so you can access files from your home base anytime, anywhere.

Adobe Capture

Available on Android and iOS

Adobe Capture bridges the gap from inspiration to refinement, making it an ideal app for those who prefer to do their graphic design at a desktop. As its name implies, the app allows you to capture interesting elements out in the world—like forms, colors, and textures—to revisit when you're back in front of your larger screen. Also, ever wanted to identify a font out in the wild? It does that too.



MOBILE DESIGN APPS

PHOTOGRAPHY

DESIGN ANYWHERE



Halide Mark II - Pro Camera

Available on iOS

Camera phones have come a long way, but it's no secret that they still have a long way to go. The award-winning Halide Mark II brings the power of a film camera together with the flexibility of mobile photography via a simple interface and controls that are all within thumb's reach. For professionals, it's a great way to take RAW photos without all the gear.

PhotoPills

Available on Android and iOS

Half the battle of taking standout photos is planning to be in the right place at the right time. PhotoPills takes away some of the guesswork, with tools for planning locations and calculating any number of variables—like the path of the sun and moon, parameters for a time-lapse, shadow ratios, exposure, and more.



Easy Release Pro

Available on Android and iOS

Apps like Easy Release Pro give you one less thing to stress about on shoot day: the legal paperwork. A no-nonsense interface allows you to create multipage releases using templates and language approved by photo-sharing companies like Getty Images and Alamy so you can get shooting faster.

Pocket Light Meter

Available on iOS

When your equipment doesn't have a built-in light meter, you can always turn to Pocket Light Meter, a nifty little app that gives the information you need to balance your exposure in no time. Adjust shutter speed, aperture, and ISO for your image right from the app. Light measurements are displayed in Kelvin so you can make changes to your white balance without doing the math.



Adobe Lightroom

Available on Android and iOS

As far as smartphone editing apps go, Adobe Lightroom is right at the top of the heap. Its cloud integration allows you to sync and move files seamlessly between desktop and mobile with an interface that adapts to both devices. The mobile version does not skimp on editing functionality, and once you're done, it's easy to share your masterpiece on social media or store it on your phone to show off later.



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MOBILE DESIGN APPS

PRODUCTIVITY



(Not Boring) Habits

Available on iOS

Say goodbye to your old habit tracker. (Not Boring) Habits depicts your journey toward healthier habits as an adventure through forests and mountains using artful graphics, playful haptics, and effective gamification. Plus, there are no ads and none of your data is collected—a habit we wish more apps would adopt!

Focus Noodles

Available on iOS

A finalist at this year's Apple Design Awards, Focus Noodles brings humor, wit, and well, noodles to your everyday productivity tracker. Just set an amount of time you want to focus and turn the phone over to start the timer. Focus Noodles connects with your phone's Health app so that when the timer is up, your virtual bowl is ready and you've also logged some mindfulness minutes. Tasty.



Endel

Available on Android and iOS

Using sound to boost productivity isn't a new concept, but powering it with AI technology sure is. Endel harnesses data like time of day, weather, and even physical feedback like your circadian rhythm or heartbeat to create soundscapes that support your current activity whether it's general focus, exercise, or doing chores.

Notion

Available on Android and iOS

For those who overindulge in sticky notes or find various scribbles scattered in random places on their phone, there is a better way. Notion uses a simple interface and modular design to support a wide range of tasks, helping you to store recipes, keep a diary, or manage a team. The app especially shines when used for collaboration, allowing you to view tasks as a kanban board, spreadsheet, or to-do list.



ON THE GO WORKFLOW



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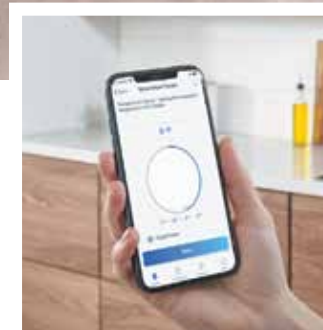


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LIVING HISTORY

A historic Denver building invites community and conversation thanks to a new-meets-old renovation by respected Colorado architecture and design firm Rowland+Broughton.

WORDS: Rachel Walker Youngblade • IMAGES: Brent Moss

IT'S OUR RESPONSIBILITY TO LOOK TO THE PAST AND ITERATE ON A BUILDING'S STORY TO BRING ITS PURPOSE INTO THE PRESENT.

That's how Sarah Broughton, founding principal at Rowland+Broughton (R+B) architecture and design firm, sees it. It's a philosophy they've successfully played out time and time again—most recently in the restoration of their salon and studio space at 1830 Blake Street in Denver's Lower Downtown Historic District.

Founded by Broughton and John Rowland in 2003, R+B has earned their reputation as a leader in adaptive reuse and arts and culture projects, taking a progressive approach to produce meaningful, multilayered work. The firm's Aspen headquarters are located in the Mesa Building, an 1888 storefront that stands prominently at the top of Aspen's Main Street. R+B referenced historic photos to ensure the renovation fit its context, replicating the original windows and front porch, modernizing the interior with enhanced accessibility, and installing new plumbing and electrical systems to ensure the building will carry on the story of Aspen's history for years to come.

Art institutions and private collectors continually turn to R+B to breathe life into their spaces. The firm has designed the front desk of the Aspen Art Museum and and the fab-lab of Anderson Ranch Arts Center, and are the architect of record for the newly-opened Resnick Center for Herbert Bayer Studies—a museum dedicated to the legacy of Bauhaus designer Herbert Bayer and the newest addition to the Aspen Institute. The Art Barn, a private residence designed to host community events, features an interplay of domestic and gallery spaces, with every detail considered to enhance the art viewing experience.

For their Denver studio, R+B was able to bring adaptive reuse and art together. Walk past the Blake Street storefront, built in 1892 by the E.B. Millar Coffee Company, and you'll get a glimpse into Denver's silver-mining and railway-fueled boomtown days. But the building wasn't always this way. A renovation in the 80s left the historic warehouse's origins unrecognizable until 2012 when R+B moved in and completed a build-out of the upper-level studio space, honoring the original structure by leaving historic elements exposed. Over the last ten years of their tenancy, R+B has continued to make updates, restoring double-hung windows, refreshing the ground floor by removing non-historic partition walls, and upgrading the amenities with energy-efficient features.

LIVING HISTORY

In 2020, they brought in the art. Spurred by the changing landscape of work and the desire to spark collaboration and experimentation within their team, the studio evolved the nearly 3,000-square-foot space by creating a multiuse salon upstairs. Introduced earlier this year, the renovated space highlights the building's history, with original brick walls, post-and-beam construction, and oak floors that work alongside new elements that increase functionality and the firm's growing contemporary art collection.

Now, the Blake Street studio is both a tribute to Denver's history and a modern take on office space that can grow with R+B into the future. Large glass entry doors and a sleek front desk greet visitors. Open studio space fills most of the lower floor, with private offices, a kitchen, and bathrooms in the rear of the building. Up the side staircase to the upper level is a gym, bathrooms, and offices that open up to an expanded kitchen with a large island and seating. Casual seating and coffee tables offer an alternative to working at a desk, and a custom 30-foot sofa by Denver-based Rooster Socks lines the upstairs windows with views down to Blake Street below.

Broughton explains that new materials, like the walnut kitchen cabinetry and dark Caesarstone countertops, were chosen specifically to complement and direct focus to the historic precedent. As a modern juxtaposition, the team played with color in the furnishings and art collection on display.

With more than 60 percent of R+B's work being remodels, their design process is "very rooted in history," Broughton says. "We start with that. We really understand the space, the context, why something was done the way it was. And



After a 1980s renovation removed historic details, R+B restored the vertical rhythm and balance of the Blake Street storefront by adding double-hung windows and moving the entry back to its original location at the center of the building.

then we insert today in a way that respects and keeps building on the story and purpose."

Experimentation is another tenet central to their approach. It's all about being in the space as construction moves along and being brave enough to grasp an opportunity when you see it. "You've got to make a plan, but you've got to be willing to expand on that plan," Broughton explains. The custom sofa in the salon space is a perfect example. The team imagined it 50 different ways before landing on the final placement.

While the renovation had many benefits for the R+B team, it was also intended as a way to show residential clients the design possibilities available to them when working with historic buildings. "You have permission to get messy and to iterate, and to experiment and to try," Broughton says of the mandate given to their team. "Our clients are coming to us for that creative energy, for that problem

solving. It's only through that process that you get to something that is built to last and timeless."

In addition to the architectural structure, furniture and spatial planning are top of mind for R+B from the start. Often, the goal is flexibility. Furniture selection and placement in the studio gives people options for where to work, creating spaces for both collaborative meetings and larger events. Plants and artwork breathe life and ambiance into the building.

As a result, "you feel really creative, you feel connected, you want to collaborate, you feel part of LoDo, you feel part of the community. And I think that shows," Broughton says of the response from their 40-person team. "The desks are filled every day."

Clients visiting the studio and salon immediately feel the warmth of R+B's touch. "There's a couple of things that ring true to our work. The use of natural light, the use of → 90



"YOU HAVE PERMISSION TO GET MESSY AND TO ITERATE, AND TO EXPERIMENT AND TO TRY. OUR CLIENTS ARE COMING TO US FOR THAT CREATIVE ENERGY, FOR THAT PROBLEM SOLVING. IT'S ONLY THROUGH THAT PROCESS THAT YOU GET TO SOMETHING THAT IS BUILT TO LAST AND TIMELESS." – Sarah Broughton



The ground floor space features open studio space, private offices, and a reception desk. The original columns and structure have been left exposed, honoring the building's warehouse origins. A window display invites passersby to pause for a look.



LIVING HISTORY



Known for incorporating art into their interior design work, R+B curated a collection that complements the new salon space, including a vibrant series by Peter Coffin and a pair of chairs by Pedro Reyes (LEFT). A custom 30-foot sofa and conversation nooks invite clients and designers to get comfortable and collaborate.



The salon kitchen is designed with a large square island positioned under a skylight—perfect for hosting get-togethers or using as a work surface. A separate bar area provides a place for coffee, cocktail making, and wine storage. Walnut cabinetry and dark Caesarstone countertops let the refinished oak floors, brick, and original beams take center stage.

natural materials, and art is really paramount. This space showcases all of those qualities.”

In the upstairs salon, crisp white walls serve as the perfect backdrop for the studio’s collection of artworks from emerging local and national artists. Those that the firm already owned—like a series of color-blocked Peter Coffin works inspired by 70s concert posters, and a large abstract piece by Denver artist Andrew Jensdotter—have new context in the space, while other pieces were acquired specifically for the salon. Two wooden chairs by Pedro Reyes, seen on a visit to his Mexico City gallery, invite intimate conversation, and a large Ana Montiel piece stands out against a brick backdrop.

“We think art elevates us,” Broughton says of the studio’s propensity to bring it into their design work from the start. “We are arts patrons, so we’re constantly thinking about art and where it goes in our spaces and how our architecture can live with it.”

R+B’s Aspen studio, also located in a historic building, continues the ethos of history renewed, as do many of the residential and commercial projects in their lengthy portfolio. The message they hope clients and the broader community take away from the LoDo studio and salon is simply to invest in these buildings and the irreplaceable living history they house.

“One of the greatest and more sustainable things you can do is reuse,” Broughton says. “There’s so much embodied energy in a building that’s already standing. It’s how you make it better or more purposeful to today’s uses.”

The team hopes for 1830 Blake Street to continue to inspire conversation and imagination. A recent open house welcomed a lively gathering of locals and clients, and there are plans for more regular talks and lectures to draw the community together.

Broughton and the team are proud to steward this piece of Denver’s coming-of-age story. “It’s an honor to be in this building and to be part of its legacy and history.” ■



Elemental Living | Art, Architecture, Nature

LET THERE BE

Light

Tomecek Studio Architecture preserves the historic charm of a traditional Denver bungalow remodeling it with modern touches and an abundance of light.

WORDS: Kristin Kirsch Feldkamp

IMAGES: Parrish Ruiz de Velasco

Daphne Brookens always wanted a Denver bungalow, drawn in first by the brick. “It’s so sturdy and gives a sense of permanence to the façade,” she muses. And she loves how a bungalow’s front porch runs the home’s width and encourages being outside and chatting with neighbors. So when she found a bungalow with a wide front porch and battered piers, just off Congress Park and nestled into a serene street with an enviable canopy of mature trees, she made an offer. She was traveling in France when her offer on the bungalow was accepted. “It was serendipity,” she says. “I went to Provence and stayed in a modern home that fit amazingly in its natural surroundings. That modern French touch inspired the finishes I chose for the Denver home’s upstairs.”

The bungalow needed renovations, but that didn’t deter her. She was ready to put down roots after years of living on and off in Denver and across the globe. Brookens had paintings that had traveled with her for a decade that she wanted to put on long-term view. Recently back from living in Central America, she didn’t see any reason her proclivity for a modern interior couldn’t fit within a bungalow exterior that she didn’t want to change except to restore. With a strong vision and the right team helping her, she was certain it would work.

Back in Denver with a new home, Brookens got in touch with Brad Tomecek, principal architect at Tomecek Studio Architecture. She knew him from a prior project—a family mountain retreat, currently on hold, that they hope will be built one day. The two met at the bungalow to discuss just a few modifications, such as finding room for a half bath and eliminating a basement staircase. Tomecek was happy to weigh in on space planning





and keep it simple. But from there, Tomecek says, it turned into something more intentional, and the scope of the project grew.

Acknowledging that it's almost a centenarian, Brookens affectionately refers to her home as old. Built in 1924, toward the end of a period when bungalows proliferated in Denver, the home has Arts and Crafts movement bones—utility and simplicity—that speak to her minimalist tendencies. Bringing light into the house became important. “It was so dark it was hard to distinguish things,” Brookens says. Tomecek helped develop her vision of a modern, light, and bright home

that functioned well for her life and didn't lose its historic charm.

The plan included opening the back half of the house up with two accordion glass walls, and uncovering windows flanking the living room fireplace that were covered with plywood and wallpaper. They salvaged window frames, latches, plaster, and doors, preserving what they could and replicating what they couldn't. The bungalow is within the 7th Avenue Historic District, and they learned a lot during the renovation about working with the city on a historically designated home. Challenges during the project were mostly on the level of minutia. “The

The bungalow's front porch required some minor restorative repairs, but the front exterior overall remains close to its 1924 origins. Only hints of the modern updates within are visible through the large, original windows.



“The interesting thing that I always feel when I come over here is that it is so comfortable. It's very clean, but it's somehow warm too. That's the light.” - Brad Tomecek

historic district was probably the biggest challenge of this project,” says Tomecek.

On light, Tomecek has much to say about the intangible and experiential, while asserting how it's a real material too. Now, light enters the house filtered through trees, creating dappled shadows on furniture or crisp lines and prisms on the walls. Against an intentionally sparse backdrop, the light becomes art. “The interesting thing that I always feel when I come over here is that it is so comfortable. It's very clean, but it's somehow warm too. That's the light,” Tomecek says.

Beyond adding light, Brookens was determined to make the square footage work for her lifestyle. Based on her vision for the just over 1,000-square-foot home, and her plan to live in it for a long time,

she made the bold decision to take its three bedrooms down to a one-bedroom suite. “The back bedroom was nine-by-ten, so unless you have a small child, it didn't have a lot of utility. I wanted a bedroom and bath with real utility and a library.”

To Tomecek, Brookens's decision to place personal utility over perceived marketability raises interesting questions. “Do you build something so that you maximize your enjoyment because you live in it every single day, or are you settling for something that might happen down the road?” Brookens is clearly on the side of maximizing daily enjoyment. Everything about her carefully curated and intentionally designed home says so—from the Arclinea kitchen by Rifugio Modern so seamless it can be either a quiet background or the hub of a large family gathering, to a library where one can settle

in and recharge after a long work week. Working with Brookens on the kitchen, bathrooms, and bedroom closet, Brian Pignanelli—architect, designer, and owner of Rifugio Modern—says, “This project represents what it looks like when the stars align for a designer and true collaboration is realized.” The vision, he says, was all Brookens. “She appreciates modern minimalism, and not only envisions and conveys what she wants but then stays the course through execution and realization.”

Firm in her desire for a home that functioned well for her needs, Brookens was also intent on getting rid of the staircase to the cellar that took up a lot of the kitchen's square footage. She was so intent she was willing to give up the cellar altogether, but Tomecek convinced her there was a better solution. “Part of the wheelhouse is thinking



about unconventional approaches to solve problems,” he says.

They settled on moving the stairs and covering them with a glass floor door that would operate with a crank and attach to the wall. Two years into the project, with the COVID-19 pandemic affecting building decisions, the fabricator decided not to make it. “Then we started looking at something even cleaner that didn’t require physically mechanizing

it,” Tomecek says. He found the Stone Cellar Company in the U.K. who fabricated an electric glass floor door that operates with an automated arm. Ultimately, it proves a better solution for the modern minimalist agenda, as well as the safety of Brookens’s youngest family members who visit often. As light streams in from the glass accordion walls, mesmerizing reflections of the sky are created on the floor door, changing throughout the day and night. It’s a cloud and moon watcher’s dream. In the late afternoon, on a cumulus cloud day, the stairs seem to disappear, and in the evening, with tread lights switched on, the glass-encased stairs create an upscale speakeasy vibe as they light the way to a wine cave.

The cellar’s Old-World feel is a departure from the French modern upstairs, but it isn’t incongruous. That’s because of intense attention to detail and the many pieces upstairs—fireplace, front door, windows, plaster walls—that were preserved to keep the character alongside meticulously mixed in modern finishes. The painted white ceiling echoes the mostly

A custom Arclinea kitchen island, at an impressive 140” long, is a gathering place. Brookens wanted seamless storage with not having handles. The glass cellar door Tomecek sourced from the U.K. adds floor space, visual interest, and ambiance. The cellar stairs light the way to a basement transformed into an Old World wine cave.



“The library has been a fantasy for as long as I can remember,” says Brookens. She always wanted an Eames chair too, and when Tomecek drew one into the plans, she says she had no choice but to buy one. The bedroom closet designed by Rifugio Modern is another carefully curated, minimalist space Brookens relies on to find calm moments during an often hectic day.

white palette upstairs. Unable to salvage the original floor joists, Douglas Construction—Brookens’s contractor whom she describes as true craftspeople—repurposed the dark, aged strips of Douglas Fir into trim around the windows and a shelf for liquor bottles. Exposed brick walls with remnant patches of plaster, concrete floors layered with the patina of a hundred years of different paints, and an elegant chandelier set a mood ripe for

swirling glasses and saying *santé*. Brookens brought the chandelier back from Vienna, and while most people would put it above their dining room table, she knew it had to go in her wine cave. Light, even downstairs, becomes something creative, a material you can shape.

Having set out to celebrate the Denver bungalow with a modern illumination, Brookens was touched to discover the home’s previous

owner would have approved. Several months ago, while she was working at home, the woman’s son and daughter stopped by to have a look. They said their late mother always wanted to live with more light. The daughter told Brookens, “You wrote a letter to us when you made the offer and talked about honoring the bungalow and I think you’ve honored the spirit of the house.”



“When you give yourself a limited amount of space to focus on, you can really be intentional and specific and crafted,” says Tomecek describing the project as a whole and the bathroom specifically. Brookens wanted to restore the original cast iron tub, but ultimately chose a modern interpretation—the Agape Ottocento—through Rifugio Modern that honored the history of the bungalow and the tub that came before.

PROJECT LIST

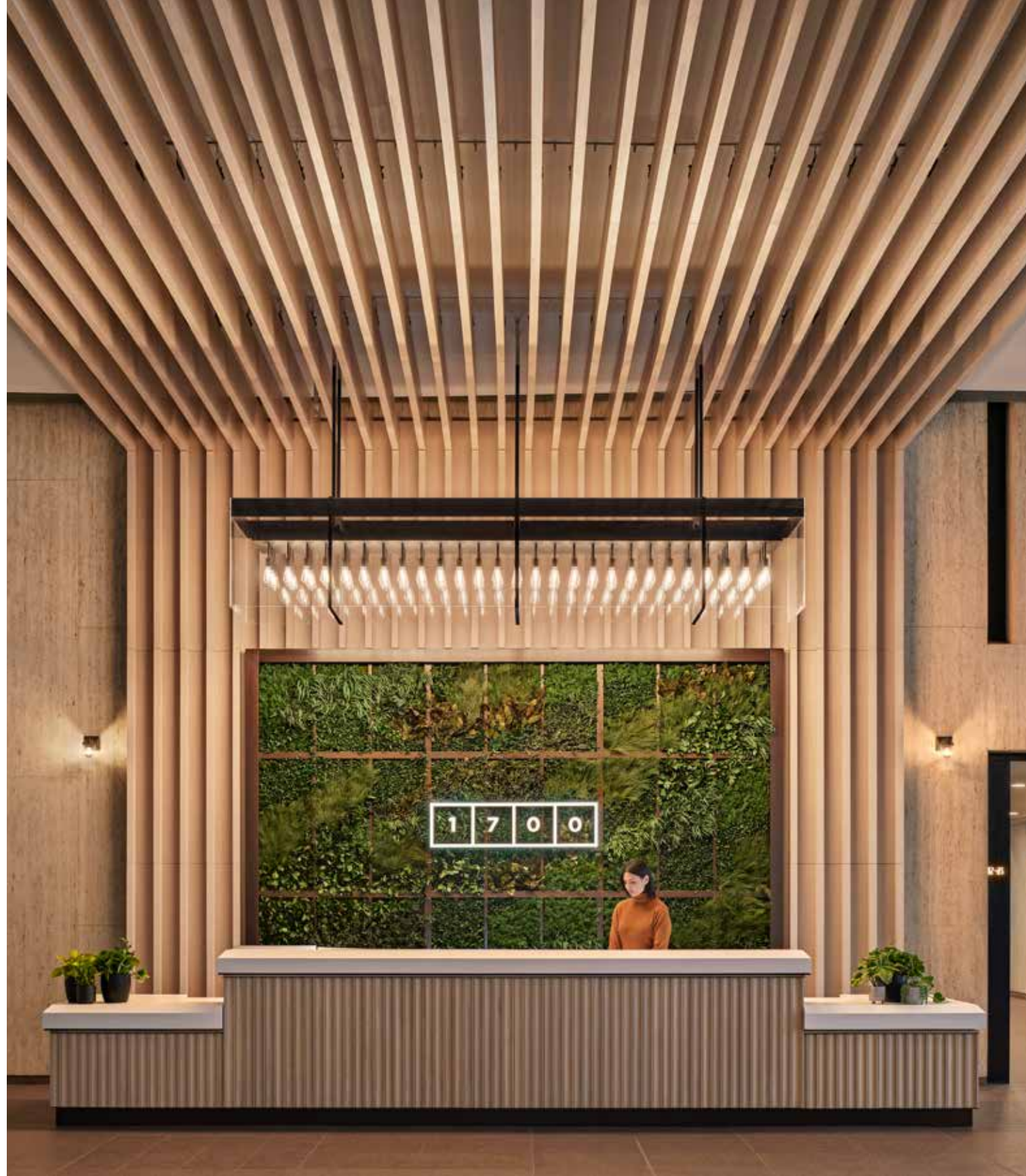
ARCHITECT:
Tomecek Studio Architecture

GENERAL CONTRACTOR:
Douglas Construction

STRUCTURAL ENGINEER:
Astra Engineering

KITCHEN, BATHROOMS, & CLOSETS:
Rifugio Modern

CELLAR DOOR:
Stone Cellar Company



Tenants and guests of Atrium Campus, located at the historic 1700 Broadway building, are now greeted by a reconsidered reception area which MAWD designed to include a verdant preserved wall and a statement lighting installation made by the Austin-based studio Warbach Lighting. The fixture's 86 LED bulbs are encased in a glass frame that interacts with shifting light and shadow.

INTERNATIONAL DESIGN FIRM MAWD BRINGS ENERGY TO THE NEW ATRIUM CAMPUS, HOME TO I.M. PEI AND PHILIP JOHNSON'S HISTORIC DENVER HIGH-RISES.

Stepping Up

WORDS: Vanessa Kauffman Zimmerly • IMAGES: Robert Benson Photography

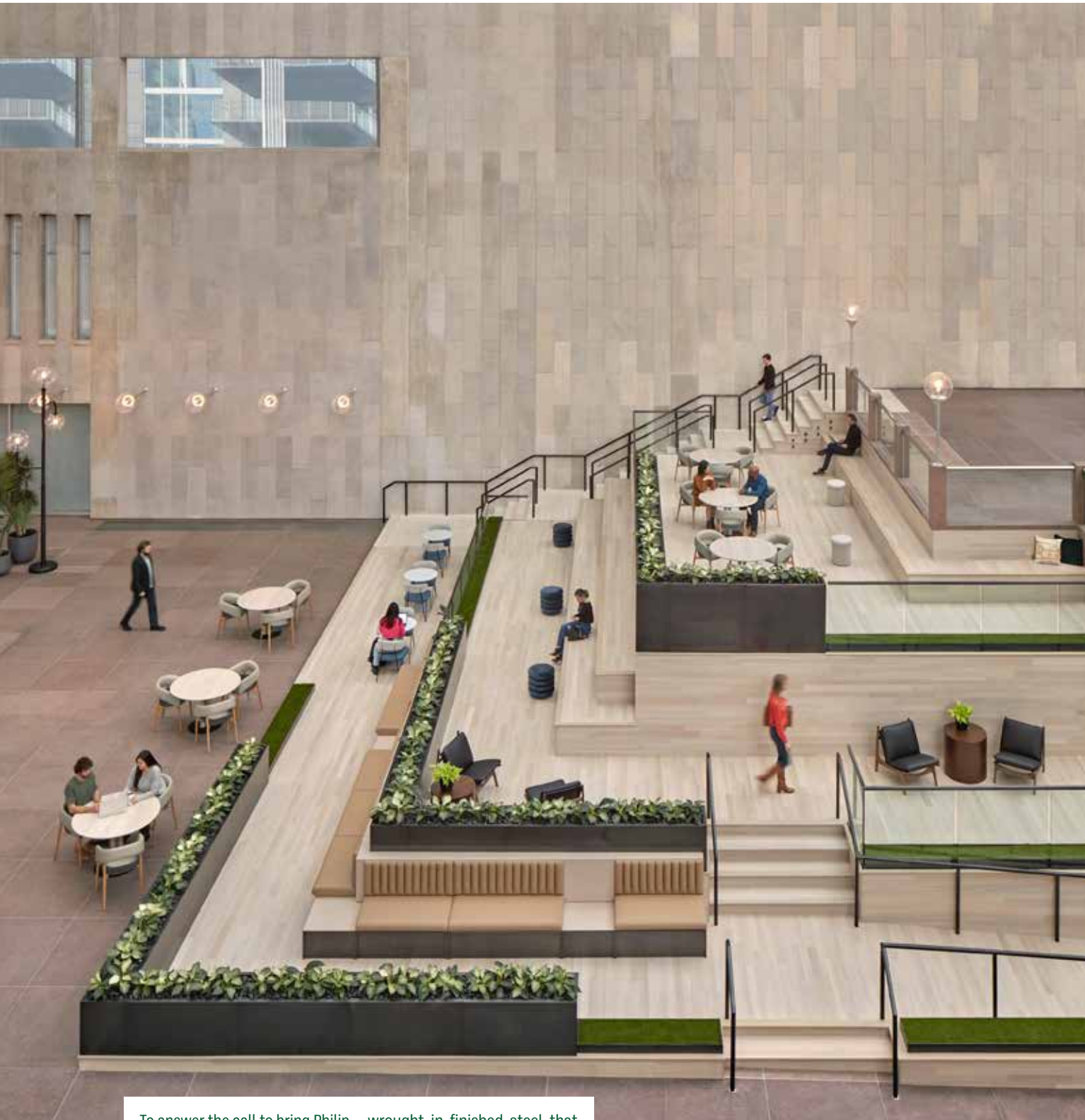
Denver's current downtown skyline is articulated by dozens of multilevel commercial and residential buildings, each individual feats of architecture and engineering that together formulate the structure of a city. However, in 1954, as the local post-war oil and gas industry surged, there was one building that rose above them all: the city's first high-rise, a sleek 23-story tower at 1700 Broadway designed by the globally renowned modern architect I.M. Pei.

Initially known as the Mile High Center, Pei's minimalist design—one of three Front Range projects he was commissioned to design in the 50s and 60s—signified Denver's ambition and ability to become a world-class city.

In the following decades, the block of buildings at 1700 Broadway continued to be a site attracting influential architects. In the 1980s, Philip Johnson designed the adjacent 52-story One Norwest Center, now called the Wells Fargo Center and colloquially referred to as the Cash Register Building because of its arched roofline. One Norwest Center's construction included a 100-foot-tall glass atrium, curved in the building's likeness, that effectively conjoined Johnson and Pei's high-rises—an intervention that sparked controversy among local architectural critics who saw the addition as an infringement on the formal purity of Pei's design.

A city, however, can never be a museum of untouched architecture, and the 1700 Broadway complex nonetheless remains a historic icon of Denver's →102

Stepping Up



To answer the call to bring Philip Johnson's 27,000-square-foot glass atrium down to scale, MAWD designed the corridor to emulate an imagined streetscape with flexible seating arrangements. Historically-inflected lamp posts, wrought in finished steel that gives a contemporary aesthetic and complements the lobby's fireplace. At the end of the atrium is a spacious Spanish stair that provides additional gathering space and access to the upper levels.

Stepping Up

industry and commerce, and a marker of its ongoing growth. Now owned and managed by Beacon Capital Partners, the renamed Atrium Campus coheres Pei and Johnson's design through an interior overhaul equipped for our current-day tech boom by leading contemporary design firm MAWD (March and White Design).

When MAWD, which is based out of Los Angeles, New York, and London, was brought in for the job of restoring the campus for how we work now, their primary goals were to bring the voluminous space down to human scale and to make the often-hidden activities of office life visible. Both are seen by the firm as foundational for promoting the social interactions and personal wellness necessary to enrich workplace culture. "Historic reference can work if done right, but it has to be reimagined for a new workforce," says MAWD principal Elliot March. "This space is a series of connected and shared experiences. It is meant to be forward-thinking and activated, open and welcoming."

The design ethos, which was developed by a small team led by Los Angeles studio director Liz Gallagher, starts with a sense of arrival. MAWD reconfigured the ground-floor entryway to better distinguish 1700 Broadway from the new Atrium space. They moved the reception desk from the center of the lobby to the wall neighboring the elevator bank, and placed a large fireplace made of repurposed travertine in its stead. Now, when occupants or guests enter the building, they are greeted with ambiance rather than business. "Between Pei's columns and the rigorous metal work of the atrium, this is quite a structured and grounded building," says March. "We wanted the fireplace to create an anchoring moment that simultaneously softens the experience."



"HISTORIC REFERENCE CAN WORK IF DONE RIGHT, BUT IT HAS TO BE REIMAGINED FOR A NEW WORKFORCE. THIS SPACE IS A SERIES OF CONNECTED AND SHARED EXPERIENCES. IT IS MEANT TO BE FORWARD-THINKING AND ACTIVATED, OPEN AND WELCOMING."

- Elliot March



ABOVE: Lessening the project's environmental impact and grounding it within local material history, MAWD utilized reclaimed travertine in their design of an impressive fireplace in the center of the lobby. The hood's blackened steel was selected for its resonance with the building's original dark metal cladding.

RIGHT: A shared tenant kitchen and dining area is finished in warm woods and neutrals, perfect for informal team meetings or special luncheons.

"THERE'S NO GREATER LUXURY THAN FEELING LIKE YOU'VE BEEN PERSONALLY CONSIDERED IN THE CREATION OF A SPACE. ESPECIALLY A COMMERCIAL SPACE, WHICH HISTORICALLY WAS OPTIMIZED FOR EFFICIENCY INSTEAD OF QUALITY OF LIFE."

- Katherine Seaborn

From there, the social-spatial design unfolds. Various configured custom furnishings fill out the area around the fireplace and into the atrium's streetscape, where the eye is drawn up to the newly implemented Spanish steps that MAWD designed to temper the volume's vertical expanse. This piece of interior architecture is multifunctional and flexible: as well as being a primary point of egress to a catwalk that connects to the upper-story tenant amenity spaces (including shared fitness, meeting, and dining areas), its built-out terraces can be used

for solo or collaborative work sessions. Underneath the stair is a state-of-the-art bike storage room that doubles as a mechanics-and-makers' hub befitting of quintessential Coloradan office-workers. Completing the ground-floor experience is boutique retail space, an offering that drives home the persistent European arcade feeling born of Johnson's atrium.

MAWD's lodestar for spatial planning, material finishes, and furniture selections points back to what the firm's New York studio director Daniel Seigle describes

as "the luxury of consideration." "There's no greater luxury than feeling like you've been personally considered in the creation of a space," adds marketing director Katherine Seaborn, "especially a commercial space, which historically was optimized for efficiency instead of quality of life."

Following the thread of the architecture's period of origin, MAWD used popular mid-century materials, like warm woods, metals, and leather, in furnishings, fixtures, and textiles that would emphasize usability and comfort



Stepping Up



The Atrium Campus has over 9,000 square feet of communal amenity space, including state-of-the-art bicycle storage that tucks underneath the Spanish steps. “We wanted this space to level up, to not only be somewhere you feel comfortable leaving your bike, but also a space where you can do minor repairs and connect with other tenants,” says MAWD cofounder Elliot March.

while relating to the building’s preexisting pink granite, travertine, and steel. “We went pretty poppy on some of the fabrics to counter the solid, serious architectural materials,” Seigle explains. “We had some fun with color while also working in some really sophisticated camel and cognac tones.” They commissioned Austin-based studio Warbach Lighting to create custom fixtures—including an 86-bulb signature installation above the reception desk—that both emulate and riff on those that were integral to Johnson’s design (one of the original streetlamps remains installed at the back of the mezzanine).

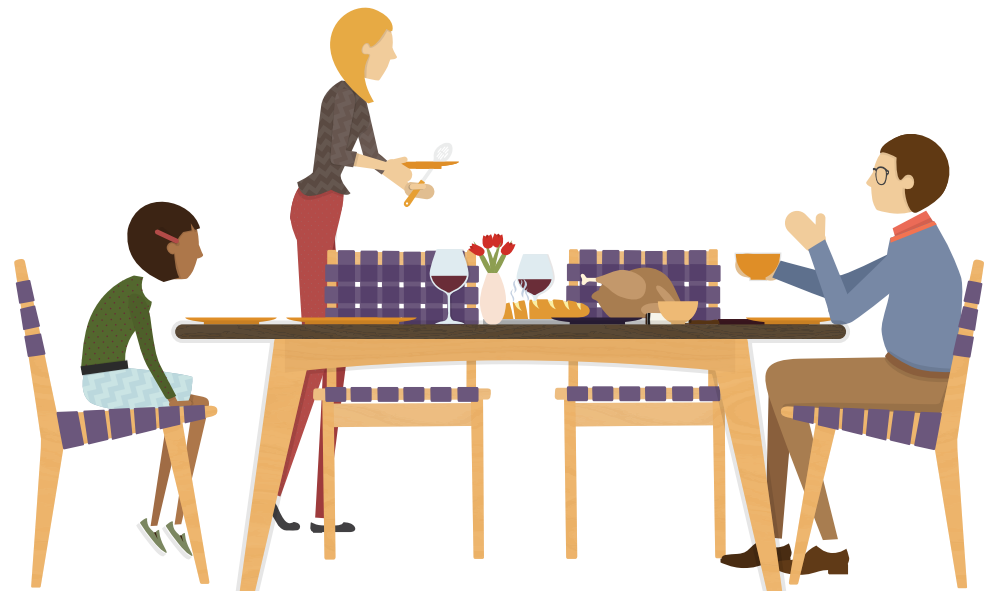
The Atrium Campus, with all of the many minds and hands that made and remade it across the decades, will continue to stand apart for its rich architectural history and unique design—a story deepened by MAWD’s comprehensive restoration and the priority they placed on the specificity of social space. “Differentiation now is an investment in the future,” says Seaborn. “It sounds like a marketing line, but it’s also true. Buildings need to be modernized, but that process must be done in evolution with the way people live and work.” ■



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DNA Alpine

Image: Draper White



2022 AIA COLORADO DESIGN AWARDS

With the backdrop of a competition for talent spurred by unprecedented demand for services, the state of architecture remains vibrant. Firms of all sizes and from every corner of Colorado are drawing new boundaries of innovation and creativity.

The AIA Colorado Annual Design Awards honor the outstanding work of AIA Colorado members and firms, reinforcing the value of design and celebrating the many ways the profession contributes to positive change. Winners are selected not only for creating beauty and utility in the built environment, but also for their efforts in addressing the imperatives of environmental stewardship plus justice, equity, diversity, and inclusion.

On the following pages, we are proud to announce and congratulate the 2022 AIA Colorado Design Award winners. We are grateful for all the submissions received. There's so much more our members are doing to advance the practice and serve their clients than can be shown here. [+aiacolorado.org](https://aiacolorado.org)

2022 AIA COLORADO DESIGN AWARDS JURY

JASMINE GUNN, NOMA; Department of Planning and Development; Chicago

MICHAEL HINCHCLIFFE, AIA; Payette; Boston

MATTHEW HUFFT, AIA; Hufft; Kansas City

KATE SCHWENNSSEN, FAIA; Clemson University; South Carolina

AMY SLATTERY, AIA; Odimo; Kansas City

AWARD OF EXCELLENCE

DNA ALPINE

Architect of Record and Design Architect:
CCY Architects
Location: San Miguel County, Colorado

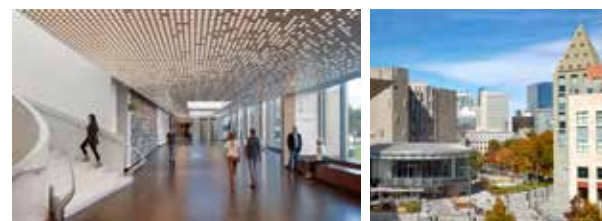


DNA Alpine

Images: Draper White

GUARD & GRACE HOUSTON

Architect of Record and Design Architect:
BOSS Architecture
Owner:
TAG Restaurant Group
Location: Houston, Texas



Denver Art Museum

Images: Richard Barnes

PARK UNION BRIDGE

Architect of Record:
Anderson Mason Dale Architects
Design Architect:
Diller Scofidio + Renfro
Owner:
City of Colorado Springs
Location: Colorado Springs, Colorado



Park Union Bridge

Image: Jason O'Rear

DENVER ART MUSEUM MARTIN BUILDING REVITALIZATION AND EXPANSION

Architect of Record:
Fentress Architects
Design Architect:
Machado Silvetti
Owner:
Denver Art Museum
Location: Denver, Colorado



Guard & Grace

Images: Peter Molick

AWARD OF MERIT

BERKELEY HOTEL

Architect of Record and Design Architect:
Meridian 105 Architecture
Owner:
Tennyson Street LLC
Location: Denver, Colorado



Image: Justin Martin

Image: Tommy Ellis

BLUE MOUNTAIN MODERN

Architect of Record and Design Architect:
cgmodern architecture
Location: Golden, Colorado



Blue Mountain Modern

Images: David Lauer

BPX ENERGY STAIR

Architect of Record and Design Architect:
Gensler
Owner:
bpx energy
Location: Denver, Colorado



BPX Energy Stair

Images: David Lauer

CONVERGENCE STATION

Architect of Record and Design Architect:
Shears Adkins Rockmore Architects
Owner:
Meow Wolf
Location: Denver, Colorado



Convergence Station



Images: Parrish Ruiz de Velasco

MASON

Architect of Record and Design Architect:
BOSS Architecture
Location: Denver, Colorado



Mason

Images: Justin Martin

THE LOADING DOCK

Architect of Record and Design Architect:
OZ Architecture
Owner:
Crescent Real Estate
Location: Boulder, Colorado



The Loading Dock



Images: JC Buck

FIRST YEAR RESIDENCE HALL

Architect of Record and Design Architect:
Anderson Mason Dale Architects
Contributing Firms:
*Moore Ruble Yudell Architects & Planners and
The Office of the University Architect, University
of Denver*
Owner:
University of Denver
Location: Denver, Colorado



First Year Residence Hall



Images: Frank Ooms

MERIT IN SUSTAINABILITY

FIRST YEAR RESIDENCE HALL

Architect of Record and Design Architect:
Anderson Mason Dale Architects
Contributing Firms:
*Moore Ruble Yudell Architects & Planners and
The Office of the University Architect, University of Denver*
Owner:
University of Denver
Location: Denver, Colorado

THE HOEFLING HOUSE

Architect of Record and Design Architect:
Rodwin Architecture
Location: Boulder, Colorado

DENVER WATER

Architect of Record and Design Architect:
Stantec Architecture Inc.
Owner:
Denver Water
Location: Denver, Colorado



First Year Residence Hall Image: Frank Ooms



The Hoefling House Image: Benjamin Buren



Denver Water Image: Frank Ooms



Cedar House Image: Justin Martin



West Lafayette Wellness and Aquatic Center



Education First Image: David Lauer



Images: James Steinkamp



The Four-Ten Image: David Lauer

HONORABLE MENTION

CEDAR HOUSE

Architect of Record and Design Architect:
BOSS Architecture
Location: Denver, Colorado

EDUCATION FIRST

Architect of Record and Design Architect:
Gensler
Contributing Firm:
EF Architecture & Design Studio
Owner:
Education First
Location: Denver, Colorado

THE FOUR-TEN

Architect of Record and Design Architect:
Gensler
Owner:
Steelwave LLC
Location: Denver, Colorado

WEST LAFAYETTE WELLNESS AND AQUATIC CENTER

Architect of Record and Design Architect:
Perkins & Will
Developer:
West Lafayette Development Corporation
Location: West Lafayette, Indiana



Edgewater Public Market Image: Justin Martin



Plastic Surgery Office



Image: James Ewing

HONORABLE MENTION IN URBAN DESIGN AND HISTORIC PRESERVATION

WYOMING CAPITOL SQUARE RENOVATION

Architect of Record and Design Architect:
HDR Architecture
Historic Preservation Associate Architect:
CSHQA
Owner:
State of Wyoming
Location: Cheyenne, Wyoming



Wyoming Capitol Square Renovation Image: Sarita Hollander

HONORABLE MENTION IN PROGRAMMATIC USE

ROARING FORK FIRE RESCUE STATION 45

Architect of Record and Design Architect:
Charles Cunniffe Architects
Contributing Firm:
RRM Design Group
Owner:
Roaring Fork Fire Rescue Authority
Location: Snowmass Village, Colorado



Roaring Fork Fire Rescue Station 45 Image: Dallas & Harris Photography

HONORABLE MENTION IN ADAPTIVE REUSE

EDGEWATER PUBLIC MARKET

Architect of Record and Design Architect:
Meridian 105 Architecture
Developer:
LCP Development
Location: Edgewater, Colorado

PLASTIC SURGERY OFFICE

Architect of Record:
SRA Syvertsen Rigosu Architects
Design Architect:
Shears Adkins Rockmore Architects
Owner:
Dr. Jeffrey Rockmore
Location: Latham, New York



The Sweet Life

Architectural Workshop renovates an Arapahoe Acres home to enhance a gregarious family's desire for connection, collaboration, and community.

WORDS: Vanessa Kauffman Zimmerly • IMAGES: Jess Blackwell

They met over the fence. Mark and Stephanie Adams had been living with their three children in a 1953 Eugene Sternberg-designed ranch house on the southern edge of Arapahoe Acres for over 15 years when they met Mark Bowers, principal of Architectural Workshop. Bowers was in the process of renovating the neighbor's home, and Mark was doing what comes most naturally to him: making friends.

Every home in Arapahoe Acres—Englewood's mid-century modern enclave established by residential developer Edward Hawkins in 1949 and designed predominantly by himself, Eugene Sternberg, and Joseph Dion—is named for its original owners. The Adams family purchased "The Rosenfeldt House" and spent their first chapter there living small, in just over 1,200 square feet. They loved the era and style of the home, which Mark had



Photo: Parrish Ruiz de Velasco

become familiar with on rides through the neighborhood with his road cycling team, and knew that it would eventually need to be retrofitted for heightened usability. In the meantime, they would make it their own.

"This has been our family's home for almost two decades, so it wasn't like we didn't have a lot of time to think about how we'd ideally like it to be," says Mark, who shares that he would often walk the property and stake out new configurations with colorful crêpe paper streamers. When the next-door neighbors embarked on their renovation, it provided Mark and Stephanie a case study of what could be done to theirs, and by whom.

"Given everything we saw them do to the house behind ours, we knew Architectural Workshop had a really good understanding of the bones of these houses and their sensibilities," says Mark. "For every idea we had, they had three more that made far more sense."

The square footage Mark and Stephanie wanted more of was, uniquely, for common areas where they could comfortably hang out together and have more connection with the outdoors. "They weren't looking to add more bedrooms or make an unnecessarily large house," explains Architectural Workshop associate principal and design director Katharina Jenista. "They were most interested in areas for collaboration, entertaining,



“USONIAN AND MID-MOD HOMES WERE ABOUT FAMILY AND CREATING SPACES THAT BRING EVERYONE TOGETHER IN ALL OF THEIR ACTIVITIES. THEY WERE MEANT TO BE AFFORDABLE, FUNCTIONAL, AND PURPOSEFUL.”

-Mark Bowers



Before the renovation, the home's exterior wall ran where the kitchen island countertop ends. Now the space is considerably extended to include a bright and open dining area. Homeowner Mark Adams shares that the slatted screen covering the room's clerestory windows acts as a makeshift sun dial, casting shadows of various lengths throughout the day.

and family. They wanted their home to reflect their values, which happen to be very in line with what initially drove the mid-century movement. It's very honest architecture; nothing is added that isn't necessary, and the spaces are easily understood.”

“Usonian and mid-mod homes were about family and creating spaces that bring everyone together in all of their activities,” adds Bowers. “They were meant to be affordable, functional, and purposeful.”

Architectural Workshop went to work, refinishing several aspects of the existing interior and designing a modest yet impactful 700-square-foot addition that extends off the original kitchen. The new space comprises a window-lined dining area and a lofted wing that sits up

five stairs. The upper wing is home to a music room (Mark and his sons each play a variety of instruments) and a flexible space that can be easily cordoned off with pocket doors to create a private guest suite with powder room.

“We extended the back of the house out and up,” explains Bowers, who was sensitive about maintaining the integrity of the original design's front elevation and scale in accordance with neighborhood norms. “That gave us more space and also a lot more volume. The spaces are still partitioned, but the family can get that sense of togetherness.”

Another issue was storage, which Jenista says is common of mid-century builds. “These homes were purposeful, with every little nook

and cranny used for something. However, there was often zero storage—no garages, no basements. We thought creatively about how we could design for that in this house. Since we'd designed a split-level aspect in the living area, we made a small hydraulic lift on the stair so you can access a generous storage room underneath.”

With the heavy lifting underway, the architects and homeowners started to fine-tune the details that would really drive the mid-century modern precedent home. Polished concrete floors went down, walnut cabinets went up, globe lighting was strung, and wooden ceiling beams were exposed and carried through to exterior louvers.

Arapahoe Acres is now on the National Register of Historic Places,

The Sweet Life



In a move that would make Houdini proud, Architectural Workshop designed a hydraulic stair lift that provides easily-accessed storage space under the new addition. When not in use, the feature is completely invisible. The Adamses keep their several bicycles and skis below.



“PEOPLE LOVE THESE HOMES BECAUSE OF THEIR STYLE, BUT ALSO BECAUSE OF THEIR SIMPLICITY. YOU SEE THE CEILING BEAMS AND KNOW THEY’RE HOLDING UP YOUR ROOF. THE SAME BLOCK WALL YOU’RE SEEING ON THE OUTSIDE IS AN INTERIOR FEATURE. YOU CAN EASILY MAKE THESE CORRELATIONS ABOUT HOW YOUR HOUSE IS MADE AND HOW IT LOOKS—IT’S ONE AND THE SAME.” -Mark Bowers

and Bowers explains how Sternberg and Hawkins were known to work in lockstep on jobsites, designing and fabricating one-of-a-kind fixtures—from towel racks to handrails to door thresholds—for the particulars of each home, right there on the sidewalk.

“People love these homes because of their style, but also because of their simplicity,” says Bowers. “You see the ceiling beams and know they’re holding up your roof. The same block wall you’re seeing on the outside is an interior feature. You can easily make these correlations about how your house is made and how it looks—it’s one and the same.”

At the same time renovations were underway, the nearby Clayton Elementary School, also designed by Sternberg, was being demolished. Mark and Stephanie’s kids attended weekly music classes at the school for years. “I used to sit there during those lessons and think about how cool the wooden slatted screens were,” shares Mark about one of the interior’s defining design details. He even took photos and measurements of them once, trying to figure out how he could replicate them—a project he soon realized would be a high-cost endeavor of excruciating detailed labor.

Much to Mark’s good fortune and delight, the school was more than happy to have the family repurpose the screens for their home. Architectural Workshop integrated them seamlessly, installing them over clerestory windows to diffuse light, and fashioning one to operate as a sliding door that conceals an overhead mechanical closet. As well as being striking, the screens are a reverent tie-in to the home’s original architect and local context.

“When I was growing up in Columbus, one of my father’s best friends was a guy named John Caprio, and John’s house was peak mid-century modern,” shares



The lofted addition includes a music room that overlooks the dining area, a window-lined sitting room that can be closed off by walnut pocket doors, and a two-piece powder room that the Adamses lovingly call the “airplane bathroom.” The slatted screen is repurposed from the nearby Clayton Elementary School, also designed by Sternberg.



Mark. “That house imprinted on me. It was one of my first exposures to a certain kind of design and lifestyle—one that I liked and wanted. It lived on in my subconscious, and has now shown up in the way we’ve made our home.”

The family brought Mark’s late father’s collection of Paul McCobb furniture into the house, driving it from Ohio once the renovation was complete to fill out their new space. The teak dining set

is now the site of rousing meals with family and friends, and is often gathered around by Mark’s Flamenco guitar class. On the wall behind the table, Mark likes to project films—like Federico Fellini’s *La Dolce Vita*—with the sound down to add yet another layer to the home’s ambience and convivial energy. “There’s a real sense of intention here,” says Mark. “We took our time. We did our homework, and now we’re home.” And how sweet it is. ■

PROJECT LIST

ARCHITECT:
Architectural Workshop
GENERAL CONTRACTOR:
Level Ground Enterprise
COUNTERTOPS:
Pental Surfaces
CABINETS:
BKC
WINDOWS & DOORS:
Weathershield
CONCRETE FINISH & STAIN:
WestCoast



ASPEN
 AUSTIN
 BOZEMAN
 CARMEL
 CHICAGO
 DENVER
 HOUSTON
 JACKSON

LAKE TAHOE
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AUTUMN ARTS

Add an art exhibition to your list of fall color outings.

As warm days turn crisp, we're seeing art. Thankfully, Denver has a lot of impressive art to see—at galleries, museums, indoors, outdoors, and everything in between. Denverites support art and culture. Denver Metro's seven-county-wide tax district, the Scientific and Cultural Facilities District (SCFD), which funds local arts and is the second-largest cultural funding mechanism in the U.S., was renewed by residents three times since its genesis in the 1980s. And in 2019, prior to the COVID-19 pandemic, Denver arts and culture saw a banner year. But the pandemic took a toll. At the end of 2021, Colorado Business Coalition for the Arts (CBCA) released a study detailing how Denver area art "lost a decade of growth in 2020." As the art scene rebounds, we ask locals in the know for their thoughts.

"The pandemic has created recognizable shifts in our cultural scene, just as it has created shifts in much of life," says Cortney Lane Stell, executive director and chief curator of Black Cube Nomadic. "An important question to reflect on following these shifts: What is culture telling us about our values? In Denver, commercial art sales flourished, small art spaces responded to calls for diversity and equality, and large institutions pivoted to online programming. There's also more focus on art in the public realm."

Gallerist David B. Smith agrees that the pandemic has instigated some interesting changes. "The process of

WORDS: Kristin Kirsch Feldkamp

buying art has become less transactional and more personal," he says. "Both new and seasoned collectors are engaging in deeper conversations about the art, the artists, and their practice. We're happy to connect on any level, but we've really enjoyed building some wonderful new friendships throughout the pandemic."

It's the outpouring of support from the community that impresses Valerie Santerli, RULE Gallery owner and director. "The 2020 shutdown pushed creative spaces to generate a heavier internet presence for viewership, and people of all ages stepped up to support galleries and other small businesses by shopping small online. Perhaps being confined at home allowed people time to re-envision the space they spent the most time in, and blank walls left them uninspired? Once doors reopened, we saw an influx of visitors hungry to see art in person again. Nothing can replace viewing the vibrancy of a painting in person, engaging the tactile qualities of a sculpture from all angles, or having a conversation about an exhibition face to face and in real time."



Image: Courtesy of David B. Smith Gallery

"THE PROCESS OF BUYING ART HAS BECOME LESS TRANSACTIONAL AND MORE PERSONAL. BOTH NEW AND SEASONED COLLECTORS ARE ENGAGING IN DEEPER CONVERSATIONS ABOUT THE ART, THE ARTISTS, AND THEIR PRACTICE."

- David B. Smith

DAVID B. SMITH GALLERY

davidbsmithgallery.com

LoDo's David B. Smith Gallery has a reputation for exhibiting smart and cutting-edge artworks. The gallery represents regional and international artists, both emerging and established, which means you can find an array of contemporary art. This autumn, through October 8, see Cody Hudson's "What Is Time Stretching And When Would You Use It?" and Maryam Yousif's "Mishwar." Chicago-based Hudson's drawings, paintings, and sculptures have a distinctive abstract style. So do his graphic works under the name Struggle Inc. Yousif is an Iraqi-born artist based in San Francisco whose ceramic sculptures are inspired by fashion, ancient Sumerian figurines, Assyrian bas reliefs, and Middle Eastern pop culture. This is her Denver debut.

GALLERY HIGHLIGHTS



ROBISCHON
robischongallery.com

John Buck's Robischon Gallery solo exhibition

Along with William Havu, Robischon has been at the forefront of the Colorado art scene since the 1970s. The LoDo gallery (one block from Union Station) curates museum-level contemporary art exhibitions of regional, national, and international burgeoning and mid-career artists. This fall, see Halim Al Karim's "Procession" through October 29. Al Karim is a noted Iraqi-born artist, photographer, and sculptor who represented Iraq in the 54th Venice Biennale. On November 10, Robischon celebrates its 45th anniversary with the opening of exhibition "45+" and an evening reception.

AUTUMN ARTS

WILLIAM HAVU GALLERY
williamhavugallery.com

William Havu has been a fixture of the Colorado art scene since the 1970s when he opened a gallery in Aspen. William Havu Gallery's current Denver location, which opened in 1998, is in an AIA award-winning building in the Golden Triangle Creative District. The gallery focuses on mid-career, established artists, many working in Colorado and the Southwest. Visit before October 8 to see Sam Scott and Jim Waid. Then visit again between October 14 and December 3 to see Jeanette Pasin Sloan and Cheryl Ann Thomas.



LEFT TO RIGHT: Cheryl Ann Thomas, *Penumbra*; Jeanette Pasin Sloan, *Out of the Blue*



Joseph Coniff, *Panel Situation 3*

RULE GALLERY
rulegallery.com

RULE gallery, located in the Sante Fe Arts District, is named for Robin Rule—dubbed the grand dame of Denver's art scene—who passed away too young at age 55 in 2013. Her namesake gallery remains one of Denver's oldest and most visionary contemporary art spaces. Current owner and director Valerie Santerli, who worked for Robin Rule, carries on the bold decisions and risk-taking legacy. Artist Joseph Coniff's "New Work" is on view September 24 through November 5, followed by Nathan Abels's work which is presented November 18 through December 31.

BLACK CUBE NOMADIC
blackcube.art

Denver's roaming art museum Black Cube Nomadic produces site-specific artworks that garner high praise. This fall, visit "Community Forms" by Matt Barton. It's a permanent outdoor installation in partnership with the TAXI community, supported by Zeppelin Development, the Meraze Foundation, FEMA Region 8, Phantom Concrete, Wunder Werkz, RedLine, and BirdSeed Collective. Then head to the Triangle Building and adjacent Tail Tracks Plaza for "Edge Effectis," a temporary outdoor art installation by Guadalajara-based artist Gabriel Rico and a co-curated group exhibition highlighting artists from the Americas.



Matt Barton, *Community Forms*



Lora Webb Nichols, *Lizzie Nichols and Perkins*, 1913

CPAC (Colorado Photographic Arts Center)
cpacphoto.org

Tucked within the Golden Triangle Creative District, and a short walk from the Denver Art Museum, CPAC is a Denver cultural gem that has, since 1963, offered exhibitions and classes. Visit before September 24 to see the work of Meggan Gould and Andy Mattern, and return between September 30 and November 19 to see "Lora Webb Nichols: Photographs Made, Photographs Collected, 1899–1942" as seen in *The New Yorker* magazine.

AUTUMN ARTS



TOP TO BOTTOM: Foolproof Contemporary Gallery, Laura Phelps Rogers, *Wash and Dry*; Gallery Galleri at Meow Wolf, Amanda Cobb, assorted works; Kirkland Museum of Fine and Decorative Art, Frank Lloyd Wright, *Cabaret Dinnerware*, photo by Wes Magyar; Dateline Gallery, George Bangs, *Red House Placed On The Hill*.

GALLERY LISTINGS

40 WEST ARTS

TimeShare: Film and New Media, October 7–29
Fragile Things, November 4–26
40westarts.org

DENVER BOTANIC GARDENS

Sammy Seung-Min Lee: *Taking Root*, October 1–February 5
botanicgardens.org

CHAC (Chicano Humanities & Arts Council)

Tummy Tales and CHAC Members Show, September 1–October 15
Día de Los Muertos, October 21–November 23
Santos Show, December 2–30
chacgallery.org

CLYFFORD STILL MUSEUM

You Select: A Community-Curated Exhibition, August 19–February 12
clyffordstillmuseum.org

DATLINE GALLERY

Kaitlyn Tucek: *Bitter Peach*, September 2–30
Terry Campbell: *Fleeting Reverie*, October 7–31
George Bangs: *Jokes To Make You Smile*, November 4–30
Ryan Riss and Paloma Jimenez Curated by Max Kauffman, December 2–30
ddaatteelliinne.com

FOOLPROOF CONTEMPORARY GALLERY

The Everyday and Everyday Objects Recontextualized, August 3–November 18
The Creative Mind, Opening December 9
foolproofcontemporaryart.com

GALLERI GALLERY AT MEOW WOLF

Amber Cobb: *A Wink is Just a Wink*, September 8–November 30
gallerigallery.com

THE LUME COLORADO

Dali Alive, October 21–February 28
thelume.com

KIRKLAND MUSEUM OF FINE & DECORATIVE ART

Frank Lloyd Wright Inside the Walls, June 17–January 8
kirklandmuseum.org

MCNICHOLS CIVIC CENTER BUILDING

Carlotta Cardana and Danielle SeeWalker: *The Red Road Project*, September 9–December 18
Melanie Yazzie: *Nizhóni Way*, September 9–December 18
mcnicholsbuilding.com

AUTUMN ARTS



LEFT TO RIGHT: McNichols Building, Melanie Yazzie, *Untitled (girl and dragonfly)*; MSU Denver, Rachele Mozman Solano, *The Dying Cavendish*; Walker Fine Art, Zelda Zinn, *Gilded Arctic*; Museo De Las Americas, Luis Barragán, *Barragán House, Mexico City, 1948*; Visions West, Sarah Winkler, *They Call Me a Wild Rose*.

LUMONICS LIGHT & SOUND GALLERY

Lumonics Immersed, Saturdays, 8–10:30 p.m.
lumonics.net

MUSEUM OF CONTEMPORARY ART DENVER

The Dirty South: Contemporary Art, Material Culture, and the Sonic Impulse, September 16–February 5
mcdenver.org

MSU DENVER CENTER FOR VISUAL ART

Banana Craze & Cultivate, August 26–October 22
Fall 2022 MSU Denver BFA Thesis Exhibition, November 11–December 9
msudenver.edu/cva

MUSEO DE LAS AMERICAS

Luis Barragán: *The Legacy*, October 13–February 18
museo.org

NEXT GALLERY

Contemplation, September 16–October 23
The Crossing Place: Solo Exhibition by Josh Davy, September 16–October 2
Moments in Time, October 28–December 4
Small Wonders: Solo Exhibition by Adrienne DeLoe, November 18–December 4
nextgallery.org

REDLINE CONTEMPORARY ART

Gregg Deal: *End of Silence Exhibition*, August 11–October 12
Beau Carey and Ian Fisher Exhibit, curated by Cortney Lane Stell for Denver Arts Week, November 4–January 8
redlineart.org

SPACE GALLERY

Michael Burnett and David Marshall, August 26–October 1
Patricia Aaron and John Wood, October 7–November 12
spacegallery.org

VISION WEST CONTEMPORARY

The Nature Mystics | Reenchanting The World, September 9–October 8
Sarah Winkler: *Chasing Starlight, Eclipses and Rainbows*, October 14–November 26
visionswestcontemporary.com

WALKER FINE ART

Environmental Expressions, September 16–November 12
walkerfineart.com



[Missoni](#)

WELCOME BACK DREAMS

As part of Fuorisalone, Italian fashion brand Missoni created a fantastical display titled “Welcome Back Dreams.” The surreal exhibit, which took place at three different locations, featured giant stuffed animals covered in iconic Missoni fabrics. The larger-than-life creatures seem to inhabit their own metaverse. With its floppy ears and jaunty head tilt, the Missoni rabbit quickly became a fan favorite.

HELLO AGAIN!

A Summer Salone

THE MILAN FURNITURE FAIR IS BACK—
AND CELEBRATING 60 YEARS

WORDS: Alicita Rodriguez

Salone del Mobile, the international furniture fair held annually in Milan, is finally back. Really and truly. After being canceled in 2020 and postponed in 2021, the event returned to its formal splendor for its 60th anniversary from June 7–12, 2022.

While the furniture fair typically convenes in April, Salone officials decided to hold the event in the summer. This gave designers more time to develop their ideas, and it helped guests plan their visits safely. The summer edition of Salone spread across the city with many events: the International Furniture Fair, the International Furnishing Accessories Exhibition, Workplace3.0, EuroCucina, the International Bathroom Exhibition, and SaloneSatellite, which presented the work of 600 designers under age 35.

Fuorisalone, the unofficial set of events put on independently by manufacturers and designers during Milan Design Week, also came back with a bang. One-of-a-kind showroom installations and interactive digital experiences happened across the city, indoors and out. Highlights included Missoni’s textile bestiary and Kohler’s monumental arches, which won first place in the Fuorisalone Awards.

Sustainability was the official theme of Salone del Mobile 2022. According to event organizers, “Sustainability remains the guideline that many companies are adopting to achieve the ecological transition with a view to a circular economy, including energy-saving, recycled materials, and social responsibility.”

Spanish carpet company Nanimarquina developed Re-Rug, a system to recover wool leftovers from its workshops to create a new yarn suitable for weaving. Kohler continues its focus on clean water access through its Safe Water for All initiative. Other companies are exploring new ways to make plastic sustainable by incorporating industrial waste. Kartell, for example, presented ReChair, which is made from recycled capsules of Illy coffee.

Whatever the material, the products at Salone 2022 prove the design world has made a vital comeback. **Hello again!**

A Summer Salone



Agape

FACE Á FACE

Designed by French architect Jean Nouvel, the new Face á Face bathtub revels in strict geometry. Stone planes intersect in a dramatic shape and a slanted backrest creates a sculptural form.



Studiopepe

LANDSHAPES RUG

Italian design brand Studiopepe presented the Landshapes Collection of area rugs and hanging wall pieces. Organic forms mimic different geographical features, including stones and rivers.



Moroso

PEBBLE RUBBLE

For Pebble Rubble, design duo Sofia Lagerkvist and Anna Lindgren of Swedish studio Front took inspiration from playing in the forest. The seating system resembles rock formations from afar. On closer inspection, the forms defy expectation with their softness.

Salvatori

OMPHALOS

Available in round or square shapes, Omphalos turns a monolithic slab of marble into a coffee table. Designed by John Pawson, Omphalos is unusually low with a concealed base so it appears to hover above the ground. While the large table commands attention wherever it's placed, it also conveys a sense of tranquility.



Moooi

ALDORA SOFA

The backrests of the Aldora Sofa by Italian designer Cristina Celestino invite two people to sit back, relax, and have a chat. Reminiscent of calla lilies, the sinuous shape turns the sofa into a work of art.



Artemide

TAKKU LAMP

A completely portable light, Takku keeps its charge for 32 hours. It's a dream for people who hate cords. With a diffused light element that can be adjusted to three different brightness settings, Takku works for wayfinding, lounging, or reading.

HELLO AGAIN!



Cimento

FRARI - PATRICIA URQUIOLA

Patricia Urquiola always develops something good for Salone, and this year was no exception. Frari tables are part of her first collaboration with Cimento, a company that produces a lightweight material resembling cement. The monolithic Frari tables play with the concept of mass.



Bohinc Studio
PEACHES CHAIR

Lara Bohinc created the Peaches collection to celebrate the female form. The Big Girl Armchair has no straight lines or angles. It envelops the user in rounded, bulbous forms “reminiscent of bosoms and bottoms.”



Campana Brothers
LOUIS VUITTON BULBO CHAIR

This year marked 10 years of Louis Vuitton’s *Objets Nomades* collaborations. The Campana Brothers celebrated with a much-discussed new chair. Part exotic flower, part maximalist throne, Bulbo is in full bloom. Each petal is upholstered with luxurious Louis Vuitton leather on the outside and soft fabric on the inside.

Molteni&C
LIVING BOX

Living Box is a low, large rectangular container with contrasting outside and inside materials. Designed by Vincent Van Duysen, Living Box works well in living rooms where it can be used as a credenza, media center, or display cabinet. The drawers can be moved to any part of the room, making Living Box versatile and innovative.



A Summer Salone



Off-White
ORGANIC FEELING

Fashion brand Off-White added to its home products line with the Organic Feeling collection. Besides organically shaped mirrors and area rugs that read “Don’t Look Down,” Off-White introduced natural coconut husk floor mats cut in the shape of its square arrow icon.

Cassina
VIRGIL ABLOH
MODULAR IMAGINATION

Italian brand Cassina partnered with Virgil Abloh, the late founder of Off-White, to produce Modular Imagination. The blocks come in two sizes and they can stand alone or be combined to create forms such as seats and tables. With a recycled wood structure and plant-based matte black polymer, Modular Imagination can be disassembled for after-use recycling.



B&B Italia
LE BAMBOLE CHAIR

Originally designed in 1972, Le Bambole appears to have no structure. It does, however, have a hidden framework. While the original used a metal structure embedded in polyurethane, the 2022 version uses recycled polyethylene and sustainable materials.



[Tom Dixon](#)

MELT DICHOIC

Self-taught British designer Tom Dixon showcased various new products, including a dichroic version of his famous MELT chandelier. The custom light fixture explores dichroic filters, which were first invented by NASA. The resulting chandelier splits white light into many colors, turning the metallic light from silver or gold to “extraordinary psychedelic technicolor.”



[Lee Broom](#)

VESPER

British designer extraordinaire Lee Broom transformed Brutalist sculpture into Vesper. Formed with extruded aluminum and finished in anodized gold or silver, Vesper reduces forms to cubes and spheres. The result is like an illuminated modernist mobile—brilliant!



[Artemest](#)

BLOW

With the Blow exhibit, Artemest juxtaposed Old World Italian glassblowing with new world street art. The one-of-a-kind pieces combined Murano glass with visions by Bradley Theodore, a contemporary artist originally from the Turks and Caicos Islands. Theodore’s Cosmic Flaming Frida Mirror was a crowd favorite.

A Summer Salone

HELLO AGAIN!



[Cassina](#)

SOFT CORNERS

The first collaboration between Italian furniture giant Cassina and Dutch designer Linde Freya Tangelder, Soft Corners’ upholstered objects serve as ottomans, coffee tables, seating, or whatever else you envision. The interlocking forms are inspired by architecture.



[Gan Rugs](#)

CROCHET TRIO MIX

The Crochet Collection brings together graphic design and crochet in color-blocked wool rugs, proving that crochet is not just for potholders. The tactile area rugs feature visible stitching, showcasing the process as much as the finished product.

[Time & Style](#)

VALSERLIEGE CHAISE

Swiss architect Peter Zumthor selected and refined furniture he designed over 50 years for his collaboration with Tokyo-based Time & Style. The Valslerliege Chaise is reduced to a few simple lines. Using traditional Japanese steam-bending, thin slats are shaped to accommodate the human body.





HAVE YOU ANY WOOL?

Plastics and packaging are tightly intertwined. Woola is working to untangle them.

WORDS: Vanessa Kauffman Zimmerly

Around 200,000 tons of excess sheep wool is left to waste—either burned or buried—each year in Europe. The creative minds behind Woola, a new environmentally-minded packaging company out of Estonia, are putting these fibers to use. Good use.

Durable, water repellent, insulating, antibacterial, and attractive, wool has long been touted as a superior material. But can it serve as an antidote to climate change? Woola thinks so. After running an e-commerce business that opened their eyes to the carbon-heavy processes of plastic packaging, Woola's cofounders developed three products—the

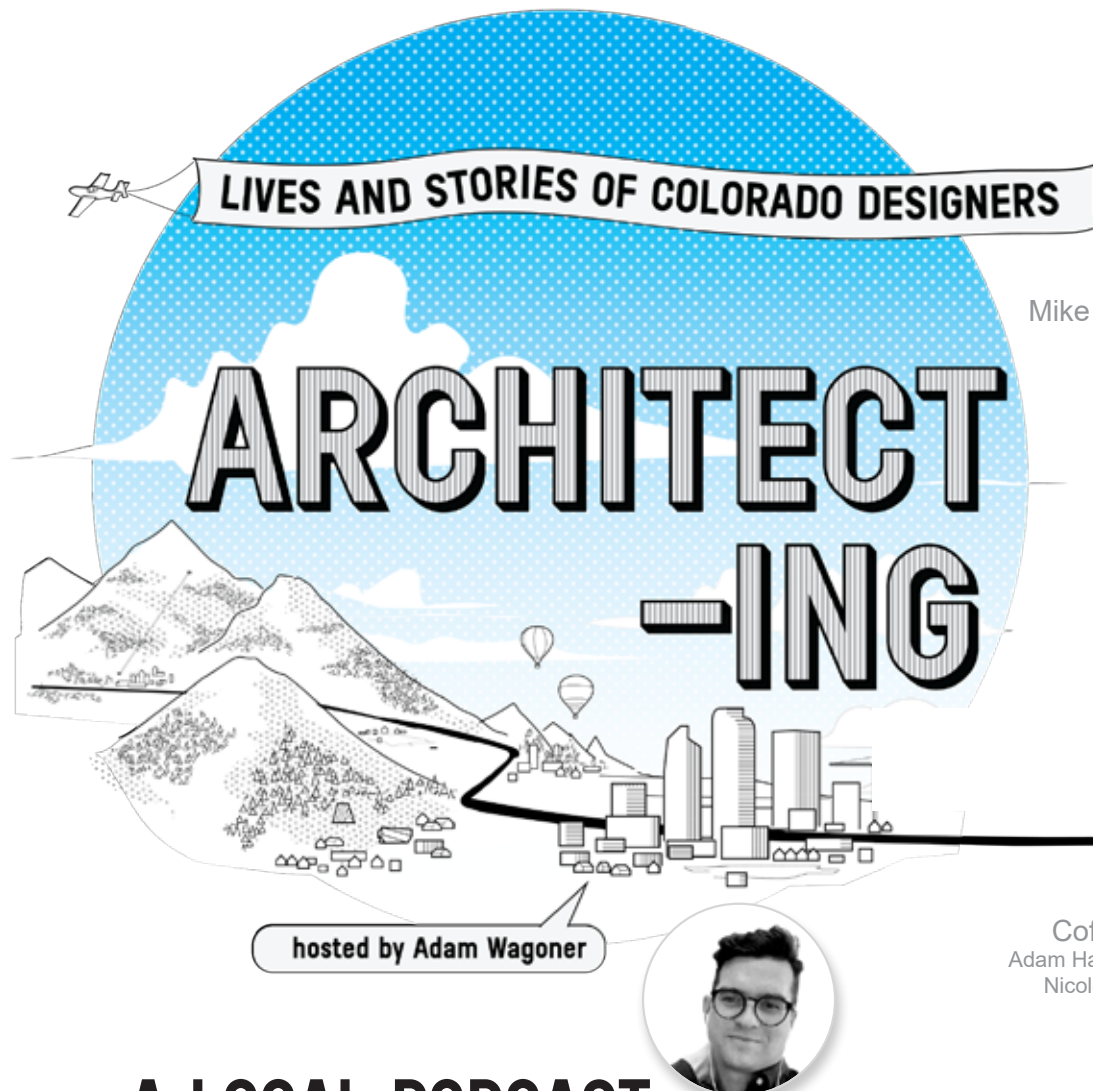
wool envelope, bottle sleeve, and bubble wrap—to mitigate the destruction of single-use plastics.

It's no secret that plastics are bad for the planet. Plastic production depends heavily on the fossil fuels industry and most plastics are single-use. As petroleum-based materials embark on the Sisyphean task of breaking down, they leave behind microplastics that contaminate soil and waterways. Wool does none of this: it is naturally derived, highly reusable, and cleanly compostable.

Woola packaging is made of surplus wool sourced from the U.K. (home to the most sheep in Europe), a bio-based binder, and

recycled paper. These aesthetically pleasing products perform with fortitude and go lightly on their way when the job is done. They're the perfect solution for mailing cosmetics, jewelry, wine bottles, or anything else that warrants extra protection—without infringing on the environment's.

Woola is currently ironing out the details on a return process that will make their product economy circular, but until then they can be reused by consumers multiple times (as cleaning rags, flowerpot liners, slipper insoles, etc.) or recycled with ease and peace of mind. Yes sir, yes sir, three bags full. ■



A LOCAL PODCAST

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

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

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

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

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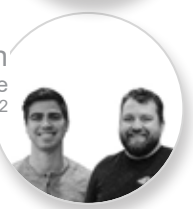
Kevin Hirth
UC Denver CAP & Kevin Hirth Co.
episode 44



Michael M. Moore
Tres Birds
episode 43



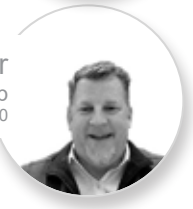
Mike Blea & Breton Lujan
RAW Creative
episode 42



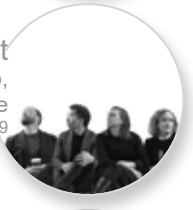
Stacy Passmore & Diane Lipovsky
Superbloom
episode 41



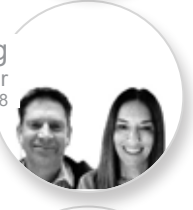
Bob Binder
DLR Group
episode 40



Coffee with an Architect
Adam Harding, Joseph Montalbano,
Nicole Nathan & Rebecca Stone
episode 39



Jon Gambrell & Michelle Liebling
Gensler
episode 38



Chris Gray & Steven Perce
BLDG.Collective
episode 37



Alex Gore
F9 Productions & Inside the Firm Podcast
episode 36



E.J. Meade
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episode 35





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