

COLORADO'S DESIGN MAGAZINE

# MODERN IN DENVER

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KARI WHITMAN  
DESIGN WORKSHOP



 FALL  
TWENTY23

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AN ARCHITECTURE FOR CALM, BALANCE, AND SIMPLICITY

## NATURE & DESIGN

Tomecek Studio Architecture designs a quiet, contemplative mountain home among the rocks and trees. P. 122



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
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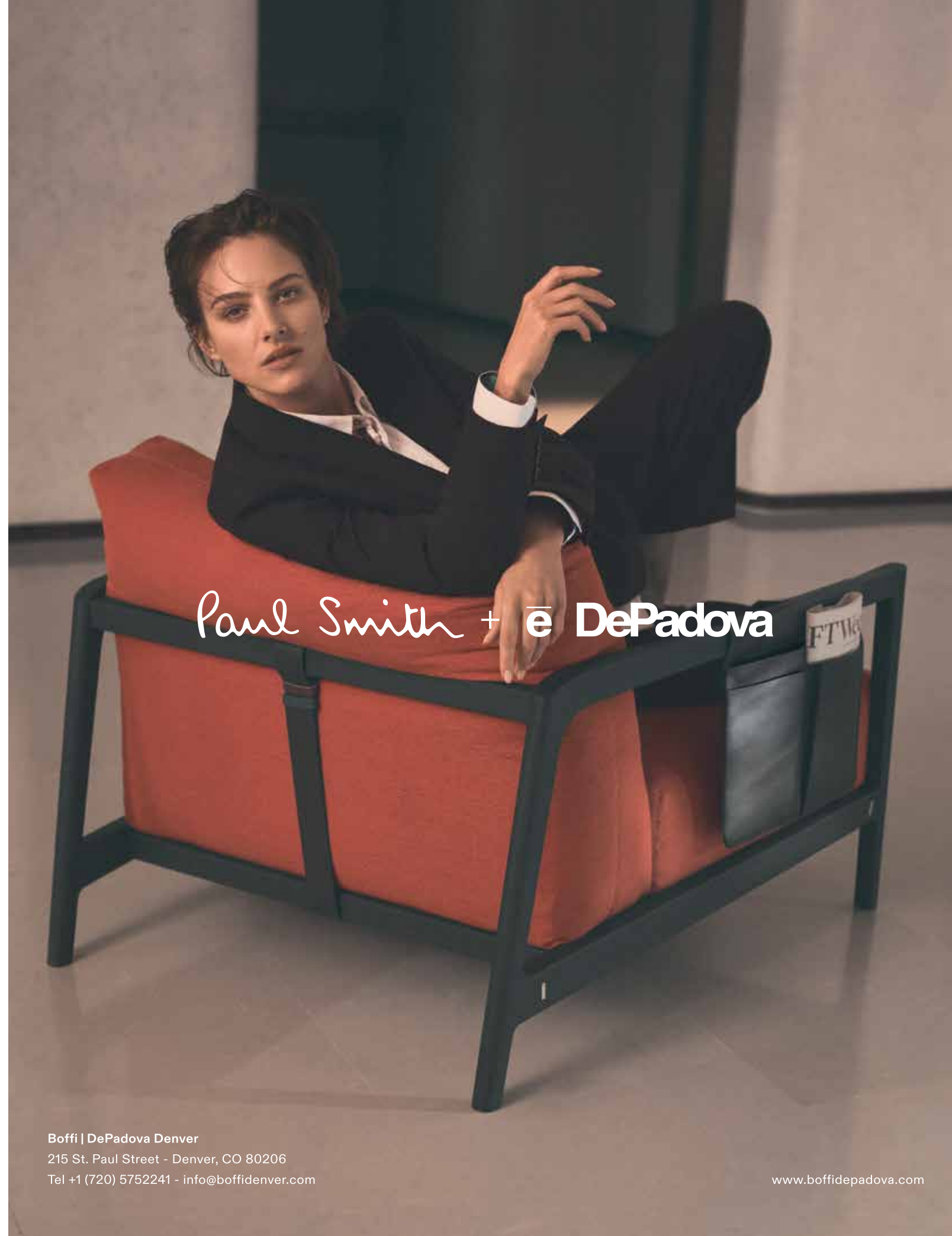


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MESSAGE / MATERIAL / TEXT / IDEAS - **SUBSTANCE**

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Our field study is ready for fall shopping, featuring stoneware planters, a convertible bed-to-armchair set, and a telescoping phone camera lens for seeing stars.

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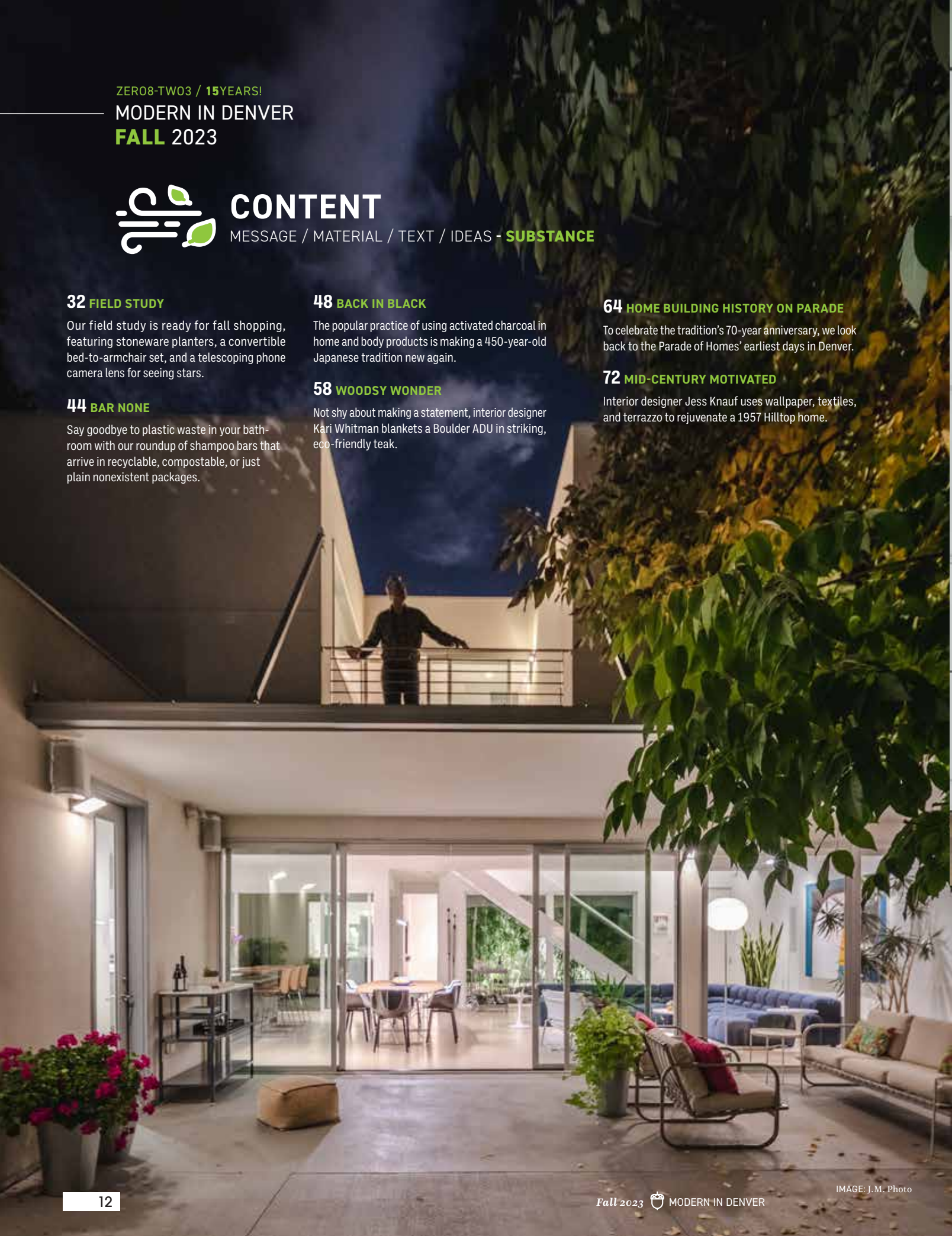
Not shy about making a statement, interior designer Kari Whitman blankets a Boulder ADU in striking, eco-friendly teak.

## 64 HOME BUILDING HISTORY ON PARADE

To celebrate the tradition's 70-year anniversary, we look back to the Parade of Homes' earliest days in Denver.

## 72 MID-CENTURY MOTIVATED

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**82 HOME SWEET HOME**

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**110 A STATE OF HARMONY**

Prizing authenticity and place, State offers a full suite of residential and hospitality design services from their office in Old Town Fort Collins.

**122 BETWEEN A ROCK AND OUR PLACE**

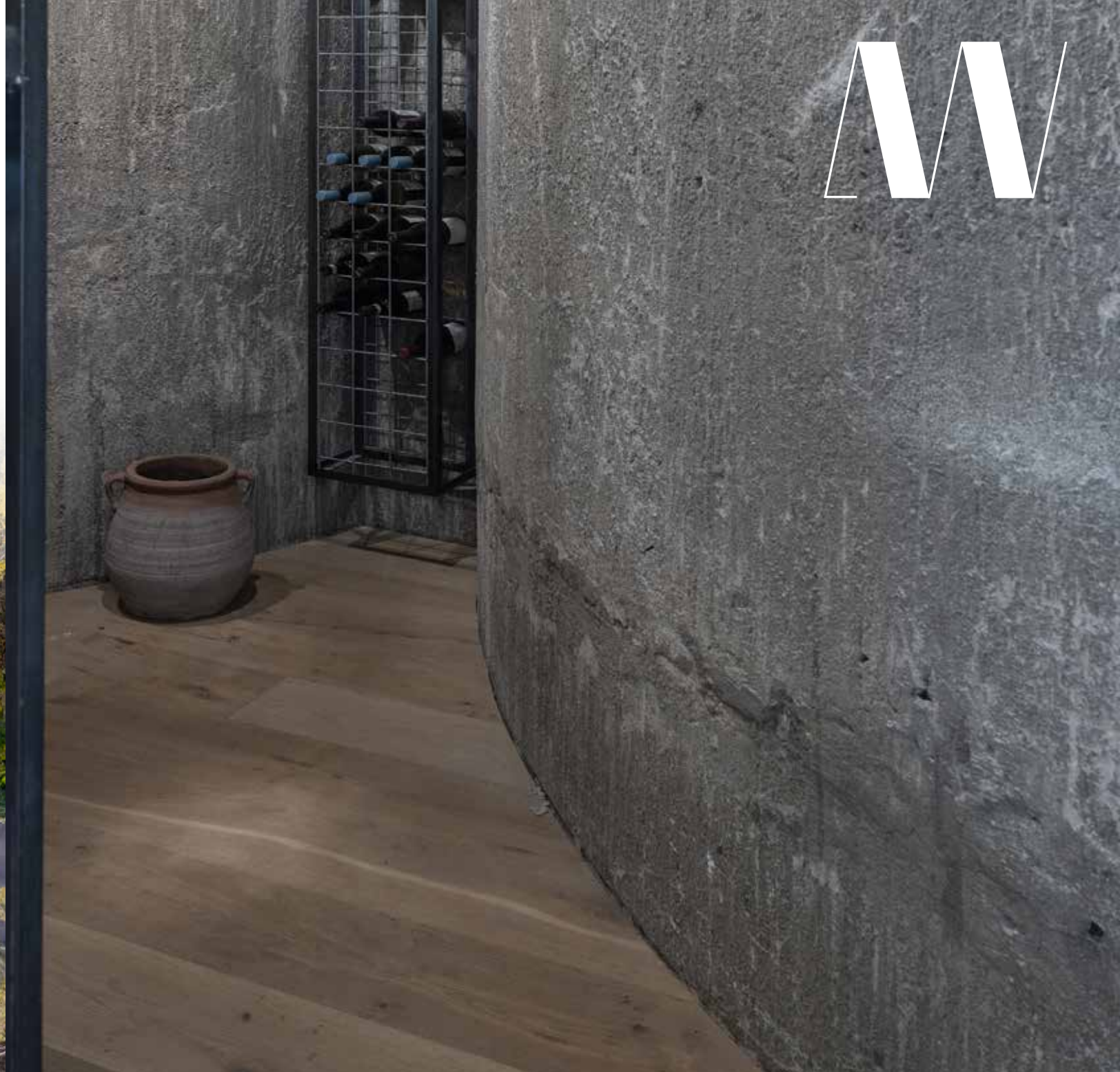
Studying the site's rocky hogback, Tomecek Studio Architecture designs a pared back, contemplative dwelling near the peak of Echo Mountain.

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2,000 brands and 300,000 design lovers flocked to Milan for Salone del Mobile, the furniture fair *per eccellenza*.

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External Reference uses biomimicry principles to design life-giving 3D-printed sculptures that look and act like houseplants.



*"STUDY NATURE, LOVE NATURE, STAY CLOSE TO NATURE. IT WILL NEVER FAIL YOU."*

— Frank Lloyd Wright

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Our Fall Issue / 2023

The slow traffic heading to the mountains and the packed trails and parks throughout the city are clear examples that we Coloradans not only desire a connection to nature, we prioritize it. It's the primary reason why many of us have decided to call the Rocky Mountains home. The yearning to immerse ourselves in nature, and the benefits we reap from doing so, is well founded and backed up by science. For decades, researchers have been studying the physiological and psychological benefits of connecting with nature, concluding that spending time outdoors is really good for us.

Nature enhances concentration, creativity, and lifts our spirits. Many architects understand this and strive to incorporate nature and natural materials into their work. Making architecture that coexists with the outdoors reduces environmental impact and creates resonance for inhabitants. Achieving this holistic experience has been paramount for many 20th- and 21st-century architects, and can be seen in the most important works from the last 150 years. Frank Lloyd Wright's Falling Water is a clear example.

Connections to nature are highlighted in several stories in this issue. Our cover story features a unique house designed for a young family by Tomecek Studio Architecture. Situated at the top of a dramatic hogback near the peak of Echo Mountain, the simple, low-tech home provides a refuge for its owners by enveloping them in the alpine environment. Having spent time on the land for over ten years before building on it, the family knew firsthand the critical role the rocks and trees have in grounding and rejuvenating them. Tomecek kept the house uncomplicated, striving to create a functional and meaningful home that recharges

the body and mind and embraces the forest bathers' deepest values. This story starts on page 122.

For a project in Aspen's Castle Creek Valley Ranch, landscape architecture firm Design Workshop knew that their job was not about what they could add to the landscape, but, as principal Mike Albert mentions, how they could celebrate and protect what's already there. Working with the building architect Cristof Eigelberger, Design Workshop sensitively restored the mature aspen forest's diverse ecosystems by clearing dead falls. When it came to hardscaping, they intervened as little as possible, using low stone walls to define the space, create visual interest, and imbue a sense of being among the trees. You can read our story on this project and see it in its fall splendor with incredible images shot by photographer Brandon Huttenlocher. It begins on page 94.

In addition to these stories, our fall issue includes a roundup of low waste shampoo bars, activated charcoal products, and a story on an ADU that uses recycled teak on the floors, walls, and ceiling. We also get to know the Fort Collins-based design studio State, who emphasizes place and personality in their full suite of services. Writer Atom Stevens takes us on a journey into the past with a historical account of Denver's first Parade of Homes event (a tradition now celebrating its 70th year), we visit a mid-century modern renovation in Hilltop and a modern "sugar cube" in Bonnie Brae, and review the best new furniture designs from Salone, the world's biggest design show.

As always, we are excited to bring you these stories and are grateful for your interest and support of great design in Colorado and beyond.

*Now, go get outside!*  
William Logan

THE COVER



For the cover of our fall issue, photographer Parrish Ruiz de Velasco captured this moody image of an Echo Mountain residence outside of Idaho Springs. Designed by Tomecek Studio Architecture, this home sits along a rocky hogback and offers a quiet, intentional space for a family of four who values being unplugged and immersed in nature. Read the story on page 122.



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# Molteni & C





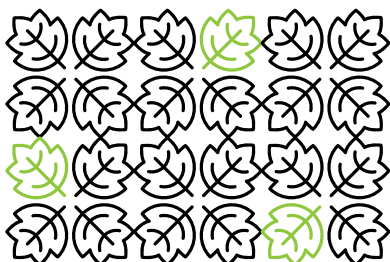
“And all the lives we ever lived and all the lives to be are full of trees and changing leaves.”

—Virginia Woolf

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**MODERN IN DENVER**



FALL ISSUE 2023



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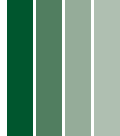
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EDITOR-IN-CHIEF & CREATIVE DIRECTOR

William Logan

EDITOR

Vanessa Kauffman Zimmerly

ADVERTISING & OPERATIONS DIRECTOR

Daniel Burns

CONTRIBUTING WRITERS & PHOTOGRAPHERS

Tamara Chuang, Aaron Colussi, Brandon Huttenlocher, Vanessa Kauffman Zimmerly, Kristin Kirsch Feldkamp, Laurie Lauletta-Boshart, J.M. Photo, Christian Musselman, Cory Phare, Parrish Ruiz de Velasco, Atom Stevens, Rachel Walker Youngblade, Ian Warren

FROM THE NOUN PROJECT

Alfin Hartanto, Made, Icon Z, Adrien Coquet

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Daniel Burns

314-807-6638 • [danny@modernindenter.com](mailto:danny@modernindenter.com)

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

Modern In Denver is created by our dexterous hands and sometimes agile minds using a Macbook Pro 16", LG 32" monitor, Adobe InDesign CC, Illustrator CC, Photoshop CC, Trello, a Brother color laser printer, Apple Music, an iPhone 14 Pro, a Paper Mate flexgrip pen, and a much-needed sense of humor.

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If for some reason you don't have a nice spot in your bookcase to store this issue and fondly refer to it over the years, please recycle it.



photo Giovanni Gastel

Standard sofa by Francesco Binfaré. Brasilia table by Fernando and Humberto Campana.

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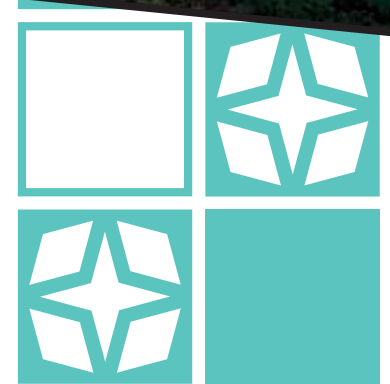
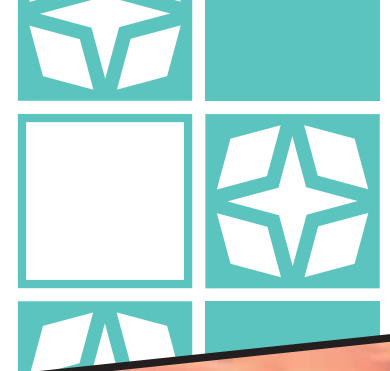
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# FIELD NOTES

WORDS: Tamara Chuang

## TWINKLING TUBES

British brand Minimalux adds its touch to a perfectly simple light fixture by adding extra form and a fuller function. The Drum table lamp is made of two monochromatic metal cylinders of equal diameter, but the shorter one does a full 360-degree swivel to diffuse the glow in any direction. Still very minimal, but way more interesting than ordinary can lights.

[+minimalux.com/products/drum](http://minimalux.com/products/drum)



## MINIMAL MESSAGES

Tidbyt takes us back a decade or two (or more) by reminding us what life was like before we were surrounded by high-definition, crystal clear screens. Like an homage to Lite Brite, or even Minecraft, the colorful wood-encased light box uses a plethora of LED lights to relay current data—the time, weather, stock prices, sports scores, etc. A quick glance can get you up to speed without thumbing through your phone. (It still needs your phone though to get set up and access the latest Tidbyt apps.) How retro.

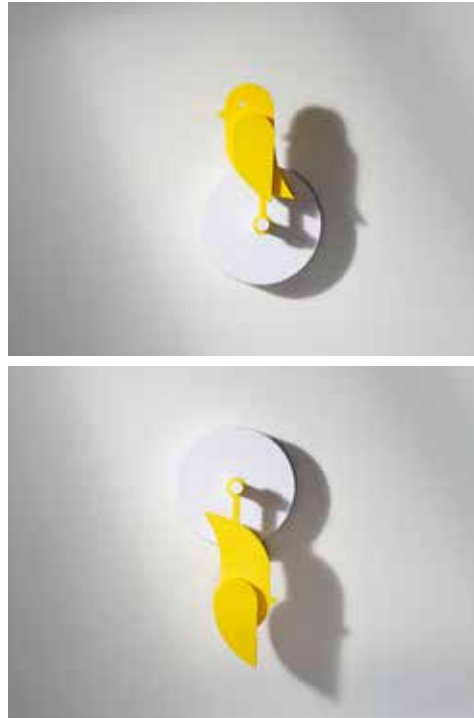
[+tidbyt.com](http://tidbyt.com)



## EGGCELLENT ROOST

The vibrantly-colored stoneware planters perched on matching (or mismatching) stools look like soft-boiled eggs in pretty cup holders. And it's no wonder Planter by J Schatz Studio has us thinking about birds—the designers brought us the wonderfully modern Egg Bird Feeders years ago. Its new Planter, available in 17 colors, is based on a Roman goblet and it's meant for plants, hence the drainage hole. But it still reminds us of breakfast.

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



**NOT JUST FOR THE BIRDS**

When smart designers take on air quality, you end up with a device like Birdie, a fresh-air monitor that visually gets its point across fast. Birdie looks like a bird-shaped clock with wings for hour and minute hands, but it doesn't measure time. Birdie is a CO2 sensor and a nod to canaries in a coal mine. Everything's A-OK when the bird is straight up in the noon position, but when carbon dioxide levels reach more than 1,000 parts per million, the bird automatically slides south, providing a visual indicator that indoor air quality needs to freshen up. Open a window to get below 800 ppm and the bird perks up again.

**+birdie.design**

**FROM SEAT TO SLUMBER**

Greet visitors to your home with a warm hug—and then roll out the cushions to turn Huggy Armchair into a bed for the night. Designed by Brit Leissler and Lago, the three-piece convertible seat includes a mattress, cushy stool, and a circular metal base. When not in use as a bed, the mattress rolls up like a cone and its tip fits into the metal base. Squish the stool in the middle of the metal ring and Huggy turns back into an armchair complete with armrests.

**+lago.it**



FIELD STUDY

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**SMART SCOPE**

Taking photos of a solar eclipse with a smartphone has massive limits. No matter how powerful or smart they've become, phones are just subpar compared to actual telescopes. Phone cameras were not meant to take close-ups of the moon, sun, or the latest eclipse. The team at Vaonis fixed that issue with a tool to get camera phones much closer—like 25-times closer. The new Hestia is a book-sized phone attachment that adds six lenses for magnification. The incredibly close-up moon shots Vaonis has shared are stunning, but we won't know for sure until the crowdfunded product ships in April—just in time for next year's solar eclipse.

+vaonis.com



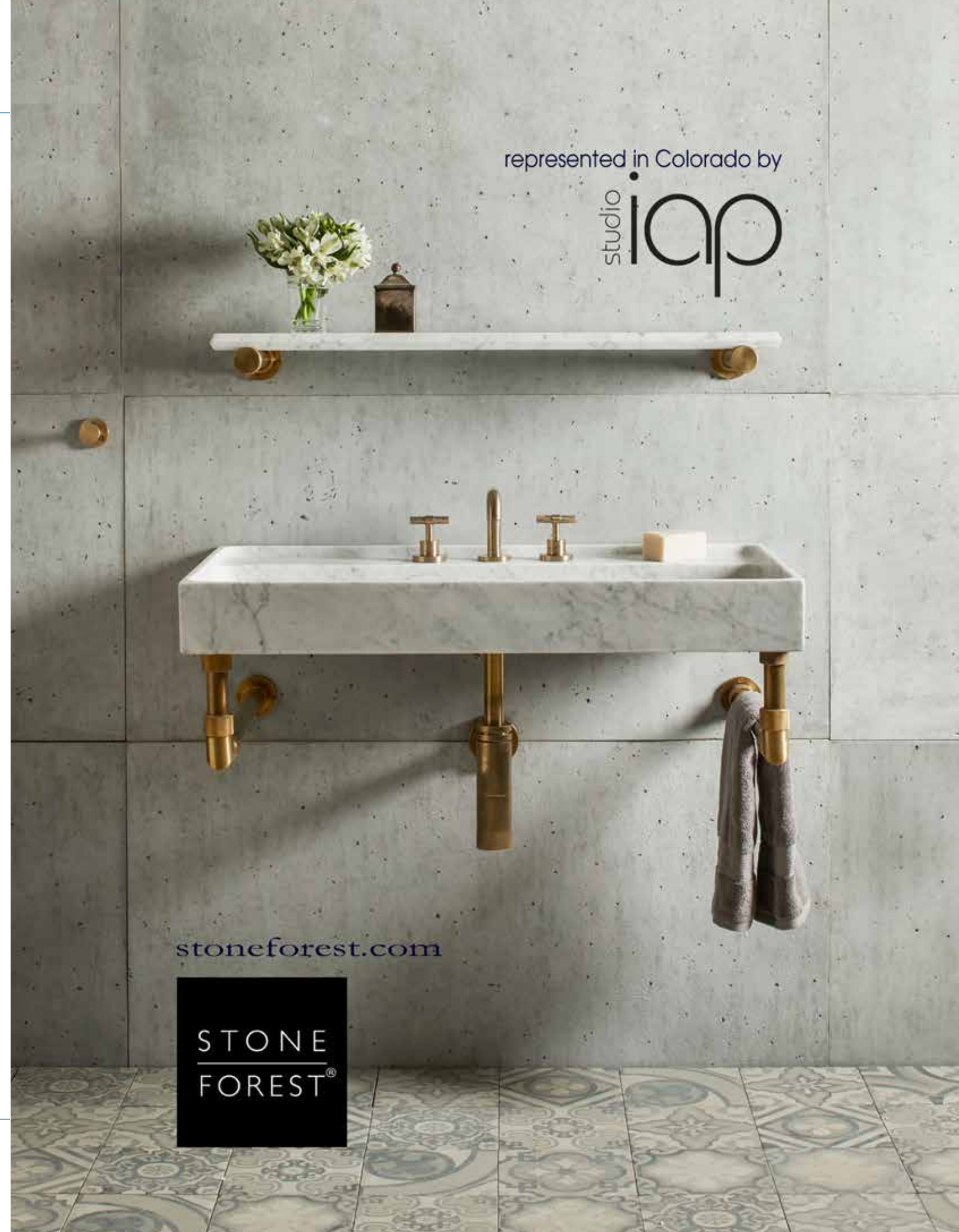
**LOOK AND SEE**

The Cabine Mirror hides more than it shows. Designed as two attached partitions by Inga Sempé, it can stand in a corner and look pretty in its wood frame. On the other side, it becomes a compact dressing room with all the necessary organizing tools, such as hooks to hang clothes and a built-in basket for laundry.

+ariakecollection.com



FIELD STUDY



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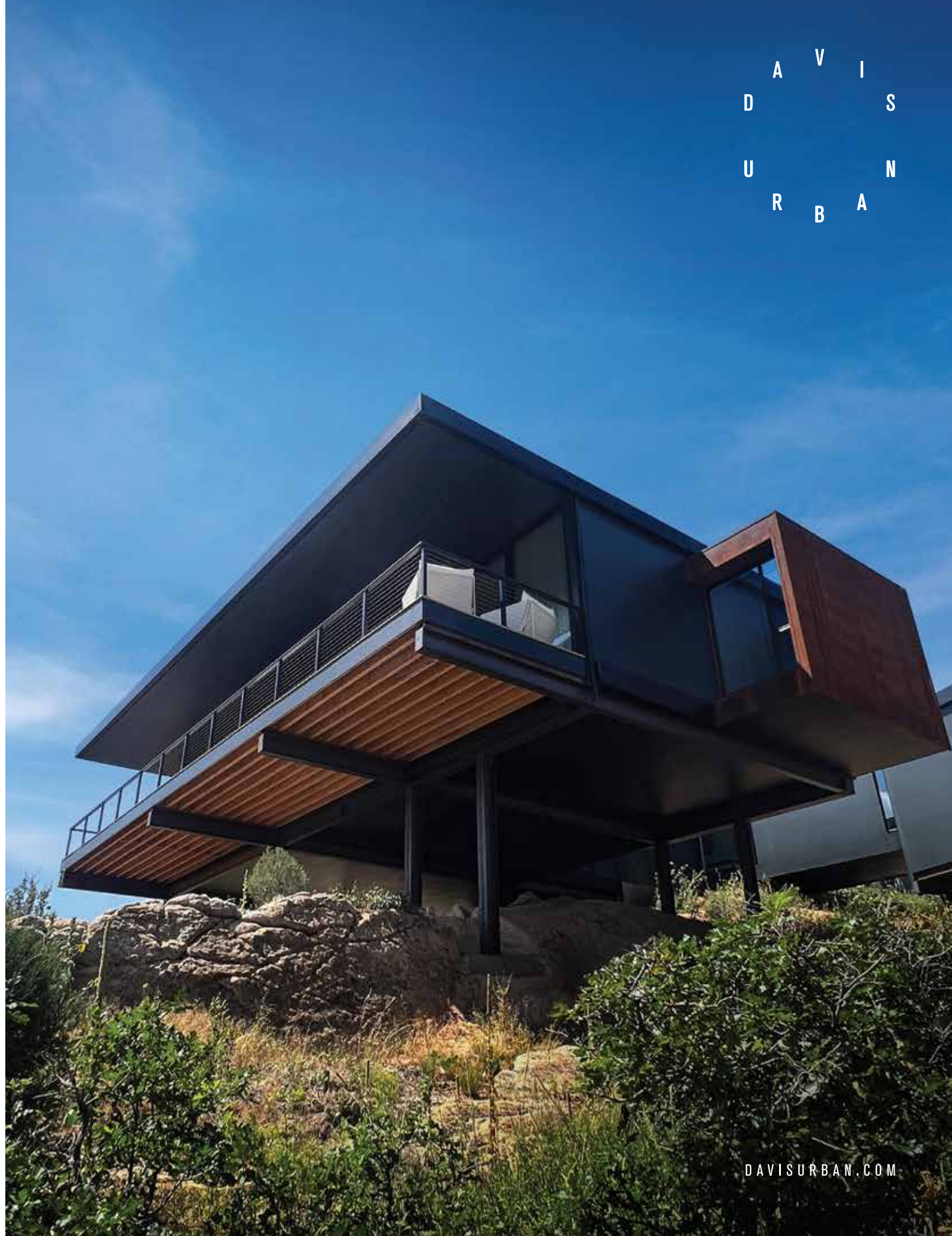
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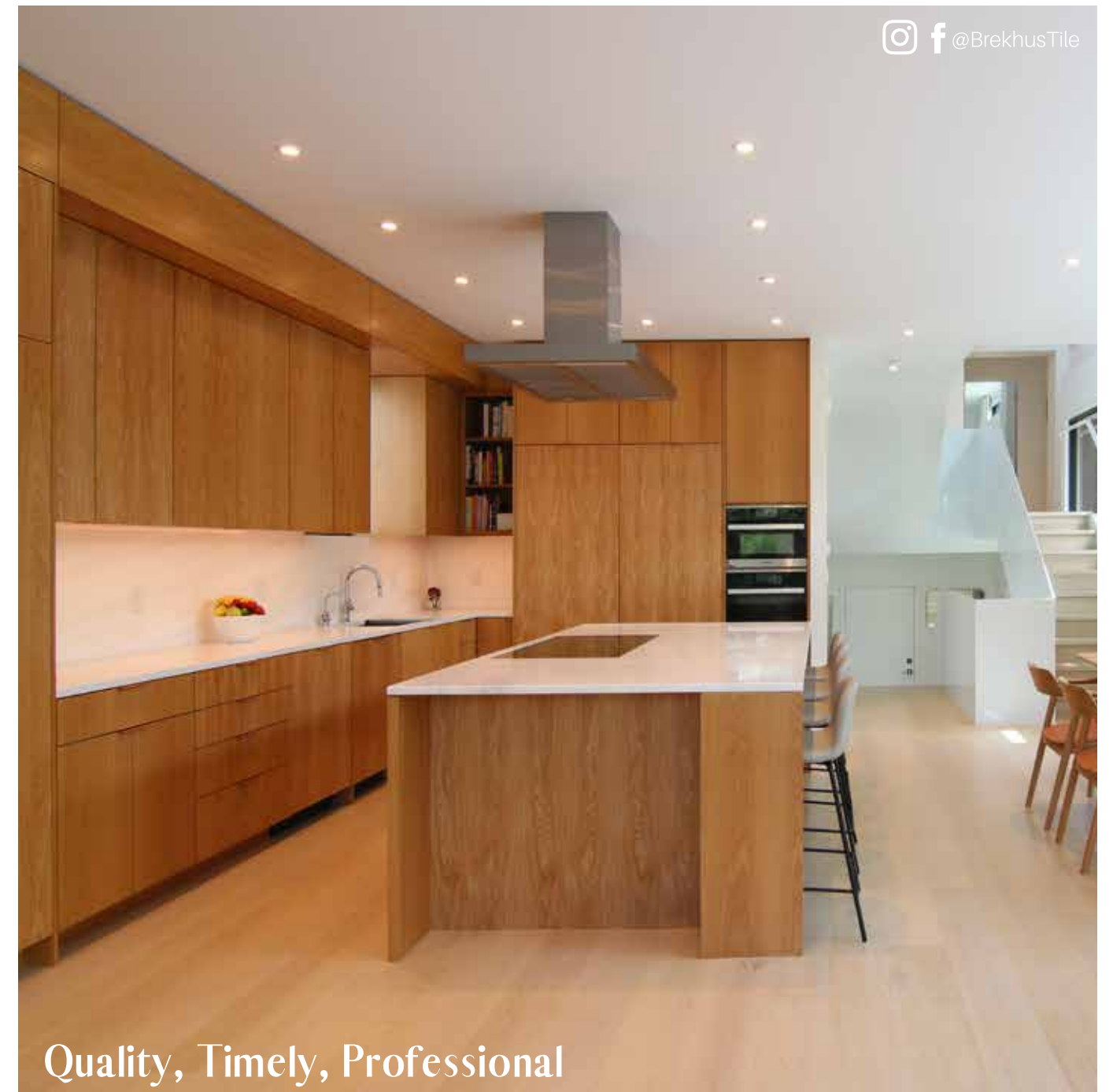


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# BAR NONE

STAY CLEAN AND GREEN WITH THESE LOW WASTE SHAMPOO BARS.

WORDS: Vanessa Kauffman Zimmerly

**IT'S A DIRTY LITTLE SECRET.** Washing our bodies is one of the most wasteful things we do. A single eight-minute shower uses as much as 16 gallons of water and enough energy to power a 60-watt light bulb for seven years. Combine that with the fact that the bathroom is often the smallest room in the house with the largest amount of plastic, and you might be itching to get clean. While current hygiene norms and self care routines aren't likely to have many of us showering any less, we can reduce additional bathing-related waste by choosing package-free products.

Shampoo bars are an efficient and eco-friendly replacement for bottles typically made of HDPE, or high density polyethylene, the go-to plastic for bath product packaging because of its durability (i.e. inability to break down). By contrast, shampoo bars are often packaged in recyclable or compostable papers, if at all, and boast streamlined ingredient lists free of common allergens and toxins. And, because of their high-concentration composition, these bars often last longer than liquid shampoos—cutting down costs for the environment and your wallet—while offering the same level of clean.

*How refreshing.*

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It's not a shampoo bar—it's a lifestyle. Focusing on total head wellness, Conscia products are elegantly pared back so that the bathing ritual can take priority. Made of artisanal, natural ingredients sourced in the founders' home state of Oregon, Conscia's concentrated, water-free hair stones arrive in fully recyclable packaging, including a compostable cork lid that can be used as a tray in the shower. That's what we call full circle.

[+conscia.life](https://www.conscia.life)



Photo: Chelsea Ruggiero



*Clockwise, from upper left:*

## SUPERZERO

Superzero wants to heal the Earth, and your hair. Their bars are formulated to address dryness, thinning, extreme frizz, or whatever else ails your tresses.

[+superzero.com](https://www.superzero.com)

## HiBAR

HiBAR doesn't stop with shampoo. Their product line includes plastic-free conditioner, face wash, and deodorant bars—enough to have eliminated 5 million plastic bottles since 2018.

[+hellohibar.com](https://www.hellohibar.com)

## BRIXY

With 20 years experience as safe sunscreen developers, BRIXY founders believe in their bars' ability to do no harm. In citrus, mint eucalyptus, or coconut vanilla.

[+gobrixy.com](https://www.gobrixy.com)

## LUSH

Longtime bath brand Lush offers bars in a dozen different scents, with recipes packed so full of essential oils and fresh ingredients, you might think you're reading your grocery list.

[+lushusa.com](https://www.lushusa.com)

## PEACH NOT PLASTIC

Peach's vegan, naturally-fragrant, and cruelty-free bars are safe enough for the whole family. They even have a kids line of playfully shaped bars for little hands.

[+grove.co/g/peach](https://www.grove.co/g/peach)





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# BACK IN BLACK

WORDS: Vanessa Kauffman Zimmerly

Traditionally derived from the Japanese ubame oak, activated charcoal is now a commonly used ingredient in home and body products.

The air quality benefits of living trees are well understood. But trees can have a powerful afterlife as filtration agents for air, water, and the body in the form of activated charcoal.

Binchotan charcoal, also known as white or activated charcoal, dates back to Japan's Edo period in the Kishu region of Wakayama Prefecture. Understanding its power to naturally filter and purify, skilled artisans have been making the porous charcoal from the region's native ubame oak trees for over four hundred years.

Carefully stacking and sealing traditional clay kilns located right on the forest floor, the Kishu craftspeople expose the hardwood branches to first low and then very high heat over the course of several days, cutting the oxygen supply and smothering the charcoal with sand and ash at the end to complete the pyrolysis process responsible for activation. The result is a piece of pure, dense carbon with thousands of tiny microcavities. These holes significantly increase the charcoal's surface area, and therefore its ability to naturally adsorb toxins and other impurities. (Adsorbent materials remove particulates without their structures swelling.)

While the ancient Binchotan technique continues in Japan and its products are exported around the globe, similar processes are used worldwide to produce activated charcoal from coconut shells, bamboo, coal, wood pulp, and even petroleum. And its uses are many. Because of its powerful adsorbent properties, activated charcoal has long been used by health care professionals to treat acute poisoning and burns in medical settings. Industrially, it serves as a discoloration agent for sugar, honey, liquor, juice, and vinegar, and to decaffeinate coffee.



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But in the last ten years, activated charcoal has become a popular product for home use as an air and tap water filter as well as a sought-after ingredient for body care, appearing in soaps, shampoos, deodorants, facial cleansers and moisturizers, and oral hygiene products. Activated charcoal can even be ground and blended with fibers for use in textiles.

The easiest and most effective way to reap the benefits of this elemental wonder is to place a stick of it in your daily drinking water where it will chemically bond to and remove impurities responsible for bad tastes and odors in your tap water. Pulling chlorine, heavy metals, and microplastics from your water, activated charcoal leaves water tasting clean and fresh. It's also one of the most affordable, aesthetically-pleasing, and waste-free filtration products on the market, making it an exemplar of nature's ability to purify and revitalize.



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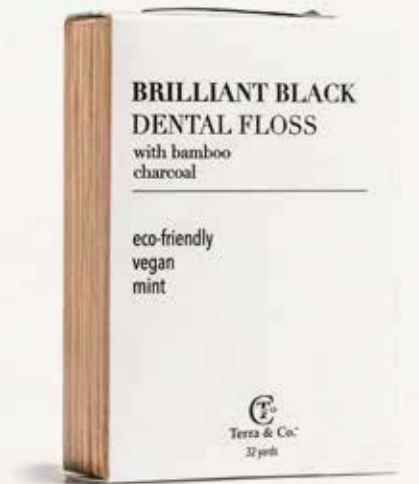
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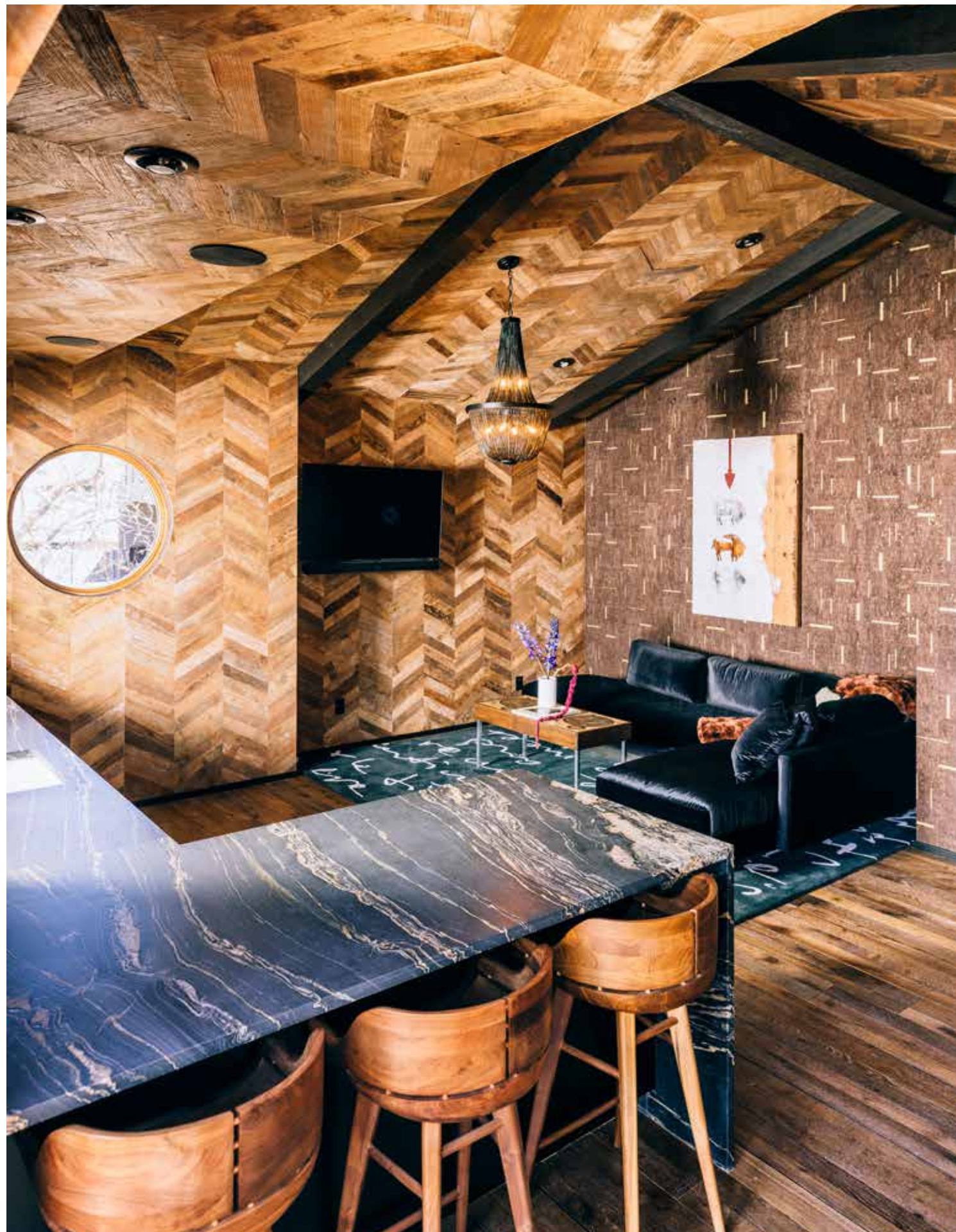
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# Woodsy Wonder

USING TEXTURE AND ORGANIC MATERIALS, INTERIOR DESIGNER KARI WHITMAN TURNS ONE HOMEOWNER'S GARAGE INTO A MULTISENSORY RETREAT.

WORDS: Rachel Walker Youngblade  
IMAGES: Aaron Colussi

**K**ari Whitman's interior design clients often get more than they asked for. "If somebody doesn't have an affinity for the earth the way I do, it doesn't matter," Whitman says. "Everything in their house will be very sustainable and earth friendly."

Drawn to her unique style and holistic approach to design, clients have been turning to Whitman to transform their spaces since 1994. With painstaking attention to detail, Whitman creates homes that are full of warmth, personality, and custom furniture pieces. Ask her about any one element of her designs, and there's always an eco-conscious angle.

Formerly an actress (although she hated it), Whitman was encouraged to turn her love of interiors into a full-fledged business by castmate Emilio Estevez. He entrusted her with the keys to his Los Angeles home for her first design project. Her career quickly picked up steam, with an expanding roster of celebrity clients and a TV show, *Designer to the Stars: Kari Whitman*, which launched just as the thirst for home renovation reality entertainment exploded in America.

Raised in Boulder by "hippie parents," Whitman followed her heart's pull to open an office in her hometown. A lifelong nature lover, her designs center an appreciation for the outdoors, natural materials, and environmentally friendly makers. Local artisans, small batch products, and one-of-a-kind vintage treasures factor heavily in her work.

She applies her trained eye to bring her clients' style to life. "Your house should be you," she says of the best interior design. "I don't take on clients that don't have the energy to know themselves." It's not that a client needs a clear vision, but she does ask for a willingness to explore ideas together, and looks for a telltale twinkle in a clients' eye to guide her to pieces that will anchor their home.

Small spaces are a specialty of Whitman's, serving as an opportunity to make a big impact. "Small space design lets you be a little bolder and more personal," she notes, citing the importance of well-considered details. "Everything is noticeable."

## Woodsy Wonder



### “THE WHOLE PLACE SMELLS AMAZING. FRESH AND A LITTLE ISLANDY, WITH A TOUCH OF MUSK OR SAGE.” - Kari Whitman

Her work on an ADU in Boulder exemplifies this approach. Having designed the client’s main residence, she was asked to turn the garage into a guest house. The brief was “modern cabin”—relaxed, not overdone, and emphasizing the wooded surroundings. The client wanted a quiet spot to enjoy a good book and the verdant views. The main residence acted as inspiration, but Whitman designed specifically for the client’s intended use of the space. The result is a multisensory retreat in the very best way.

Recycled teak flooring flown in from Hawaii by IndoTeak Design covers the walls and ceiling in a herringbone pattern, enveloping guests in the beauty of the natural material and its signature aroma. Whitman was inspired by the worn herringbone floors she noticed in historic buildings while visiting Europe. “The whole place smells amazing,” she says. “Fresh and a little islandy, with a touch of musk or sage.” Adding to the olfactory experience, mint planted by the door gives off a burst of freshness

In a small space, every detail is noticeable. In this Boulder ADU designed by Kari Whitman, recycled chain chandeliers draw the eye up to a pitched ceiling, while a chair made from repurposed blue jeans adds warmth and texture to the space. “You want people’s eyes to float around the room,” Whitman says. “Even though it’s a small space, it has a large personality.”



when coming or going. Cork wallpaper with bronze detailing builds on the teak tones (it smells amazing too).

While carrying the herringbone pattern up to the ceiling was a risk, Whitman had an instinct it would feel right. “When you do things that are organic, they become cohesive,” she says of blending patterns and textures in a small space.

A glass ceiling in the bathroom shower allows for unobstructed

views of the herringbone. A custom-built half-circle chair nestles neatly below a Pella circular window, designed for hours of comfortable page turning while gazing out to the property’s woods and stream. The circular pattern will be repeated in a window in a small saltwater hot tub Whitman is adding to the deck, offering a cheeky peek at

Whitman’s choice to extend the teak herringbone pattern to the ceiling is proof that sometimes more is better. The continuity of the color and pattern creates a cocoon-like atmosphere. With creative material use, skilled craftspeople make all the difference. The IndoTeak team who installed the flooring material on the walls and ceiling cut every plank with painstaking precision to ensure the pattern lined up. While the client was initially hesitant, “she’s in love with it now,” Whitman says.

### “IT’S ALL ABOUT HOW NATURE IS TRANSCRIBED INTO YOUR HOME AND REACHING YOUR SENSES. DESIGN HAS NO LIMITS. WE NEED TO USE NATURE TO INSPIRE THE HOUSE.” - Kari Whitman

## Woodsy Wonder



### KARI'S ECO-CONSCIOUS DESIGN TIPS

#### 1. CUSTOMIZE CONSIGNMENT AND THRIFT FINDS

The most sustainable thing you can do is to recycle and reuse. Even for high profile clients, Whitman shops consignment and thrift stores, refinishing or adjusting her finds to create custom, one-of-a-kind pieces. "There's so much you can do with what we already have," Whitman notes of the higher quality nature of antique goods. "And the hunt is the most fun part."

#### 2. SCOOP UP COMMERCIAL CASTOFFS

Hotels are usually redone every five to seven years, and offices and public buildings are constantly being updated. The castoffs from these commercial spaces can be a goldmine for unique furniture and architectural elements, like molding, flooring, and lights. Whitman loves to scour [HotelSurplus.com](http://HotelSurplus.com) and [OldeGoodThings.com](http://OldeGoodThings.com), where she recently purchased nickel and bronze lights from the old Empire State Building. "That's the best way to go green and have a story behind things," she says.

#### 3. BUY LOCAL OR MADE-IN-AMERICA

Local art fairs, galleries, and shops have items you won't find at any big-box store, and less shipping minimizes environmental impact. Many artisans will create custom pieces to fit your needs if you ask.

the bathers inside. Dark leathered limestone countertops in the kitchen complement the rich tones found throughout the unit. A La Cantina accordion window and door open the kitchen up completely to the outdoors, inviting inside the soft sounds of the wind in the trees, the gurgling of the creek, and the clanking of ceramic bells by artist MQuan.

"It's all about how nature is transcribed into your home and reaching your senses," Whitman says of thinking beyond visual elements to incorporate smell, sound, and touch. "Design has no limits. We need to use nature to inspire the house."

Whitman's characteristic attention to detail extends to the furnishings. A black mohair couch adds an unexpected, modern touch, while closer inspection of the coffee table reveals its resemblance to a record player, a design made by artist Brett Matarazzo out of recycled wood. A custom-made rug features some of her clients' favorite quotes written in French.

Even the things you don't see were designed specifically for this space. Whitman worked with Xcel Energy to bury unsightly phone cables that were impeding the views, and filled the walls with recycled blue jeans for insulation. "You can't see it, but you also don't smell it," Whitman says of its superiority to the toxic nature of most insulation material.

"I didn't do a good job if somebody doesn't talk about the house once they leave it," Whitman says of the impression she aims to make with her designs. For homeowners, her goal is to ground them in their surroundings and enhance their sense of place—reminding them to take a breath, look around, and say, "Ah, that feels good." ■

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# HOME BUILDING HISTORY ON PARADE

A 70-year tradition in Denver, the Parade of Homes has grown public appreciation for a well-designed home. We look back to its earliest years to see how the stage was set.

WORDS: Atom Stevens

Every year in the Denver area there's a parade unlike any other: a parade of homes. The ultimate open house for the newest residences in the city, the Parade of Homes introduces the home-buying and home-curious public to the latest in architectural design, technology, building techniques, appliances, and more. Hosted by the Home Builders Association of Metro Denver, this year the Parade featured over 30 new homes, presented both in-person and virtually. While it might seem like a novel event, what few present-day attendees might know is that the Parade of Homes is a Denver tradition that dates back 70 years—one that chronicles a cultural mindset shift from “house as shelter” to “house as home.” How did it all start?

The city's first Parade of Homes in 1953 was anything but humble, featuring 62 homes built by 42 local builders. Denver was one of around 40 cities around the country to have a Parade of Homes that

*“YOU ARE INVITED TO COMPARE AND CONTRAST THEM, OPEN DOORS, PUSH BUTTONS, ASK—AND HAVE ANSWERED FULLY AND COMPETENTLY—EVERY QUESTION THAT COMES TO YOUR MIND ABOUT THE NEW MATERIALS, EQUIPMENT, APPLIANCES, AND BUILDING METHODS IN THESE NEW HOMES FOR SALE.” -Denver Post, 1953*

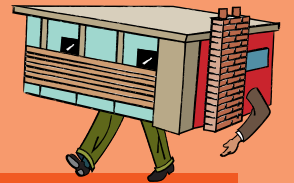
HOME BUILDING HISTORY ON PARADE



Photo: Denver Public Library Special Collections

Attendees toured homes built by developer Lou Carey in Denver's Harvey Park subdivision during the 1954 Parade of Homes. While there were 51 participating homes that year, some builders featured a model village where even more homes could be toured. These homes were marketed as the Carey "Holiday Homes," designed by architect Norton Polivnick.

THE FIRST PARADE WAS CONSIDERED TO BE A TREMENDOUS SUCCESS, WITH DENVER ASSOCIATION OF HOME BUILDERS PRESIDENT ED NORTHWAY CREDITING THE EVENT FOR LIFTING HOME SALES FIVE-FOLD.



The event program for the 1953 Parade of Homes was published in the *Denver Post* at the beginning of the week, and included a map and a description of each of the featured homes alongside advertisements by local developers and contractors.

year, all planned to coincide with National Home Week, created by the National Association of Home Builders (NAHB) in 1948 to bring the public's attention to the ways in which the country's home builders were meeting the great post-World War II housing shortage. In its inaugural year, NAHB president Milton Brock said, "Home Builders are meeting the housing shortage on all fronts with an amazing production of homes. We have been turning out houses at the rate of 6½ completed homes every working minute of every day, 401 houses per hour. Never before have houses been built at the tremendous pace with

which we are supplying America's housing need."

The event took place annually in September in cities across the U.S., featuring exhibits of the latest technologies in home building, visits to completed homes and homes under construction, and tours of large-scale developments. The focus at that time was on building the largest number of adequate homes as quickly as possible to house young WWII veterans and their families. But by the early 1950s, there was massive change afoot in the home building industry that would change the

way Americans would shop for and buy homes—one that has lasted to this day.

In the mid-century era, housing was becoming a product to be branded, advertised, marketed, and sold, and the 1953 Parade of Homes in Denver was the first of many expositions designed to introduce home buyers to this idea. Home buyers were starting to demand more and better for their growing families, and the "merchant builders" of the time were ready to step up and deliver. Inspired by what builders were doing in other parts of the country,

that 1953 Parade, and those that followed in '54 and '55, exhibited tremendous expansions in home buying options, thanks to home builders' willingness to offer what they felt were the best features in a new home.

The 1953 Parade was organized into four pricing tiers: one home under \$10,000, offered by Carey Construction in Denver's Mar Lee neighborhood; 33 homes between \$10,000–\$15,000; 16 homes between \$15,000–\$20,000; and 13 homes over \$20,000. Builder and developer M. C. Bogue featured eight of his "Happy Living" homes in the parade, all below \$15,000 and all in his new Virginia Village development (named for his wife, Virginia).

With Denver rapidly growing into newly developed land, many of the featured Parade homes were in the city, but there were also homes featured in present-day Aurora, Englewood, Lakewood, Littleton, Westminster, Wheat Ridge, and even one in Boulder. They were almost all ranch homes (with a couple of tri-levels in the mix) and presented a wide variety of styles, mostly traditional. There were a couple of strikingly modern examples in the mix, including one home in Englewood's historic Arapahoe Acres designed and built by Edward B. Hawkins, and another in Englewood's Bellewood neighborhood by architect Frenchie Gratts (who would later go on to design the homes in celebrated Krisana Park).

For the week-long Parade, the *Denver Post* published a program with a map to guide attendees to the 60+ homes on display. The guide had articles covering all the new innovations to look for, as well as discussions about the state of the home building industry and a profile of the local home building association—all alongside beautifully illustrated ads for the neighborhoods and homes on display, as well as the companies that built them.

That first Parade was considered to be a tremendous success, with Denver Association of Home Builders president Ed Northway crediting the event for lifting home sales five-fold. M. C. Bogue said that he sold 14 homes at \$13,000



**THE BIGGEST IMPACT OF THE PARADE WAS IN HOW IT OPENED DENVER RESIDENTS' EYES TO THE FACT THAT THERE WERE NOW MORE CHOICES THAN EVER IN TERMS OF WHAT THEY COULD BUY. MORE STYLES, MORE WAYS OF LIVING, MORE NEIGHBORHOODS TO CHOOSE FROM.**

**HOME BUILDING HISTORY ON PARADE**



each that week, and called the event “the most wonderful thing that ever happened to housing in Denver.” Even Lee Doud, a custom home builder at the high end of the market, sold three \$25,000 custom homes.

But the biggest impact of the Parade was in how it opened Denver residents’ eyes to the fact that there were now more choices than ever in terms of what they could buy. More styles, more ways of living, more neighborhoods to choose from. Home builders were tasked with marketing their homes as products, with real estate-focused newspaper, radio, and television ads becoming the norm. To elevate their work, builders started giving neighborhoods and the homes themselves appealing names to establish a sense of place and narrative.

In 1954, the Parade continued in the same format, also during National Home Week, and this time with 51 homes. There were more modern offerings, with home builders such as Carey Construction in Harvey Park and Hoskinson Bros. in Arvada’s Alta Vista positioning their cutting-edge products as a “new way of life.” Lee Doud built the crown jewel of the Parade: a sprawling modern showcase



The Star of the 1954 Parade of Homes was a rambling ranch in Wheat Ridge designed by architect Curtis Copeland and built by developer Lee Doud, who proudly built “Homes with a View” in his Paramount Heights subdivision. The second Parade was formally kicked off on September 19, when local Kiwanis Club president Ralph Nelson unlocked the door of this home. When these photos were taken in early 2022, this home still looked much as it did in '54.



Photos: Atom Stevens



This Harvey Park home was open for tours during the 1954 Parade (look for it in the background of the photo on page 66). Nearly 70 years later, this, and the hundreds of other homes featured in the early Parades of Homes, are still serving as happy homes for those who live in them.

Photos: Atom Stevens

home with the high-level finishes and technology in Wheat Ridge’s Paramount Heights. It cost over \$40,000, a tremendous price at a time when the typical home was half that. The next year, with the Denver area growing at four times the national average (the whole country was booming), the 1955 Parade was the parade of parades, with 85 homes.

As the Parade grew, there were times when the event was consolidated into one or two neighborhoods, bringing concentrated exposure to those

areas and making it easier for attendees to see several examples within close proximity. The 1962 Parade in Green Mountain Estates might have been the closest the event ever came to the “showcase” format of the '90s, with dozens of custom and semi-custom homes shown all on the same street. That year’s highlights included the “Butterfly House” by Lori Ice, the Conservative Contemporary, and the Brick Idea Home.

Whether or not you’re looking to build or buy, the Parade has never ceased to satisfy the imagination,

creating a venue for guests to envision their dream domiciles or to get inspiration for improving where they already live. Now at 70 years, the Parade culminates decades of changing styles, attitudes, and ideals. But it’s also a case study in longevity. Of the homes featured in Denver’s 1953 Parade, nearly all are still standing—a testament to the ideas of the time and the quality with which they were built. ■





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# MID-CENTURY MOTIVATED

WORDS: Laurie Lauletta-Boshart  
IMAGES: Aaron Colussi / Natalie Warady, stylist

An imaginative interior renovation by Jess Knauf Design adds a little whimsy to a 1957 mid-century modern home in Hilltop.

## MID-CENTURY MOTIVATED



**M**att and Alex were on the hunt for a home that would accommodate their growing family. Denver's Hilltop neighborhood appealed for its family-friendly vibe and proximity to extended family. When a 1957 mid-century modern popped up on the market, the young couple was instantly smitten. "The second we walked inside we just loved it," says Alex. "It was so unique; we hadn't seen anything like it in Denver." The mid-century ranch with walk-out basement had generous glazing and voluminous ceiling heights with an indoor-outdoor setup. "One of the first things we said when we toured the house was that it was the ultimate party house," laughs Alex. "I love hosting, and we could tell that it would be the perfect house for all our friends to come for different gatherings."

After a nine-month-long renovation that included a full architectural overhaul of the kitchen, living, and dining areas, primary suite, laundry room, and downstairs bathroom, the young family moved into their new space. Still needing furnishings and décor, Alex reached out to designer Jess Knauf with Jess Knauf Design to help with the finishing touches. "I was brought on board post-renovation, so I came in

with the décor, fabrics, furnishings—those finishing details that she was looking for," Knauf explains.

Knauf describes herself as an industry-trained interior designer; she initially started her career in educational fundraising, but found it wasn't her calling. She connected with local designer Ramey Caulkins who offered her a design internship. "I loved it," she says. "I knew I had found my niche." After working with Caulkins and two other female designers—Kirsten Brundage and Lane Oliver—Knauf launched her own business in 2016. She credits the growth of her firm to word-of-mouth referrals and the willingness to work with clients in any design aesthetic.

The opportunity to work with Matt and Alex on their mid-century gem was inspiring for Knauf. "I grew up in Pasadena around these architecturally significant homes, so I had an appreciation for mid-century modern," she says. "And it was fun to work with someone who respected the architecture and put the time, effort, and resources into restoring this really unique home." The couple elected to retain many of the home's original design features, like the full-height stone fireplace, brightly colored bathroom tiles, and

**"I GREW UP IN PASADENA AROUND THESE ARCHITECTURALLY SIGNIFICANT HOMES, SO I HAD AN APPRECIATION FOR MID-CENTURY MODERN. IT WAS FUN TO WORK WITH SOMEONE WHO RESPECTED THE ARCHITECTURE AND PUT THE TIME, EFFORT, AND RESOURCES INTO RESTORING THIS REALLY UNIQUE HOME."** - Jess Knauf

built-ins, which were incorporated into the new design.

Knauf recommended a whimsical, playful vibe that was modern, but historically accurate for the interior renovation. "My goal was to try and amplify what was already there by bringing in more layers and different dimensions," she says. A nod to bohemian art collector Peggy Guggenheim plays out in the terrazzo floors, which both Knauf and the clients had an affinity for. Knauf was first exposed to terrazzo while visiting the Peggy Guggenheim Collection in Venice. She learned the museum's original terrazzo floor was sourced by Frank Lloyd Wright, whose inspiration came when walking the terrazzo floor of the Rome Airport. Alex sourced the terrazzo from Italy through a supplier in Miami. "Terrazzo is a really cool modern material that is incredibly durable and meant to stand the test of time," says Knauf. The flooring was used in the kitchen, dining room, and mudroom." A former surgeon's office at the front of the house was converted to a giant children's playroom. Built-in bookshelves with abundant windows and easy access to the communal areas made it the perfect space for the homeowners' young children. "We can be in the kitchen eating and entertaining friends and still see and hear the kids, but all of the chaos remains in the playroom," says Alex.

The homeowners love textiles and wallpaper, prompting Knauf to specify a bold Josef Frank red floral print for the playroom walls. "We had to order the wallpaper from a showroom in Sweden, but it is so



cheerful and appropriate and feels modern and fresh," she says. The mudroom also got a fun refresh, with a spring floral paper for the walls and matching fabric for the bench cushion from Bob Collins and Sons, a mom-and-pop shop out of West Palm Beach. The powder room was updated with a Miles Redd for Schumacher geometric paper that complements the original green square tile. "I don't believe in accent walls," says Knauf, "so all the walls in those rooms are papered. The rooms are like little treasure boxes." The inspiration for the primary bedroom drapery and fabrics came from the epochal Sunnylands estate in Rancho Mirage, a site Alex visited during a girls' weekend trip.

Both the homeowner and Knauf were challenged with the → 79

The angled walls and windows in the living room created quite a challenge for the homeowners and designer. The solution: a bespoke, velvet sectional in burnt orange from Lawson-Fenning in Los Angeles paired with a neutral area rug that was templated onsite by Denver's Aztec Rug Binding. Both pieces complement the original full-height stone fireplace.

“THE SECOND WE WALKED INSIDE WE JUST LOVED IT. IT WAS SO UNIQUE; WE HADN’T SEEN ANYTHING LIKE IT IN DENVER.” - Alex, homeowner



The green polished quartzite countertops were a bold choice for homeowners Matt and Alex, but in keeping with the clean, horizontal mid-century modern lines they desired to preserve. The same for the terrazzo floors in the kitchen and dining areas, which both the client and designer Jess Knauf loved. Alex worked with a supplier in Miami to source the terrazzo from Italy.



**MID-CENTURY MOTIVATED**



The homeowners' love of textiles and wallpaper is evident in the home's aesthetic. The primary bedroom drapery and fabrics take a cue from the iconic Sunnylands estate in Rancho Mirage, California, while the playroom walls are covered in a cheerful and architecturally appropriate Josef Frank wallpaper. Oversized La Cantina sliders improve the indoor-outdoor flow and lead to a great outdoor entertaining space.



number of angled walls and windows throughout the house. “There is not a single room that is a square or rectangle,” says Knauf, pointing out that there are eight different angles in the living room alone. Knauf embraced the unconventional slants, ordering a custom, asymmetrical sectional in burnt orange as the living room focal piece. The oversized area rug was templated on site to make sure it worked in the space.

The home’s original indoor-outdoor flow was enhanced with the installation of oversized La Cantina sliding glass doors, which replaced the original, single-pane doors that were barely operable. “I had seen the La Cantina doors at a client site in Cherry Creek and was really impressed with the product,” says Alex. The doors open from both directions. Two of the sliders open onto a large covered patio with space for lounging and dining. A recreation room in the walk-out basement—complete with a pool table and bar—leads to the open backyard from another slider, serving as a great entertaining hub for the adults, and a safe outdoor space for the kids to play. All new outdoor furniture was ordered, but was never used at the Hilltop home. Two years after completing the renovation, the couple made a job-related move to Boise. “Even though we had quite literally just finished our dream home, we decided it was better for the family to relocate so we could all be together,” says Alex. But she is not dismissing the idea of a similar home in their future, and has even had Knauf consult remotely on some small projects. “We hadn’t ever really contemplated a mid-century modern before our Hilltop home, but we would love to find something else like it,” says Alex. “Nothing else feels quite as unique and cool.” ■





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A SUGAR CUBE IN BONNIE BRAE

# HOMESWEETHOME

Denver builder John Matusiak and his wife Shari build a modern dream house in Bonnie Brae.

WORDS: Kristin Kirsch Feldkamp

IMAGES: J.M. Photo

From the street, John and Shari Matusiak’s home looks like a cube. Metal and stucco in subdued shades adorn the exterior, while a cedar-clad strip that incorporates the front door and a timber privacy fence add thoughtful pops of warmth. “We used minimal materials,” Shari says. “We like how keeping it to three main materials clears headspace.”

“We thought we were living in Miami or Palm Springs when we designed this,” John jokes. He isn’t wrong, the home does look like it belongs to a famed modern enclave. Yet it belongs to Denver’s Bonnie Brae neighborhood. “When we built our house in 2016 there really wasn’t any modern,” Shari says of Bonnie Brae.

The façade of the cube-shaped home is somewhat misleading. Behind perforated aluminum privacy screens that help create the cube shape, the house, John says, is more like two rectangles stacked on top of one another to create cutaway interior courtyards—one has a bamboo garden and the other a Japanese maple. Japanese minimalism was a big influence on the design. So was a desire to see nature.

A head-turner, the 2,800-square-foot home, nestled among traditional brick residences, is singular. Built for and by the Matusiaks, the residence is so striking, passersby occasionally knock on the front door to ask about the design.





The perforated aluminum privacy screens are a standout design feature and a big part of what gives the home its cube shape. Every hole is three inches and perfectly aligned. The Matusiaks hired McNichols to fabricate them.

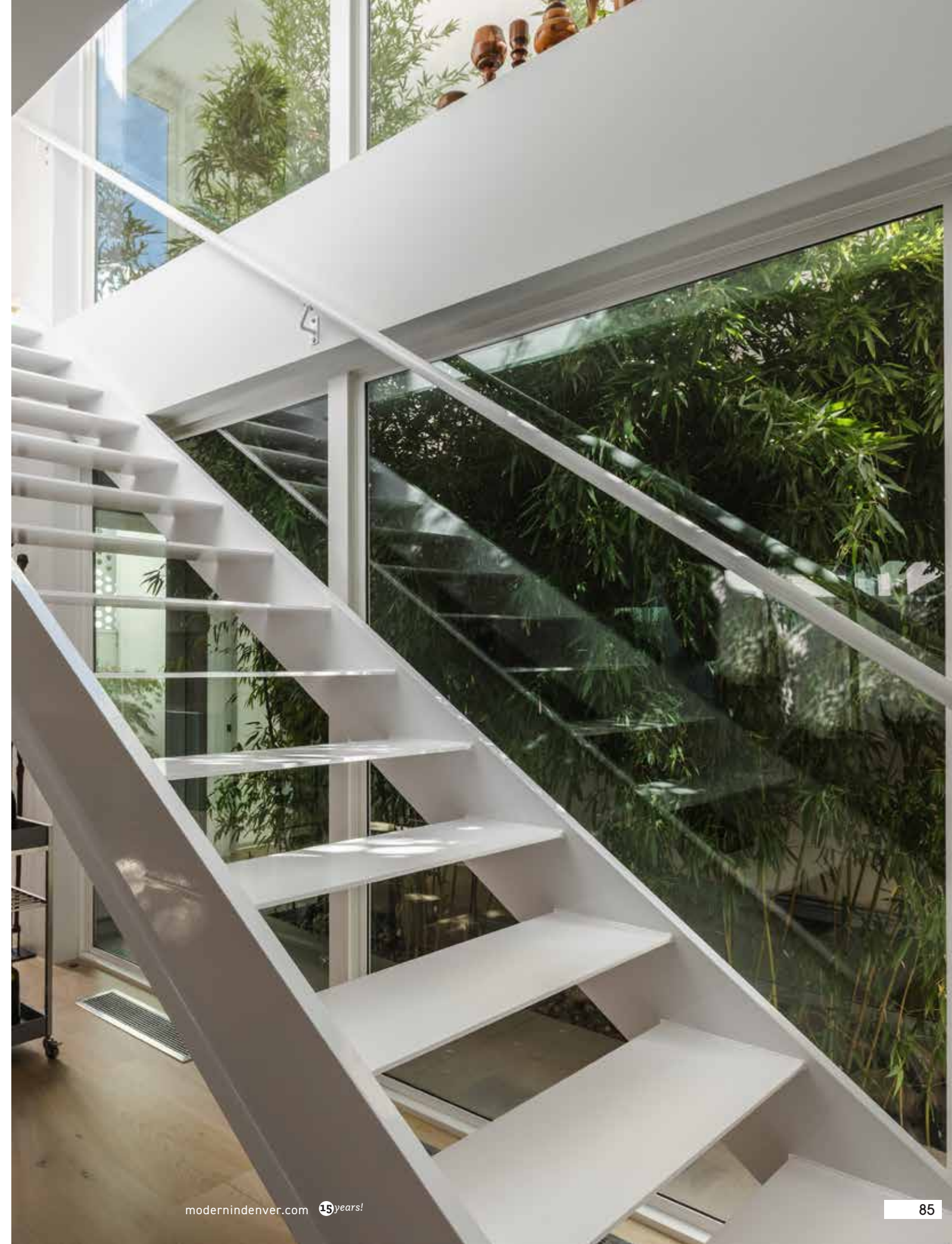
The Matusiaks appreciate the admiration. Modern homes are their business. John has a class B commercial license and Shari works alongside him as a designer and business manager in their Denver-based company, Touchstone Development. Decades went into conceptualizing their ideal home. They spent date nights combing through design books, and put away money for the project, all the while planning every detail down to the living room sofa, a deep-water blue B&B Italia Tufty-Time.

For the sofa and other design decisions, they turned to longtime friend John Marquette, a Miami designer whom the Matusiaks warmly refer to as their design

**“WE USED MINIMAL MATERIALS. WE LIKE HOW KEEPING IT TO THREE MAIN MATERIALS CLEARS HEADSPACE.”** – Shari Matusiak

guru. He was instrumental throughout the design process. A few years before he began working with the Matusiak’s on their home, Marquette designed the De la Cruz Collection, an impressive modern concrete and aluminum art museum in the Miami Design District.

“The Tufty-Time is one of my top sofas,” Marquette says. “It’s by a notable designer, Patricia Urquiola, who’s one of the most influential designers working in Milan in the last 20 years.” He says the curves are reminiscent of mid-century tufted sofas, but the technology is of today. The sofa is made using cold-molded foam.





HOMESWEETHOME

A bold, geometric abstract painting by Denver-based artist Frank T. Martinez complements the Tufty-Time sofa. “The Matusiak’s are good friends,” says Martinez, “and I admired the design of their house from its conception.” The commission, Martinez adds, was an honor, and he appreciated that the Matusiaks gave him complete freedom to create a custom artwork for the space.

Above the Tufty-Time sofa, on one of the only walls that isn’t glass, a large abstract painting by Denver artist Frank T. Martinez catches and holds the eye. “You don’t need a lot. You just need a standout piece,” says Shari. After ordering the sofa, John and Shari met with Martinez; the painting is a custom piece.

The staircase to the second floor is designed by John. He’s particular about staircases and in each home that he builds he designs them himself. The stairs he designed for his own home float and are powder-coated steel—clean, minimal, elegant, functional.

For the kitchen, the Matusiaks hired Denver’s bulthaup. They enjoy entertaining. Shari is a nutritionist who cooks often and teaches cooking classes at home, so they wanted a topnotch kitchen. The appliances are Miele and twelve-inch European white oak flooring stretches throughout and into the living and dining areas.

Beyond the main living space is a primary bedroom suite. Placing the primary bedroom on the first floor, Marquette says, was a bit of a challenge. The solution was to offset the front door to the left. The primary bathroom looks out at the

**“THE TUFTY-TIME IS ONE OF MY TOP SOFAS. IT’S BY A NOTABLE DESIGNER, PATRICIA URQUIOLA, WHO’S ONE OF THE MOST INFLUENTIAL DESIGNERS WORKING IN MILAN IN THE LAST 20 YEARS.”** – John Marquette





Japanese maple. “Looking into the courtyard gives it a sanctuary feeling,” says Shari.

“The thing I love is the steam shower,” adds John. “We didn’t want any grout in the shower, so I took Starfire glass that has no lead in it and had it painted. Those are nine-foot sheets of glass. The very first thing we picked out for the whole house was the rain shower head from Boffi.”

Upstairs is an all-purpose room with a murphy bed for guests, a bathroom with a terrazzo tile floor, and a laundry room. There are offices for John and Shari connected by a deck overlooking the backyard. John plays and records music, so his office doubles as a music studio.

A clock handmade by Shari’s father hangs in her office. The ornate, carved wooden timepiece is a surprise amidst their otherwise modern aesthetic. Shari updated the face of the clock but left the old-world Scandinavian charm of the body intact.

The curves in the clock suggest the circles in the perforated aluminum privacy screen on the home’s exterior. John and Shari chose circles to add softness to the home. They designed every detail of the screen’s holes. “We wanted every hole to be three inches and perfectly aligned going in any direction,” John says.

“John and Shari’s house is an outstanding example of modern architecture and design,”

The Matusiaks tapped Denver’s bulthaup for their kitchen. “We loved the thinner half-inch-thick doors, and the beautiful metal drawer boxes,” says Shari. “We chose white for the perimeter of the kitchen to go with the minimal white palette throughout our house and added a glossy finish to the upper cabinets.” They wanted the island to stand out, so they chose a gray aluminum finish then accented with a walnut bar top.





HOMESWEETHOME

Marquette says, referring to the privacy screens but also the entire home. “For that to happen, your clients have to be willing to engage in that, envision that, and risk that. John’s a builder and one of my specialties is aluminum, so John wasn’t afraid.”

Watching the screens go up was nerve-wracking. But as with everything else in the building process, the screens were secured without issues. And with the screens up, neighbors gave the house a sweet nickname: sugar cube.

The Matusiaks were married in and lived in the house that stood where their dream home now stands. Shari is wistful for a moment, remembering their backyard wedding. But nostalgia quickly returns to excitement.

“What we do every single day is design beautiful homes for other people,” John says. “And it was finally time to do it for ourselves. It was a magical experience. I remember moving in and thinking, this is really ours.” ■

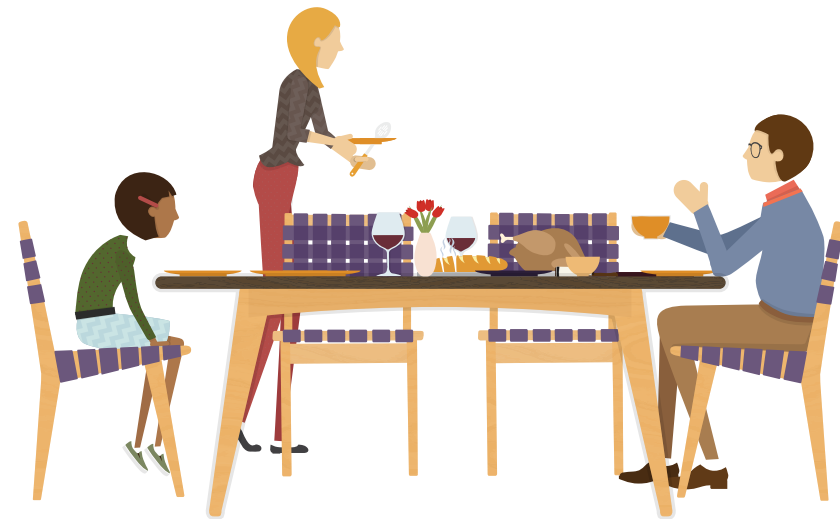


Zen touches permeate the home, designed to bring in lots of natural light alongside views of nature in thoughtful ways and sometimes unexpected places. The primary bathroom has a wall of windows with a view of the Japanese maple courtyard and living space beyond. In the other courtyard is an artful bamboo garden, tended by Shari herself, that can be seen at varying vantage points throughout the house. In the bedroom, ground-level peekaboo windows let in light but also frame soothing views of rocks and bamboo.



Sliding glass doors set into a glass wall open onto a back patio and extend the home’s living space. The Matusiaks designed and made the outdoor furniture. “We get into these projects all the time,” Shari says

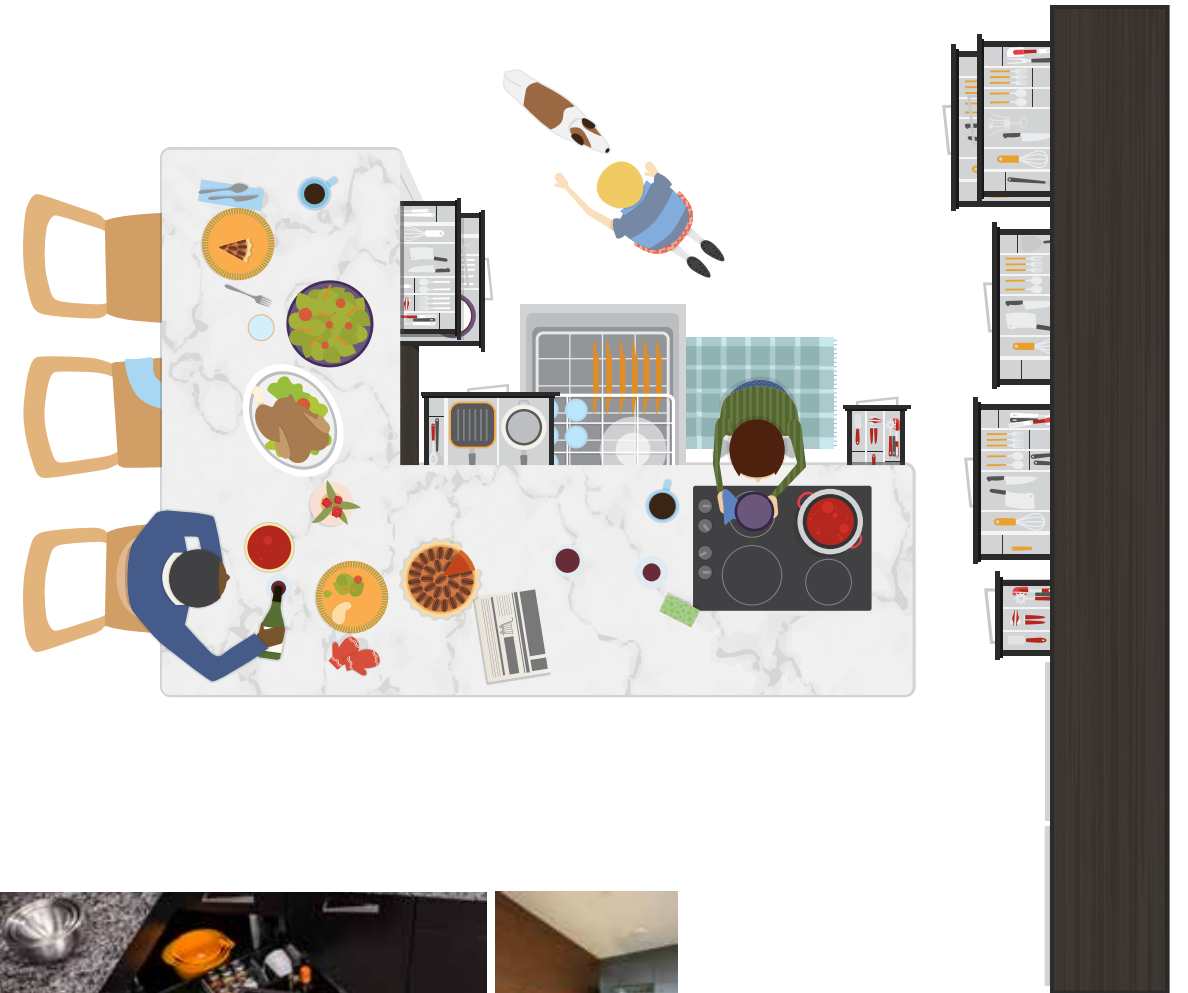
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# NATURAL ORDER

Design Workshop brings forest restoration, visual order, and a prevailing sensitivity to the land on a never-been developed site in rural Aspen.

**“THERE’S A MESSAGE FROM THE MOMENT YOU ENTER THAT THE LANDSCAPE IS CRITICAL.”**  
- Mike Albert

**T**raining the eye to better perceive the beauty of the natural world is the work of landscape architects, especially when they’re designing in wilderness environments. “When we embark on a design project in a wild setting, we’re not focusing on what to add, but how to edit what’s already there,” says landscape architect and Design Workshop principal Mike Albert, describing a residential project the firm designed in Aspen’s Castle Creek Valley Ranch. Situated in a mature aspen forest at the base of steeply sloped red sandstone cliffs, and with a picture-perfect view of Hayden Mountain, the property was being built on for the first time to accommodate a multigenerational family retreat designed by Cristof Eigelberger. “In our opinion, the forest was the site’s number one asset, and we were either going to succeed or fail it,” Albert explains.

You don’t need to read any further to glean that they succeeded. Familiar with residential mountain landscaping, the Design Workshop team knew that restoring the property’s diverse ecosystem and implementing a touch of order so residents and visitors could make sense of its natural splendor was all this site needed. And the biggest boon to their success, Albert says, was that they were brought into the project at its earliest stages to work in tandem with Eigelberger. “With respect to the site, in many ways Cristof allowed the landscape to have more importance than the architecture,” Albert says. “If we hadn’t worked together from the very beginning, there’s no way we could’ve saved this much of the forest.”

**WORDS:** Vanessa Kauffman Zimmerly  
**IMAGES:** Brandon Huttenlocher



**NATURAL ORDER**



Having gone decades without forestry management, the property—one in a group of lots that were platted 20 years ago—was in dire need of a cleanup. Before doing anything else, Design Workshop cleared dead falls: mature aspens that get wind-blown and fall over. “The natural course would be for wildfires to come through and clean up the forest floor and allow a new generation to emerge,” says Albert. “This hadn’t happened, so we went through and meticulously plucked dead trunks and limbs so that light and precipitation could reach the forest floor. This process mimics the restorative power of wildfires. Now, without dead falls bedding everything down, young aspen saplings can come up. It’s already abundant with wildflowers and textures.”

The residence—a sequence of three perpendicular single-story wings—was placed in a clearing at the site’s flattest point, stretching against a slope. Illustrating his point about the necessity of early collaboration, Albert explains that he and Eigelberger worked together to keep tight limits around the building envelope and reduce architectural interventions in the forest. “Cristof is a protégé of Howard Backen and



Design Workshop worked closely with building architect Cristof Eigelberger so that the house’s footprint disturbed a minimal amount of aspens. The tight threshold allows for striking vignettes of the black-and-white trunks. Reclaimed poplar bark shingles from Bark House are used on the exterior, a maintenance-free option that offers visual interest.



“WHEN WE EMBARK ON A DESIGN PROJECT IN A WILD SETTING, WE’RE NOT FOCUSING ON WHAT TO ADD, BUT HOW TO EDIT WHAT’S ALREADY THERE. IN OUR OPINION, THE FOREST WAS THE SITE’S NUMBER ONE ASSET, AND WE WERE EITHER GOING TO SUCCEED OR FAIL IT.” - Mike Albert



A long, curved gravel driveway from the main road to the home negotiates a 70-foot grade change and was sensitively cut to accommodate trees and native grasses. Design Workshop cleared a significant amount of fallen trees on the site in order to restore the forest order.

**NATURAL  
ORDER**



Beds and borders around the residence are filled with carefully-ordered perennials, ferns, and ground covers. “When you’re designing in rural spaces, you either want to completely immerse the house in the native landscape,” says Albert, “or, you do as we did here, and define a portion that is cultivated and usable and then becomes looser as you step out from the immediate garden.”

his architecture is very porous, utilizing wide open doors that allow residents to step out from any room,” Albert says. “He backpedaled that sensibility in this project so we could keep the trees as close to exterior walls as possible.” Rather than stepping out and into the trees, residents of the home get the sense they are living among them.

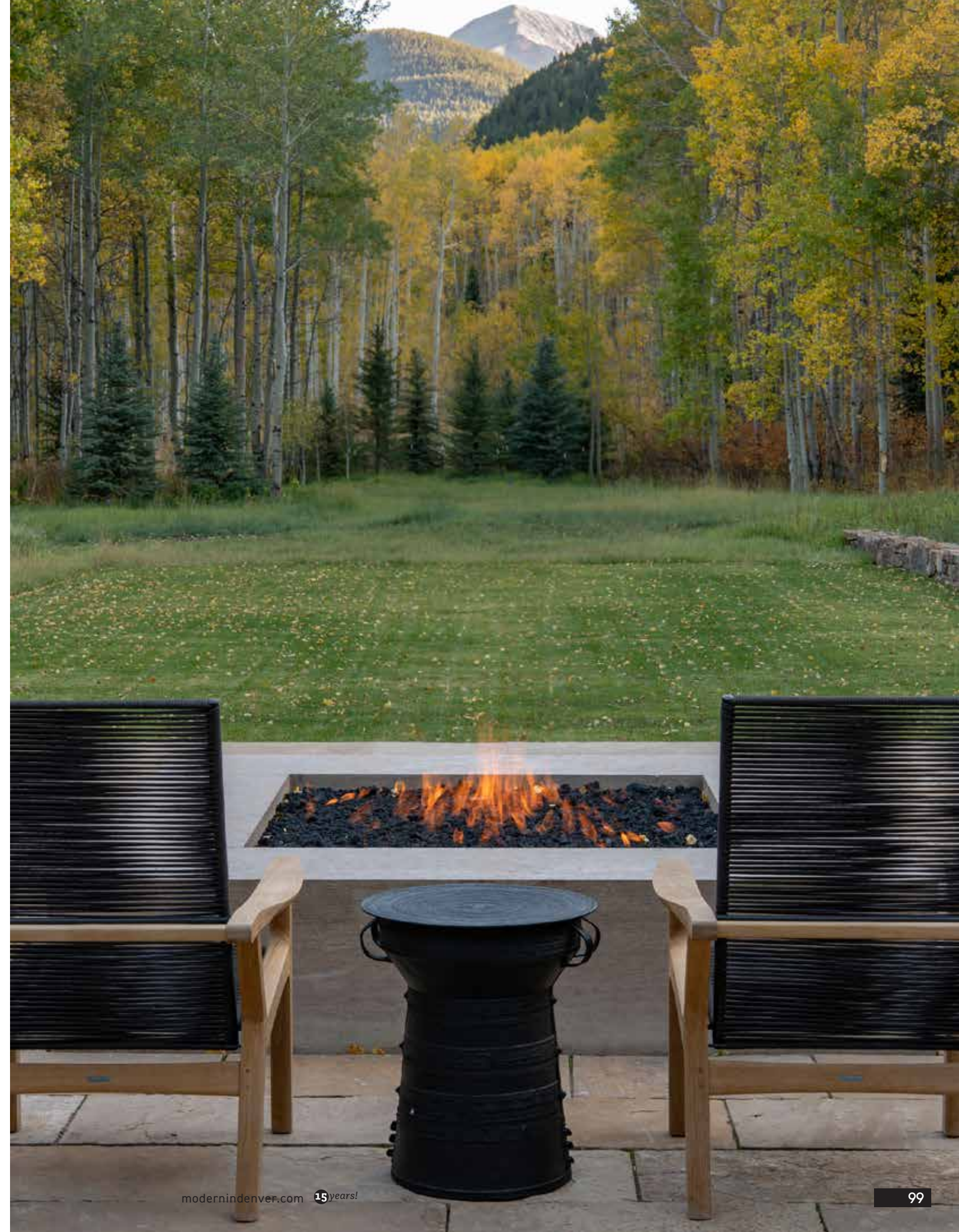
Situating the home at the bottom of the slope also meant there was no need for retaining walls, lessening the impact on the land and allowing more aspens to be left standing. Where structural support was

needed in the land, Albert, taking inspiration from the aspens’ skinny verticals and seeking to provide a thoughtful contrast, designed low stone walls that both retain grade and provide visual interest. The two-fold devices are used to define a point of arrival at the entryway, and, in the back, lead the eye out from the Colorado sandstone patio in a delicately drawn line that frames views of Hayden Mountain and an evergreen-edged wildflower meadow below.

The biggest line that Albert had to draw was the one from the main road to the residence. Negotiating

**“THIS PROJECT  
CELEBRATES WHAT’S  
THERE AND TRIES TO  
PROTECT IT.”**

– Mike Albert





“THE NATURAL COURSE WOULD BE FOR WILDFIRES TO COME THROUGH AND CLEAN UP THE FOREST FLOOR AND ALLOW A NEW GENERATION TO EMERGE. THIS HADN'T HAPPENED, SO WE WENT THROUGH AND METICULOUSLY PLUCKED DEAD TRUNKS AND LIMBS SO THAT LIGHT AND PRECIPITATION COULD REACH THE FOREST FLOOR. THIS PROCESS MIMICS THE RESTORATIVE POWER OF WILDFIRES.” –Mike Albert



## NATURAL ORDER

close to 70 feet of grade change, the driveway is cut in sinuous curves to extend the arrival experience. “We wanted anyone coming on site to feel completely immersed in nature,” Albert says. The designers avoided using any kind of wall or curb, so that they wouldn’t spare any more plant life than was absolutely necessary. “We worked it so we could save trees up to a foot or two of the drive, restoring the native grasses along the edges,” he says. “There’s a message from the moment you enter that the landscape is critical.”

Albert had to use the same kind of strategic thinking to account for firetruck access, a requirement for mountain properties in the region. After testing a few iterations, Albert ultimately came up with a solution by designing the front walkway to be especially wide. “We synthesized firetruck and pedestrian circulation in the same

space,” he says, noting how the walkway serves as a turnaround point. “The dual-purpose design reduced the overall footprint, budget, and forest disturbance.”

Because a landscape is four-dimensional, Design Workshop considered this project from every angle, keeping seasonal changes, light patterns, wildlife traffic, and more in mind. The cross-section view of the site articulates the shape of a cradle, the residence held at its center. The image serves as a poignant metaphor for a design project that operated with such stealth and sensitivity. “This project celebrates what’s there and tries to protect it,” Albert shares, explaining how decisions were thought through steadily and without haste. “We just kept saying, there’s nothing we could buy or make ourselves that would be better than this.” ■

“A lot of sites, even rural sites, require a lot of soil preparation or aren’t conducive to planting,” says landscape architect Mike Albert. “This site was the opposite of that because of all the leaf litter that had come down for so long. It was so fertile and rich in organic matter that the landscaping grew three times faster than any other site we’ve designed.”

### PROJECT CREDITS

**LANDSCAPE ARCHITECT:**  
Design Workshop, Inc.

**ARCHITECT:**  
Eigelberger Architecture and Design

**GENERAL CONTRACTOR:**  
Brikor Associates

**STRUCTURAL ENGINEERING:**  
KL&A Structural Engineers

**CIVIL ENGINEERING:**  
Roaring Fork Engineering

**LANDSCAPE CONTRACTOR:**  
Down to Earth

**SPA CONTRACTOR:**  
Timberline Pools and Spas



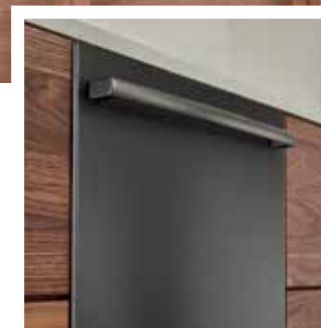


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Sierra Grande PK-12 Campus

Image: Ross Cooperthwaite



## 2023 AIA COLORADO DESIGN AWARDS

Architects remain at the forefront of creating innovative solutions to some of the world’s most pressing challenges. Firms of all sizes and from every corner of the state are elevating the architect profession by designing for a more equitable, sustainable, and beautiful Colorado.

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On the following pages, we are proud to congratulate the 2023 AIA Colorado Design Award winners. We are grateful for all the submissions received. There is so much more our members are doing to advance the practice and serve their clients than can be shown here.

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### 2023 AIA COLORADO DESIGN AWARDS JURY

YISELLE SANTOS RIVERA, AIA; HKS; San Juan

ADELE HOUGHTON, FAIA; Biositu, LLC; Houston

SUSAN CHIN, FAIA; DesignConnects; New York City

TIM SCHROEDER, FAIA; Neumann Monson Architects; Des Moines

JASON TAKEUCHI, AIA; Ferraro Choi and Associates; Honolulu

AWARD OF EXCELLENCE

SUSTAINABILITY RECOGNITION

THE GREAT DHARMA CHAN MONASTERY

Architect of Record:  
*Sopher Sparn Architecture*  
Owner:  
*Chung Tai Chan Monastery USA*  
Location: Boulder, CO

ENGLEWOOD PASSIVE HOUSE DUPLEX

Architect of Record and Design Architect:  
*Shape Architecture Studio*  
Owner:  
*Sterling Builders*  
Location: Denver, CO

SIERRA GRANDE PK-12 CAMPUS

Architect of Record and Design Architect:  
*Cunningham*  
Location: Blanca, CO



Image: Michael DeLeon Photography



The Great Dharma Chan Monastery

Image: Brad Nicol Photography



Englewood Passive House Duplex

Images: Kylie Fitts



Sierra Grande PK-12 Campus

Image: Ross Cooperthwaite



1900 Sixteenth Street Lobby



Images: Jess Blackwell



AWARD OF MERIT

1900 SIXTEENTH STREET LOBBY

Architect of Record and Design Architect:  
*Tryba Architects*  
Owner:  
*BentallGreenOak / Trammell Crow*  
Location: Denver, CO

ANSCHUTZ HEALTH SCIENCES BUILDING

Architect of Record Architect:  
*Anderson Mason Dale Architects*  
Design Architect:  
*ZGF Architects*  
Location: Aurora, CO

3300 OFFICES

Architect of Record and Design Architect:  
*BOSS Architecture*  
Owner:  
*3300 LLC*  
Location: Denver, CO

FREYER-NEWMAN CENTER FOR SCIENCE, ART, AND EDUCATION AT THE DENVER BOTANIC GARDENS

Architect of Record and Design Architect:  
*Davis Partnership Architects*  
Owner:  
*City & County of Denver / Denver Botanic Gardens*  
Location: Denver, CO

LINDEN GROVE

Architect of Record and Design Architect:  
*Studio B Architecture + Interiors*  
Location: Boulder, CO

ROYAL NORWEGIAN EMBASSY RENOVATION

Architect of Record and Design Architect:  
*Fentress Architects*  
Owner:  
*Statsbygg*  
Location: Washington, DC



3300 Offices



Images: Parrish Ruiz de Velasco



Freyer-Newman Center



Images: Frank Ooms



Anschutz Health Sciences Building Images: Connie Zhou



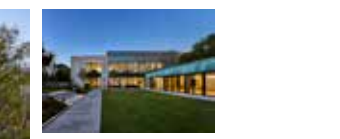
Linden Grove



Images: James Florio



Royal Norwegian Embassy Renovation



Images: Alan Karchmer / OTTO

AWARD OF MERIT

**SPEER BOULEVARD VISION**

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

**TELLURIDE TRANSFER**

Architect of Record and Design Architect:  
*CCY Architects*  
Owner:  
*Meriwether Companies*  
Location: Telluride, CO

**MESA BUILDING**

Architect of Record and Design Architect:  
*Rowland+Broughton Architecture / Urban Design / Interior Design*  
Owner:  
*Rowland+Broughton Architecture / Urban Design / Interior Design*  
Location: Aspen, CO



Speer Boulevard Vision

Images: Tryba Architects



Telluride Transfer

Images: Draper White



Mesa Building

Images: Brent Moss



1830 Blake Street Salon

Images: Lisa Romerein



1881 Heritage Farm Park

Images: DB Ink/Superbloom



Black Forest House

Images: Bobak Studio



Cabin

Images: Parrish Ruiz de Velasco

HONORABLE MENTION

**1830 BLAKE STREET SALON**

Architect of Record and Design Architect:  
*Rowland+Broughton Architecture / Urban Design / Interior Design*  
Location: Denver, CO

**1881 HERITAGE FARM PARK**

Architect of Record and Design Architect:  
*Shape Architecture Studio*  
Owner:  
*Windler Public Improvement Authority*  
Location: Aurora, CO

**BLACK FOREST HOUSE**

Architect of Record and Design Architect:  
*Further Architecture Office*  
Location: Colorado Springs, CO

**CABIN**

Architect of Record and Design Architect:  
*BOSS Architecture*  
Owner:  
*Trish and Kevin Stephenson*  
Location: Fairplay, CO

HONORABLE MENTION

**CITY HEIGHTS RESIDENCE HALLS**

Architect of Record and Design Architect:  
*Stantec*  
Location: Denver, CO

**CONCORD ENERGY OFFICES**

Architect of Record and Design Architect:  
*Semple Brown Design*  
Owner:  
*Concord Energy LLC*  
Location: Denver, CO

**NEW YORK CITY POLICE MEMORIAL EXPANSION**

Architect of Record and Design Architect:  
*Page*  
Owner:  
*Battery Park City Authority*  
Location: Battery Park City, New York, NY

**THE GUNNISON COUNTY LIBRARY**

Architect of Record and Design Architect:  
*Anderson Hallas Architects, PC*  
Owner:  
*Gunnison County Libraries*  
Location: Gunnison, CO

**THE NEIGHBOR**

Architect of Record and Design Architect:  
*BOSS Architecture*  
Owner:  
*Joshua and Katy Whalen*  
Location: Denver, CO



City Heights Residence Halls

Images: David Lauer



Concord Energy Offices

Images: David Lauer



New York City Police Memorial Expansion

Images: Albert Vecerka/Esto



The Gunnison County Library

Image: James Ray Spahn

Image: LaCasse Photography



The Neighbor

Image: Justin Martin

Image: David Patterson

HONORABLE MENTION, SUSTAINABILITY RECOGNITION

**THE NELLE**

Architect of Record and Design Architect:  
*Lloyd C (Chris) Fulenwider IV*  
Owner:  
*Chris Fulenwider*  
Location: Denver, CO



The Nelle

Images: Chris Fulenwider



State, a Fort Collins-based boutique design firm, hits all the right notes for their residential and hospitality clients, leveraging the power of authenticity and place in their full-suite design solutions.

# A STATE OF HARMONY

WORDS: Cory Phare • IMAGES: Ian Warren

## SALVAGED SPANISH DOORS. A 20-FOOT-LONG FIREPLACE. MARIAH CAREY?

The first thing you notice walking into State's Old Town Fort Collins office is the mood board. Sprawling across the entirety of the office's north wall, a magazine cutout of the legendary diva gazes down upon honey-tinged vintage chairs that ring around a small meeting table, cozily tucked next to a comfortably worn couch. "Soulful" comes to mind.

State—one word, multiple meanings—is the brainchild of Laura Arledge. Founded in Fort Collins in 2016, Arledge's bespoke hospitality and residential interior design studio reflects its influences on its restored brick walls. In a recent rehab of the studio space they acquired in 2021, the team found horsehair plaster: a fitting tribute for a company whose ethos includes honoring historical context and combining classic with contemporary aesthetics.

"Design matters—it really has an impact," Arledge says. "The details, from a brand's identity down to the individual collateral that sits in a restaurant, affects our well-being. Design has the ability to facilitate our interactions with one another and bring us closer together. That's what we strive for in every project we take on."

State has clearly found its niche amongst Fort Collins' creative community. Originally landing at Colorado State to study interior design, Arledge maintains the startup sensibility she gained from her time as lead designer at Blue Ocean Enterprises, OtterBox's parent company. While there, she successfully led the design of their corporate offices (also in Fort Collins), prioritizing color, function, and experiential elements for the company's many engineers.





State's director of operations Meredith Larson (left) and designer/founder Laura Arledge have built a harmonious approach to client-centered design solutions in their Old Town Fort Collins space.

From the looks of State's mood board, she continues to nurture her endless font of inspiration by staying true to the personal and being dedicated to the power of place. State's projects take Arledge and her colleague Meredith Larson to all corners of the map, but they have found many reasons to call their little corner of Old Town home.

"Without being in an urban core, there's almost a sense of being an underdog, which we're okay with," Arledge says. "There's so much energy and potential here; we're surrounded by artists and artisans in Fort Collins, which keeps our ideas fresh."

A quick flip through their portfolio and it's easy to see that no matter where they call home, just like the five-octave-spanning Mariah Carey smiling from the mood board

above, State has range. Nodding to the past while looking to the future, Arledge's personalized, multimodal, place-based approach hits all the right notes for a diverse range of clients. In addition, State recently launched an e-commerce platform for their fittingly named fashion line, Homey—proceeds of which help support housing equity and other charities.

"I love the idea of making design more accessible and giving back," Arledge said. "Hopefully we can help be part of building this creative community for all artisans to succeed, together."

State's enterprise focuses on creative, human-centric design solutions that purposefully integrate identity and strategy. One such client is Brightwild, a vacation rental company in Key West, who wanted a non-

**"DESIGN MATTERS—IT REALLY HAS AN IMPACT. THE DETAILS, FROM A BRAND'S IDENTITY DOWN TO THE INDIVIDUAL COLLATERAL THAT SITS IN A RESTAURANT, AFFECTS OUR WELL-BEING. DESIGN HAS THE ABILITY TO FACILITATE OUR INTERACTIONS WITH ONE ANOTHER AND BRING US CLOSER TOGETHER. THAT'S WHAT WE STRIVE FOR IN EVERY PROJECT WE TAKE ON."**

- Laura Arledge



Photo: Davin Lindwall of Childe



Photo: Laura Arledge



Photo: Davin Lindwall of Childe

Laura Arledge led the design and remodel of her own 1967-built Fort Collins residence. A "choppy layout" was redone, opening up the kitchen and family room and highlighting the 17-foot moss rock wall, keeping surrounding walls white and adding earthy, warm furnishings.



Photos: State



traditional yet authentic reflection of their values when guests and employees encountered their corporate headquarters.

Brightwild is situated in the former corporate headquarters for Jimmy Buffet's Margaritaville restaurants. Arledge quickly understood that the design strategy would require more than just removing the Parrothead memorabilia and cheeseburgers in paradise. She flew to Key West to study the regional architecture firsthand, noting design elements in surrounding restaurants, coffeeshops, and even the nearby Ernest Hemingway Museum.

"Brightwild's building is from 1937, so I wanted to understand what the influential styles were at the time and how we could honor them through a new lens," Arledge says. "It was invaluable to get the historical underpinnings of what the space is and what it's telling us."

This high-level research funneled down into the bones of the space. The 3D model State pitched in the concept stage was comprehensive, incorporating visual and architectural elements like curvatures that interlaced seamlessly with the company's recently revised brand identity. It resulted in an enthusiastic green light.

Collaborating with LTBa architects, State completely reimagined the layout of a Golden residence to revitalize the suburban home. The project involved expanding the interior into the old patio, relocating windows and doors for more daylight, replacing dropped soffits, and designing 10-foot tall cabinets. The dark cabinetry hosts a wet bar with coffee, sink, and glassware storage. Next to it is a concealed pantry for the microwave and bulk storage.



“The CEO tasked us with doing things in a way that hadn’t been done before,” Arledge says. “That’s our ideal dynamic, someone who really values creativity and pushes us to showcase the authentic sense of who they are as a company.”

Cultivating that dynamic requires trust, and State works to establish that with clients from the get-go. “It’s critical to us that we get to know the brand and client deeply,” says Meredith Larson, State’s director of operations. “That knowledge really helps translate a project outcome we’re all ecstatic about.”

Though she’s officially been with the design company since February, Larson has known and worked with Arledge for more than a decade. They made the connection at OtterBox, where Larson was vice president of customer service. Chance meetings on the elevator led to conversations about a shared love of design.

Having just bought a fixer-upper property, Larson reached out to Arledge in 2015. The interior



Photos: top, above, State

Photos: top, Cultist, above, State

Classic meets contemporary was the name of the game for a chic redo of the Mesa Verde Motel in southwest Colorado. State’s update included new interior finishes like window treatments and carpet. A pop art motif mixed with vintage components complements the roadside motel’s original paneling.





Renderings: Notion Workshop

State conceptualized the Westerner, a boutique hotel in Salida, attending to site, exterior, and interior design, and featuring duplex, triplex, and tiny cabin units. The main building is adorned with rust-tinted glass, echoing the area's red rocks, and boasts a distinctive cylindrical spiral staircase. Positioned for 360-degree mountain views, the top floor is a true delight.

design project ended up being one of State's first. Fast-forward to another home renovation, and Larson has become "a client twice and employee once," eventually eschewing the corporate world for the multi-hatted reality of a small business. Today, she drives State's business development, focusing on growth and scalability by improving processes—among whatever else is needed to help execute Arledge's solutions-driven vision.

"I see design as a manifestation of the beauty in the world, translated for someone in a way that makes sense to them," Larson says. "At State, it's not about pushing what we love, but rather about getting to understand a client's story and space."

Distinct simplicity was the name of the game for State's renovation of the historic Mesa Verde Motel. Seven miles outside of its

**"IT'S CRITICAL TO US THAT WE GET TO KNOW THE BRAND AND CLIENT DEEPLY. THAT KNOWLEDGE REALLY HELPS TRANSLATE A PROJECT OUTCOME WE'RE ALL ECSTATIC ABOUT."**

- Meredith Larson



Renderings: Subpixel

**"I SEE DESIGN AS A MANIFESTATION OF THE BEAUTY IN THE WORLD, TRANSLATED FOR SOMEONE IN A WAY THAT MAKES SENSE TO THEM. AT STATE, IT'S NOT ABOUT PUSHING WHAT WE LOVE, BUT RATHER ABOUT GETTING TO UNDERSTAND A CLIENT'S STORY AND SPACE."** - Meredith Larson

UNESCO heritage site namesake in southwestern Colorado, the mid-century roadside establishment was an ample canvas for State.

Original paneling was refinished and retained to preserve the 1950s charm, while the space was updated with contemporary furnishing and amenities to provide a sense of rustic luxury to visiting adventurers. Cultist (now part of Swoon the Studio) and Tucson-based muralist Saint No provided the Lichtenstein-inspired Southwestern aesthetic, with State dovetailing pop elements like a cowpoke's smoke line drawn across the rooms' striped drapery.

Guestrooms hew to the uniform orange-cream-turquoise theme found throughout the motel—the lone exception being Room 13, whose inverted palette reflects awe-inspiring intergalactic expansions of the region at night.

"The landscape is the main attraction. We wanted to preserve that sense of openness and wonder," Arledge says.

State's bespoke residential and hospitality projects are clearly a venture to understand the art and science behind the expression of self, harmoniously combining materials and livability, celebrating

An in-progress Fort Collins build boasts revamped interior arrangement, updated finishes, and new fixtures, complete with a fresh metal-clad spiral staircase that features wooden treads. One notable design element: a charming "pickle pantry" celebrating all things dill.

contemporary and vintage. Flipping through a childhood scrapbook dedicated to Mariah Carey—a connective influence throughout her creative journey—Arledge reflected on a lifelong ambition to realize the synesthetic musicality of design, soulful and authentic.

"I love how music makes us feel; it's one of the highest art forms we have," she says. "I think interiors can capture that feeling as well. We can elevate the human spirit. That's the responsibility we carry with us as designers." ■



# BETWEEN A ROCK AND OUR PLACE

Tomecek Studio Architecture designs a site-inspired mountain getaway for a forest bathing family of four.

WORDS: Vanessa Kauffman Zimmerly

IMAGES: Parrish Ruiz de Velasco

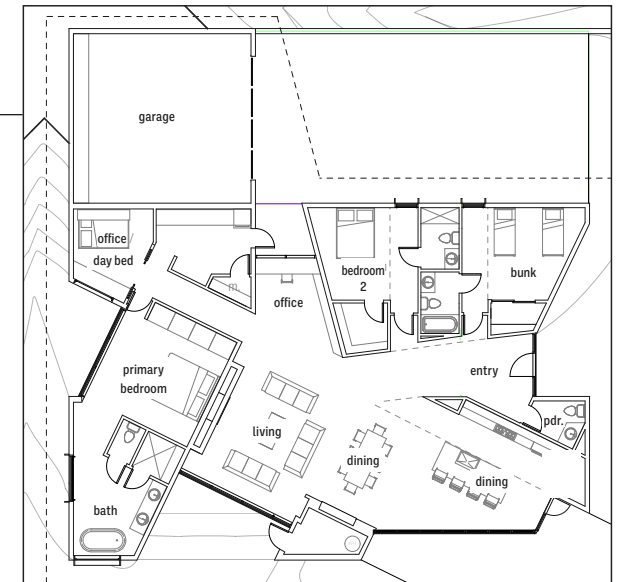
Rocks may not be alive, but the processes that create them are some of the Earth's most dynamic. Maybe that's why we are drawn to them, seeking to feel grounded by the time and energy compounded in their elemental forms. It was the rocks that compelled a young family to purchase a property near the peak of Echo Mountain, 45 minutes from Denver and just outside the nearby Idaho Springs. It was the rocks that kept them coming to the land to unplug and recharge for close to ten years before building anything on it. And it was the rocks that defined the design of their future home.

The family had purchased the property—a 20-acre alpine lot socked in by trees—nearly a decade earlier, and had for years enjoyed spending time at 9,600 feet with only rudimentary provisions. Aside from their Airstream trailer, a stone-ringed fire pit, and some makeshift steps they'd fashioned out of the site's idiosyncratic outcropping, there was scant evidence of their presence. In time, they began to desire a few (but not many) creature comforts, and when they did, they reached out to Tomecek Studio Architecture, whose office they walked by frequently when at home in Denver's Highlands neighborhood.

“One thing we often ask ourselves as architects is, ‘How do you make a place?’” says principal Brad Tomecek, who was immediately intrigued by the family's request for a modest mountain refuge. “The answer can be as simple as clearing out pine needles, making a deck, or hanging a rope swing. Maybe you build up some rocks to make a flat spot, and that's all,” he says. “With just the smallest intervention, you can create meaning.”



BETWEEN A ROCK AND OUR PLACE



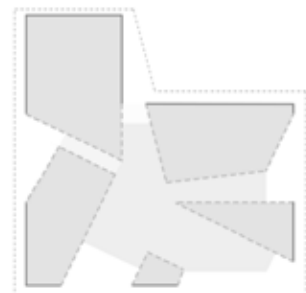
The house's perimeter shell is finished in a dark gray plaster and the cut-in walls white, suggesting it has endured the same weathering and oxidization as the nearby rocks. "It was obvious to us that the architecture should talk to the geology," says the homeowner. A terraced flagstone patio keeps the family outside year-round.

Nature had already intervened on this site herself, pushing an impressive hogback out of the earth with an 80-foot drop off one side. When it came to inspiration, Tomecek needed little else. The reaction he had to the spot where the spiny rocks start to surface from an immeasurable depth was visceral. "We wanted to be near it," Tomecek shares, explaining how at the team's first site visit, they started to interact with the rocks right away. "We were completely taken," he says.

The designers began considering the hogback for both its sum and parts, seeking to understand how its structure could translate to one of their own making. "We could sense how it was made of these small

fragments that were building into something larger," says Tomecek. The designers paid close attention to the solidity of the rocks as well as the small, emergent spaces between them, and especially the light that trickled in to illuminate those minuscule, otherworldly crevices.

The home is a visual thesis on what they found there. Using the opposing yet symbiotic energies of mass and void as a conceptual driver, Tomecek assigned private, introverted spaces, like the bedrooms and office, as "solids," or places for inner life. The public, communal spaces, like the dining and living area, were considered "openings," or places to be filled with people and activities. To physically define these spaces, Tomecek designed acutely → 128



material strategy diagram



circulation diagram

Tomecek Studio conceived of the architecture as a system of solids and voids to emulate the property's fragmented rock formations. The floor plan radiates out from a central point, forming a vectored motif that was also integrated into the entryway's steel pivot door.





“ONE THING WE OFTEN ASK OURSELVES AS ARCHITECTS IS, ‘HOW DO YOU MAKE A PLACE?’ THE ANSWER CAN BE AS SIMPLE AS CLEARING OUT PINE NEEDLES, MAKING A DECK, OR HANGING A ROPE SWING. MAYBE YOU BUILD UP SOME ROCKS TO MAKE A FLAT SPOT, AND THAT’S ALL. WITH THE SMALLEST INTERVENTION, YOU CAN CREATE MEANING.” - Brad Tomecek



## BETWEEN A ROCK AND OUR PLACE

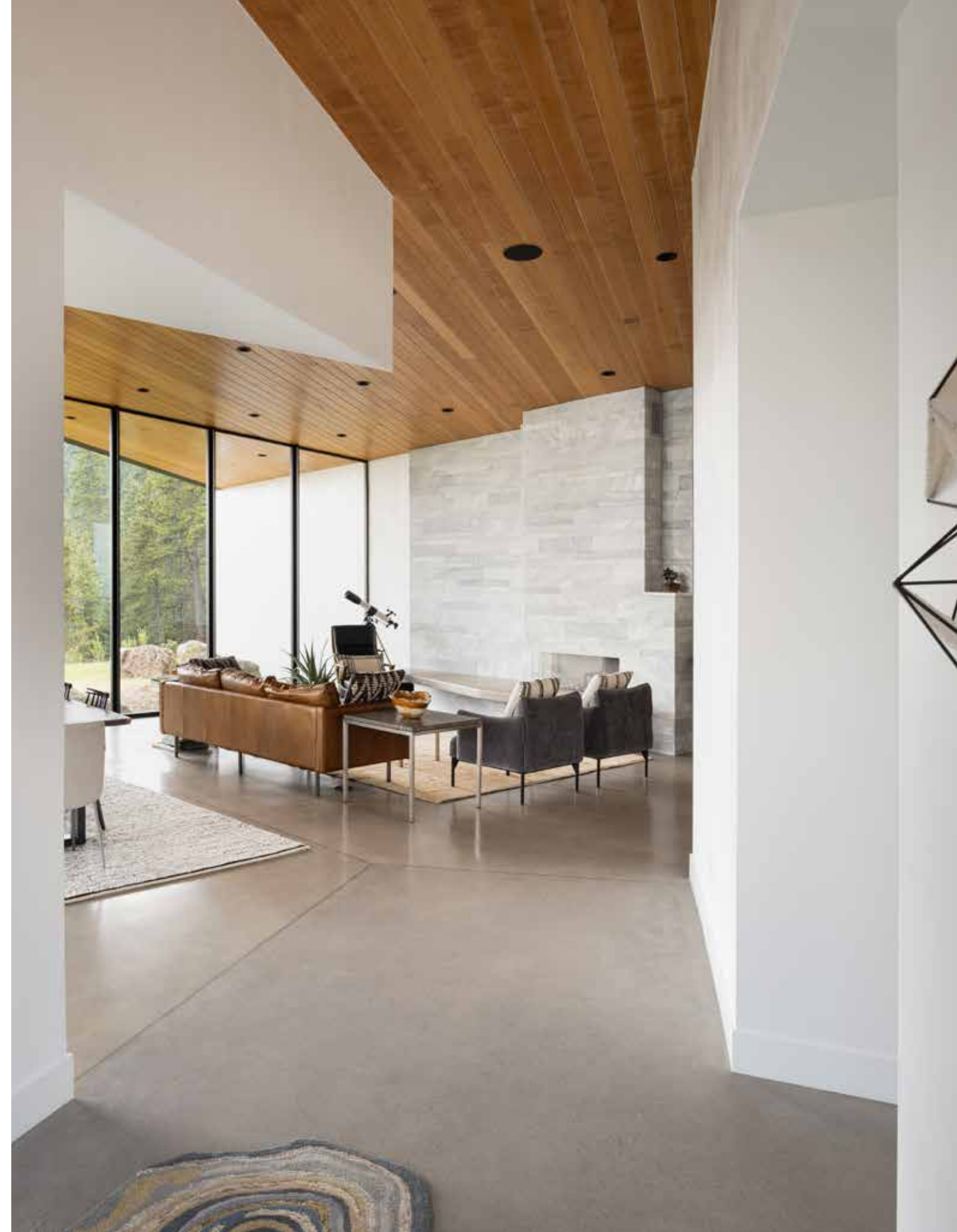
angled walls that would form uniquely-shaped rooms, each with a sightline to a specific part of the landscape. “It starts as a very Cartesian form that is carved by site vectors,” he says of the floor plan, which, from an aerial view, looks a lot like a craggy, fractured boulder.

“Brad brought us some fairly abstract concepts and we went forward from there,” the homeowner shares. “We found the process to be really thought-provoking and collaborative. He

wanted to express his vision and was equally interested in ours.”

Open when it came to how the aesthetics might manifest, the homeowners’ vision hinged on the screen-free, low-tech lifestyle they’d come to cherish in the mountains. Early on in the design process, Tomecek introduced the family to the concept of *shinrin-yoku*, the Japanese practice of forest bathing that has been studied to show measurable positive effects on physical and mental health. Though

An outdoor fire pit correlates to two indoor fireplaces, one in the living space and another in the dining room. A built-in cabinet stores wood. “The homeowners were interested in fire to evoke the rituals of chopping wood, listening to the crackling, and being outside,” explains architect Brad Tomecek.





#### BETWEEN A ROCK AND OUR PLACE

Wanting to keep artificial lights to a minimum, the designers analyzed directional lighting in order to frame sunlight and optimize solar heat gain. The interior's bright Caesarstone countertops, poured concrete floors, and Venetian plastered walls enhance the illumination.

they hadn't known the term, forest bathing was exactly what they'd been doing on their land all along, and they saw no reason to stop just because they were introducing a permanent structure.

"In the city we work too hard and experience the strength of our fight-or-flight response more than we'd like," they share. "It's hard to quantify the effects devices and electronics have on us at every level, but you do feel the

difference immediately when you get away from them. Spending time up here helps us decompress. It's our playground."

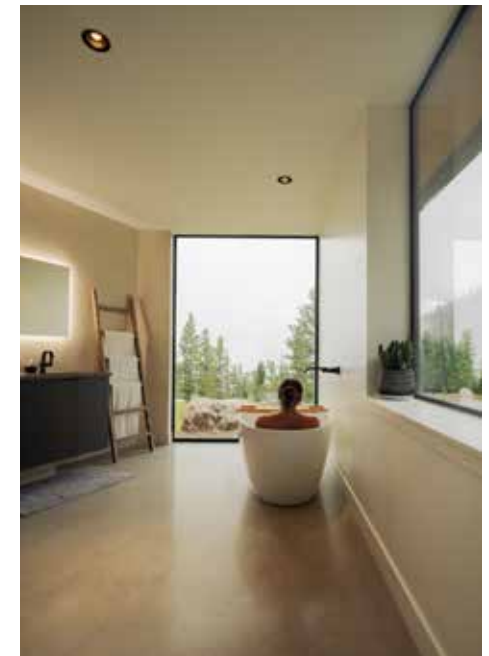
To that end, the 2,800 square-foot, single-story house has only the basics: an open kitchen, living, and dining area, three bedrooms, one office, a mudroom, and garage. The scale was set to be capacious but modest. "As we started to plan out the programming and the square footage started to creep, they pulled

back, reminding themselves, 'No, no, no, that's not what we're trying to do here,'" Tomecek explains.

White Venetian plaster was used on most interior walls, giving the space texture and—when the light hits right—a rock-like glimmer. Hemlock ceilings deliver warmth and give a nod to the alpine environment, standing in contrast to the poured concrete floors that were chosen for durability and visual continuity with the exterior.



A retreat-like atmosphere is imbued in the low-tech, screen-free home. Operable windows in the bedrooms focus the living experience on what's beyond the walls: views, wildlife, and atmospheric conditions. A soaking tub in the primary suite is oriented for indoor forest bathing.



# EVENT SCHEDULE

# MONTH OF MODERN

SEPTEMBER, 2023 | BOULDER, COLORADO

<b>7</b> THUR	<b>PechaKucha Night</b> MOM23 kicks off with an evening of fast-paced storytelling and inspiration, PechaKucha style. A hand-selected group of presenters will each have 20 slides and 20 seconds per slide to share their experience on the spaces we inhabit: how we shape them, how they shape us. Light bites & drinks provided.	6:00 PM- 9:00 PM
<b>12</b> TUE	<b>CEU Blitz Day</b> Designers, architects, and industry professionals will be able to complete 6+ HSW continuing education unit credits during a day of accredited presentations. The event will feature a vendor area dedicated to industry trade and manufacturer product displays. Breakfast and lunch provided.	8:00 AM- 5:00 PM
<b>21</b> THU	<b>Mixology Clinic followed by Cocktails &amp; Conversation</b> Enjoy a fun, hands-on mixology class exploring the process of making hand-crafted cocktails while you follow along and make your own. Afterward, join in on a lively and provocative debate discussing current architecture design issues. This is a spirited, unique, interactive adults-only event you won't want to miss! Light bites & drinks provided.	6:00 PM- 9:00 PM
<b>23</b> SAT	<b>Hoby Wagener Home Tour</b> 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 Hobo Wagener houses that reflect the rich diversity of livable, innovative architecture and design found throughout his buildings.	10:00 AM- 4:00 PM
<b>28</b> THUR	<b>2023 Wrap Party + Awards</b> 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

## BETWEEN A ROCK AND OUR PLACE



A retreat-like atmosphere is imbued in the low-tech, screen-free home. Operable windows in the bedrooms focus the living experience on what's beyond the walls: views, wildlife, and atmospheric conditions. A soaking tub in the primary suite is oriented for indoor forest bathing.

Outside, several decks and a sizable flagstone patio extend the living area where the family enjoys time around the fire, rock climbing, practicing archery, observing wildlife, or simply walking the property.

A two-toned approach on the exterior reinforces the fractured rock concept, with the facade's forward-facing planes painted stony gray and the angular, cut-in walls white—as though the cleaved spaces have been newly exposed to the light of day. At one point, Tomecek second-guessed the unusual paint schematic he'd conceived, but the homeowners insisted it be carried through. "Maybe more than anyone,

they understood the design as a point of connection to the site," says Tomecek. "They never lost sight of it."

Likewise for the designers, the project became symbolic of a way of working that values slow, close study. "When we're at our best, we build ideas," Tomecek says. "We really took the time to consider the essence of this project and what it wanted to be." Dynamic, it would seem. The design shows how, just like a rock formation, a home can be simultaneously stable and porous, insular and exposed, elemental and complex—all of which is to say, created to both evolve and endure. ■

### PROJECT CREDITS

- ARCHITECT:**  
Tomecek Studio Architecture
- GENERAL CONTRACTOR:**  
Northland Construction
- STRUCTURAL ENGINEERING:**  
Anchor Engineering
- LANDSCAPE ARCHITECT:**  
D&S Landscaping
- FLOORING:**  
Northland Construction
- KITCHEN CABINETS:**  
Concept 32 Custom Cabinet Studio
- WINDOWS + DOORS:**  
Arcadia
- ROOFING:**  
Guardian Metal Systems



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YESMF



Benjamin Moore

CAMBRIA

HARRISON HOME SYSTEMS



CANYON PINES

Arch11

BC Interiors  
Barrett Studio  
Buildwell  
CG Modern  
Elevate By Design  
Ferguson Pyatt Studio  
Flower  
Glenn Frank  
Hammerwell

Integral Thread

Melton  
MK Construction  
Proud House Studio  
Premier SIPS  
R Design  
Renee Del Gaudio  
Roth Living  
Signature Windows  
Siteworks

Sloan Construction

Specialty Appliance  
Studio B  
Studio Como  
Tectonic Design Build  
Tharp Cabinetry  
Trex  
TUMO studio  
WORKSHOP8  
YESMF

monthofmodern.com



**Bom Bom Collection - Roche Bobois**

Portuguese artist Joana Vasconcelos looked to the pastel facades of old Lisbon to create the palette for her candy-striped BomBom Outdoor collection for Roche Bobois. The modular sofa system is complemented with organically shaped rugs and high-gloss tables, making for a sweet scene.



**Cordélie Arçon Carpet - Hermès**

Pierre Charpin's rugs for Hermès were a soft spot in the luxury brand's industrial installation. With bold colors and clean geometric forms, the carpets' graphics bely the complexity of their creation: Each features Charpin's trademark technique of embroidering cotton cord onto a linen base.



**Otto - Yellowdot**

Upholstered with handwoven silk fabric in a wavy "kutnu" pattern used for royal kaftans during the Ottoman Empire, Yellowdot's blocky benches are a twist on the traditional divan.

WHAT'S NEXT | SALONE DEL MOBILE 2023 / MILAN, ITALY

# STELLA SALONE

WORDS: Vanessa Kauffman Zimmerly

This year more than 2,000 exhibiting brands and over 300,000 design lovers made their way to Salone del Mobile, the international furniture fair held annually in Milan, Italy. In its 61st edition, the fair saw a 15 percent up-tick in turnout from 2022, securing its spot in design history as the place par excellence—we mean per eccellenza—to see the best in furniture, lighting, and interior product design. In addition to being a global stage for innovative debuts, iconic reissues, and critical discussions about the state of design, Salone has a growing reputation for captivating the senses with its alluring, immersive installations and public art pieces. Aching to see what the esperte revealed? [Keep reading.](#)



**Bulla Wall Lights**-Studio Thier & van Daalen

Knowing that every glass-blown object begins with a bubble, Studio Thier & van Daalen set their new light fixtures aloft. Each wall light fixture in the Bulla line is handblown freely, making for one-of-a-kind art pieces that delight on their own, and especially in a bunch.



**Juicy Joseph**-Robert Stadler

One in a collection of ten small-scale monuments meant to comment on genetically-modified produce, Robert Stadler's Juicy Joseph is a glazed ceramic stool with watermelon on the brain. With the title OMG-GMO, the series was exhibited at Salone by Carwan Gallery.

**Ettorino Clamp Lamp**-Catellani & Smith

Color is back for Catellani & Smith, showing up in the most unexpected places—like at the hinge of their Ettorino Clamp Lamp, where a dancing red figure is suspended in midair. Designed as a highly functional desk lamp, the Clamp is available in several primary color configurations, and can be mounted to surfaces as thick as 5.5 cm.



**Jo Armchair**-Baxter

Italian furniture designers Draga & Aurel bring comfort to the fore in their Jo Armchair by Baxter. Upholstered in surprisingly soft leather, the armchair is bolstered by polyurethane foam filling with a goose down cover. Offered in deep jewel tones, it's a seat fit for royalty.



**Loewe Chairs -Loewe**

Displayed in the courtyard of Palazzo Isimbardi, Loewe presented a mix of antique and newly-made stick chairs and paper loom chairs to illustrate the multifaceted function of this most foundational furnishing. Loewe's touch included tactile embellishments ranging from raffia to leather, shearling, felt, and even thermal blanket foil.

**Tressé Sun Lounger - Talenti**

The Tressé Sun Lounger is a debut collaboration between designer Carlo Colombo and Talenti. Its completely customizable composition, made of tubular aluminum and eco-leather weaves, easily adapts to fit your space so you can always have a moment in the sun.

**Lunam Sofa -Kartell**

To evoke the lunar landscape it's named for, Patricia Urquiola's Lunam collection uses soft bouclé fabric and mélange on a sofa, armchair, and pouffe. The living space collection is offered in an array of grays and creams that drive the dreamlike vibe, as well as greens and blues to keep things grounded.

**Supermax -Flexform**

Reissued after 40 years, Antonio Citterio's Max sofa returned to Salone as Supermax, celebrating one of Flexform's most emblematic designs. The stand-alone sofa still has its characteristic kidney-bean shape but has been enhanced with additional padding for comfort, and rocks a two-tone upholstery on its cylindrical backrest.



**CC Coffee Table - Glas Italia**

A low wooden structure covered in a mosaic of cast glass tiles, Patricia Urquiola's CC Coffee Table designed for Glas Italia satisfies the math-loving design connoisseurs in the room. Its tiles are shaped and positioned to form the axonometric projection of a parallelepiped (we had to look it up, too!).



**Soft Glass Sofa - Tonelli Design**

There's an air of weightlessness to Tonelli Design's Soft Glass Sofa, with its voluminous upholstered cushions upheld by stratified glass supports. The slender-legged seating system is modular and dynamic enough to work in either casual or formal settings.



**Dezza - Poltona Frau**

Designed in 1965, Gio Ponti's Dezza armchair embodies the architect's design principles in method and form: simplicity, comfort, and triangular tapers. With a seasoned beech frame and ash or Canaletto walnut feet, Dezza 48 is reintroduced with a wide range of new upholsteries, including a wool satin with a graphic pattern designed by Ponti himself.



**Twain - Magis**

Hard and soft marry in Magis's Twain Chair, a contemporary take on the classic safari chair designed by Konstantin Grcic and Hella Jongerius. Its wooden frame holds two supporting canvases and an unattached cushion, all of which is blanketed by a colorful textile cover.





**UPCOMING EVENTS**

**8X8 SPEAKER SERIES // 10.03.2023**  
**IDC BUILDING | 590 QUIVAS STREET**  
 Our most popular event features 8 speakers for 8 minutes each, in a series focused on highlighting local design talent and entrepreneurs. An inspiring evening not to be missed! Networking + beverages + light appetizers at 5pm; presentations at 6:15pm.

Tickets via [widdener.org](http://widdener.org). Members = \$20, Non-Members = \$40

**NEW MEMBER COFFEE // 10.25.2023**  
 This informal coffee date welcomes new members to Women in Design. Get to know other new members, stay informed of upcoming events or get more involved by joining one of our committees!

**FIRST TUESDAY RECESS // 11.07.2023**  
 First Tuesday Recess serves as our monthly networking event, held at a different location each month. Anyone can attend - look for our green WID tabletop signs! November's FTR will be craft focused as we gear up for the holiday season.



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**ONE LAST THING**  
Person, place, or thing we LOVE



# GREEN SCULPTURE

Pure Plant living sculptures use biomimicry to beautify and purify our interiors, no pruning necessary.

WORDS: Vanessa Kauffman Zimmerly

Successful cohabitation with plant life determines a lot about our species' future on Earth, a reality that Italian designer Carmelo Zappulla and design studio External Reference were interested in with their creation of Pure Plants. They designed a garden of air-purifying indoor sculptures with Lamáquina, self-described "conscious 3D printers" who make objects for the architecture and design field from the innovative PURE.TECH material.

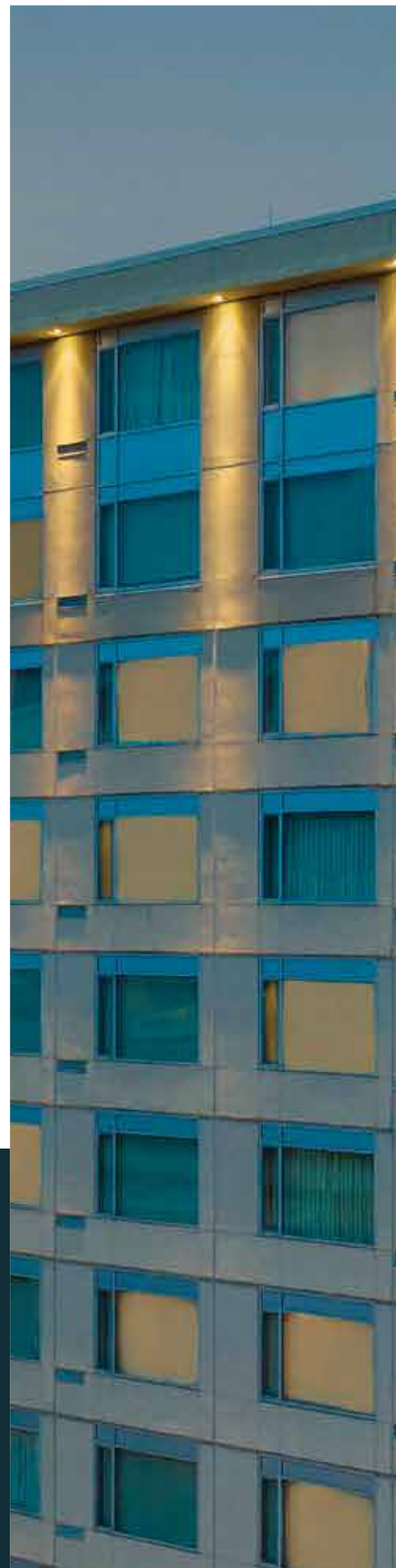
PURE.TECH is an advanced polymer made from 100 percent natural minerals that absorb and neutralize harmful greenhouse gases like CO<sub>2</sub>, nitrogen oxides, and VOCs. It makes perfect sense that the technology would find a home in houseplants, which have long been doing the job of making our indoor spaces healthy and happy.

Appealing to interior aesthetes and black thumbs alike, Pure Plants are available in 17 styles and a range

of sizes to fit any space. Their intricate geometries stem from biomimicry principles, meaning the designers created them to emulate living plants in both form and function. Best of all, Pure Plants may look like a plant and act like a plant, but unlike your ordinary monstera, fern, or succulent, they need nothing from you. Other than for you to sit back, enjoy, and breathe easy.



# HELLO CHERRY CREEK



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