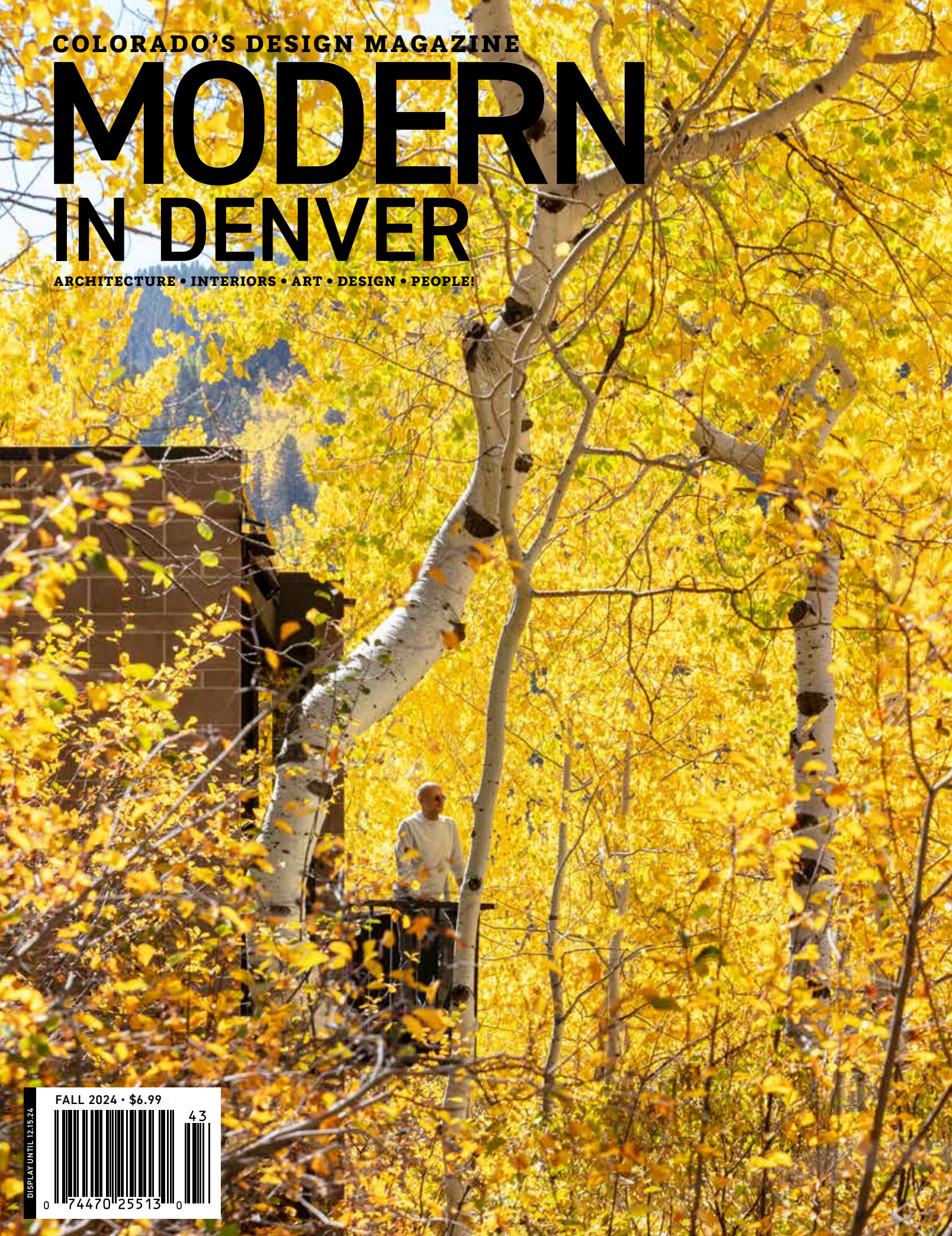


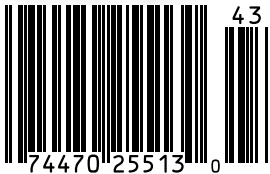
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Our unique cover image was shot by photographer James Florio outside Studio B principals Scott Lindenau and Susan Okie Lindenau's home in Aspen. Says Florio: "To be at The Perch in fall is to be fully enveloped in the constantly changing fall colors. Every breeze, every movement of the millions of Aspen leaves brings new color and light. These trees also completely hide the house from outside. Walking through the forest I found a large rock and gained a tiny view of the balcony... just enough to share that feeling of living within the treetops."

MODERN IN DENVER

MESSAGE / MATERIAL / TEXT / IDEAS - SUBSTANCE



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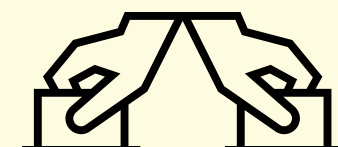
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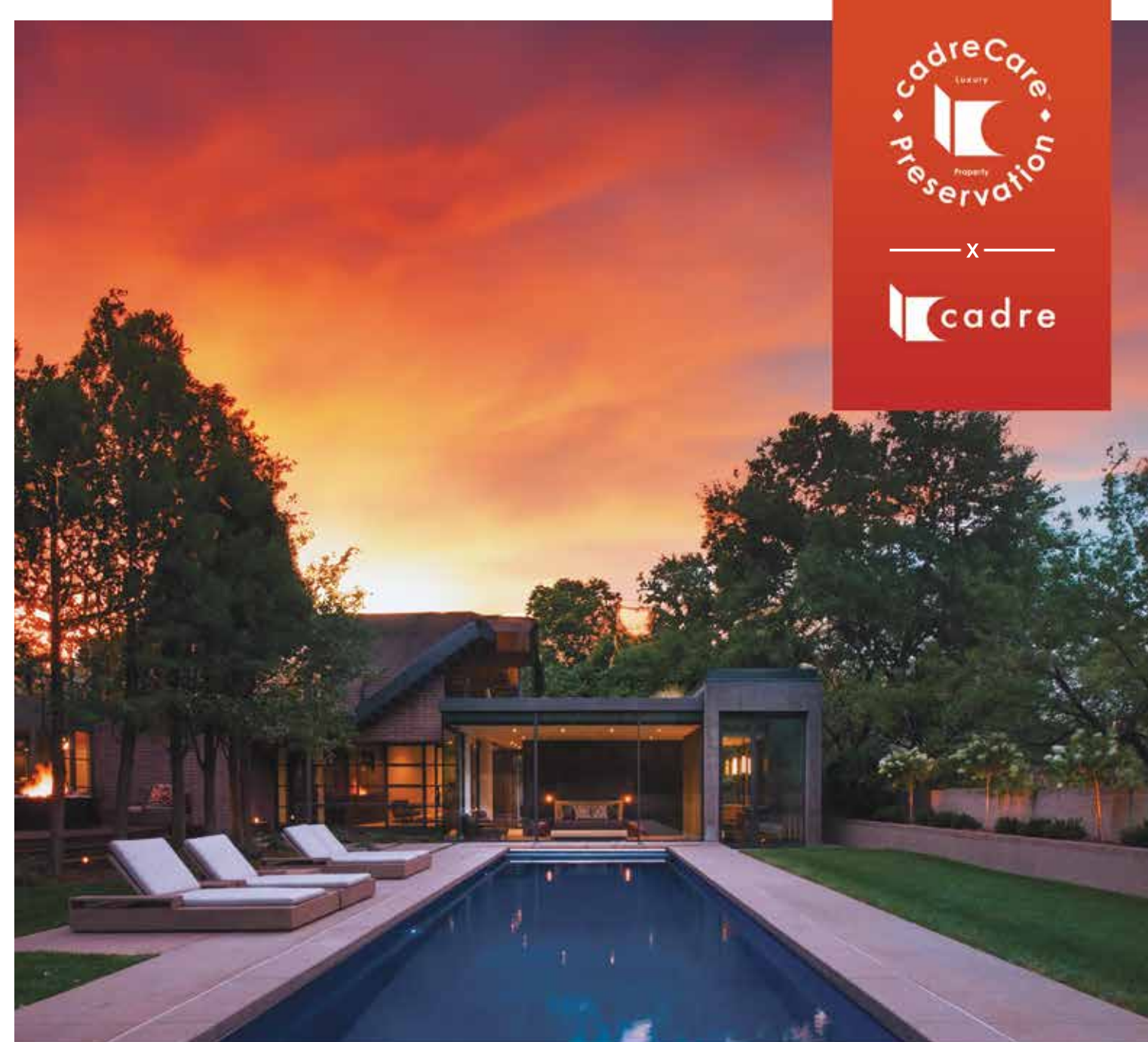
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HELLO YELLOW



FALL IN COLORADO

is a short but special time. Bright light, crisp air, dazzling colors. Fall has many hues, but a quick look at our cover will show you that yellow is our pick this year. Symbolizing energy, joy, laughter, creativity, and hope, yellow feels appropriate for this season, issue, and the consequential election in November. Yellow leaves shimmering against a cool blue sky is a sublime gesture that autumn has arrived. Here in Colorado, that magic is best seen in an aspen stand. Their yellow is bright, alive, and fleeting. People pack the highways and head up to higher altitudes just to experience this extraordinary array of yellow.

Scott and Susan Lindenau, principals at acclaimed architecture and interiors firm Studio B, don't need to drive anywhere for this experience. On a hill facing Independence Pass, their Aspen home is surrounded by a dense grove of the town's namesake trees. So striking and powerful are their surroundings, when Scott and Susan undertook a major renovation of their 1960s home, they knew

they had to let the light and trees guide their design decisions. Opening up the floor plan and sticking to a mostly white palette allowed them to make the home a backdrop for their art collection and let the space become, as kitchen designer Kevin Vesel says, "a mirror to its ever-changing surroundings." With aspen trees playing such a prominent role in the home's ambience, we felt it appropriate to let their foliage dominate our cover, which shows Scott standing on his deck on an autumn morning, immersed in a beautiful sea of yellow. Learn more about their collaborative renovation on page 86.

In addition to our cover story, this issue is full of vibrant and creative articles. We talk to Luke Taylor-Brown and Heather Mourer about a warm and sophisticated home they designed around a park-like landscape. We visit a bright and energetic house in Old Town Louisville designed by DAJ Design, and travel all the way over to the North Fork Valley to learn how a self-taught homebuilder created her own home using traditional and natural building techniques. We speak with photographer James Florio about two new artist books

he's releasing this fall, celebrate with AIA Colorado as they showcase their 2024 Design Award winners, and highlight the renowned artists who are working with People for the American Way to fight for democracy at every level.

This season will be marked by a historic election that will have a significant and lasting impact on the direction of the United States, and as an editorial team, we believe we must do all we can to use our platform to encourage readers to vote. For those who believe in unfettered access to reproductive health care, know that climate change is a real and imminent threat to us all, and want to see the democratic processes that keep our country moving forward intact, the choice is clear. As Nelson Mandela said, "Let your choices reflect your hopes, not your fears."

May your fall be golden.

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FIELD STUDY

WORDS: Tamara Chuang



PONTI'S PRESENT

For many Denverites, the name Gio Ponti is linked to the Denver Art Museum's North Building, which the Italian architect designed in the early 1970s. But Ponti, who died in 1979, was known for his buildings as well as some of the stuff inside. One seat in particular, the D.154.2 armchair, was just honored with the Compasso d'Oro Career Award, one of Italy's top design awards. To commemorate the award, Molteni&C and Mohd released a special edition. The D.154.2 looks the same, an armchair that envelops the sitter with armrests that blend into the back, but it's now available in patterned fabric in three colors.

+molteni.it

FIELD STUDY



WOODEN WONDERS

A collection of wood houses rose out of one of Ethnicraft's woodworking shops, where Indonesian craftspeople are known for producing small items from reclaimed wood. Here, the Stilt House, made from mahogany, is a nod to its environs: houses on stilts are more commonly seen in southeast Asian countries in response to the monsoon season.

+ethnicraft.com

SNAPPY SHOTS



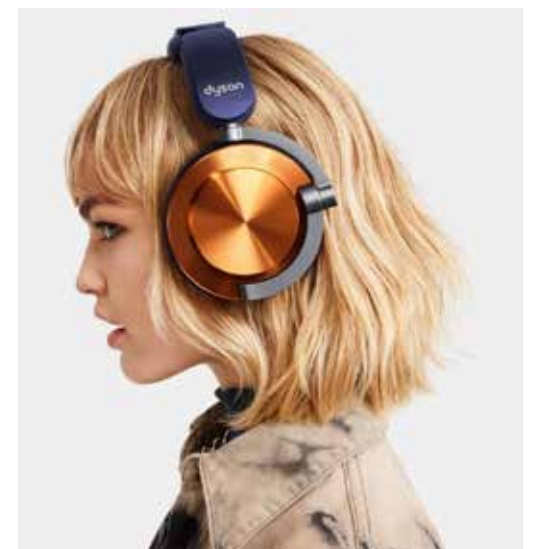
Mid-century icons Charles and Ray Eames may not be the first folks that come to mind at the mention of Polaroid cameras. But their Eames Office did produce a film back in 1972 to explore the revolutionary SX-70 instant camera. That, according to the camera company, helped instant photos take off. Now, Polaroid is honoring them with the Eames Edition of its Polaroid Now Generation 2. While it kinda looks like the other Gen-2 editions, the Eames version comes in "Elephant Hide Gray" and a graphic wrist strap with the familiar triangular patterns inspired by Eames "The Toy" building kit. The analog camera is equipped with modern touches, such as auto focus, self timer, and rechargeable batteries.

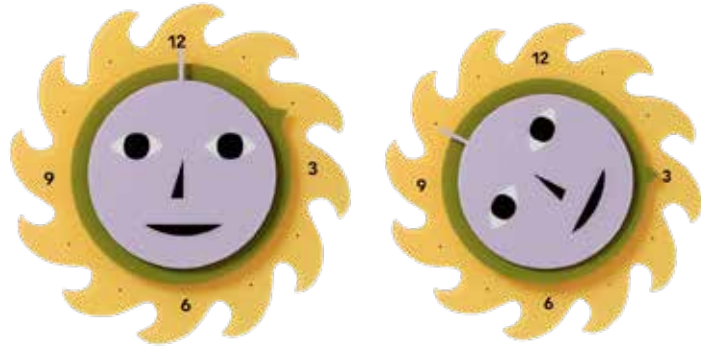
+polaroid.com

LISTEN BETTER

The Dyson company continues to reimagine everyday objects by listening to what people want. The latest are OnTrac headphones with "best in class" noise reduction, sound range, and battery life. The maximalist design has large earmuffs clad in either a copper, aluminum, or colorful ceramic. A little nub under the speaker is a novel joystick to control music. Other nifty features include capacitive sensors that pause the audio when the headphones are removed, a dual-beam microphone to pick up your voice more clearly, and for those who are so inclined, an app.

+dyson.com





TICK TOCK CLOCK

Face it, everybody wants to know the time but sometimes it's hard to keep track of it. With Dusan Dusan's Everybody Clock, time is hard to ignore. The bold graphic piece is always moving, with a face that turns as time ticks away, and keeps watch of anyone who's asking. It does its job and seems to have fun doing it.

+areaware.com

TIMELESS TECHNIQUES

The ancient craft of creating Japanese Tenugui towels has been revived by Kamawanu Co., which released fresh new designs in an ode to autumn. The woven cotton cloths have been used for centuries in Japan, as face towels, hair scarfs, aprons, and so on. The more they're used, the softer they become, and thus designs are passed on over time. While Kamawanu's hand-dyed process seems tedious, the results are gorgeous—like Aki-no-Koe, a solitary bird among red, orange, and purple maple leaves.

+kamawanu.com



PIÈCE DE RÉSISTANCE

Christo Logan leaned into his architectural background to design his ideal watch. Obsess over it, actually, he said during the crowdfunding campaign that helped him raise enough to produce the first batch. Why should the crown jut awkwardly out? Why slap a gaudy logo on it? The slim Omen watch took a different turn with the crown, now flush to the right edge. The circular labyrinth face is void of labels, other than notches for each hour. Still, his logo is there. In the middle, a clever red plus sign moves with each second, a nod to his company, Good + Evil.

+goodplusevil.com



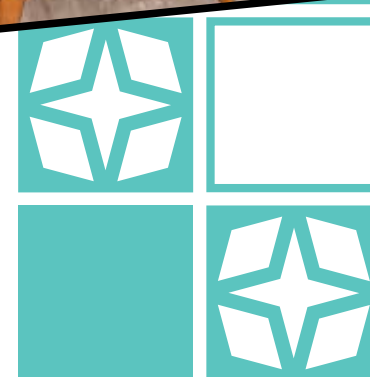
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OVER THE RAINBOW

Block Design adds a colorful twist to the old-timey game of dominoes. The 28-piece set goes beyond the basic rainbow colors to capture the shades in between. Play as one normally would play the game, but for more visual variegation, set them up RGB-style and watch them all fall down.

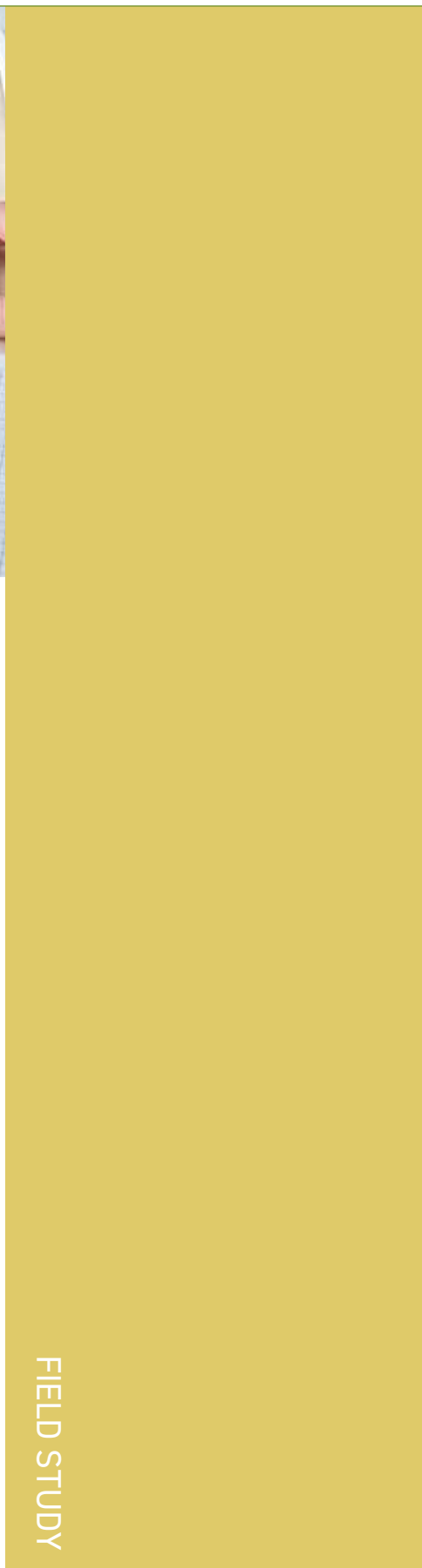
[+blockdesign.co.uk](http://blockdesign.co.uk)



GIRARD TAKES FLIGHT

Leave it to Alexander Girard to sculpt a bird out of wood that can stand on its own two feet—or tail. The late great Girard designed a plethora of delightful objects, including 1945's "girard bird," which has been brought back by Vitra Design Museum. The original was carved by hand out of wood from an apple tree. The new version? Solid maple sourced from France.

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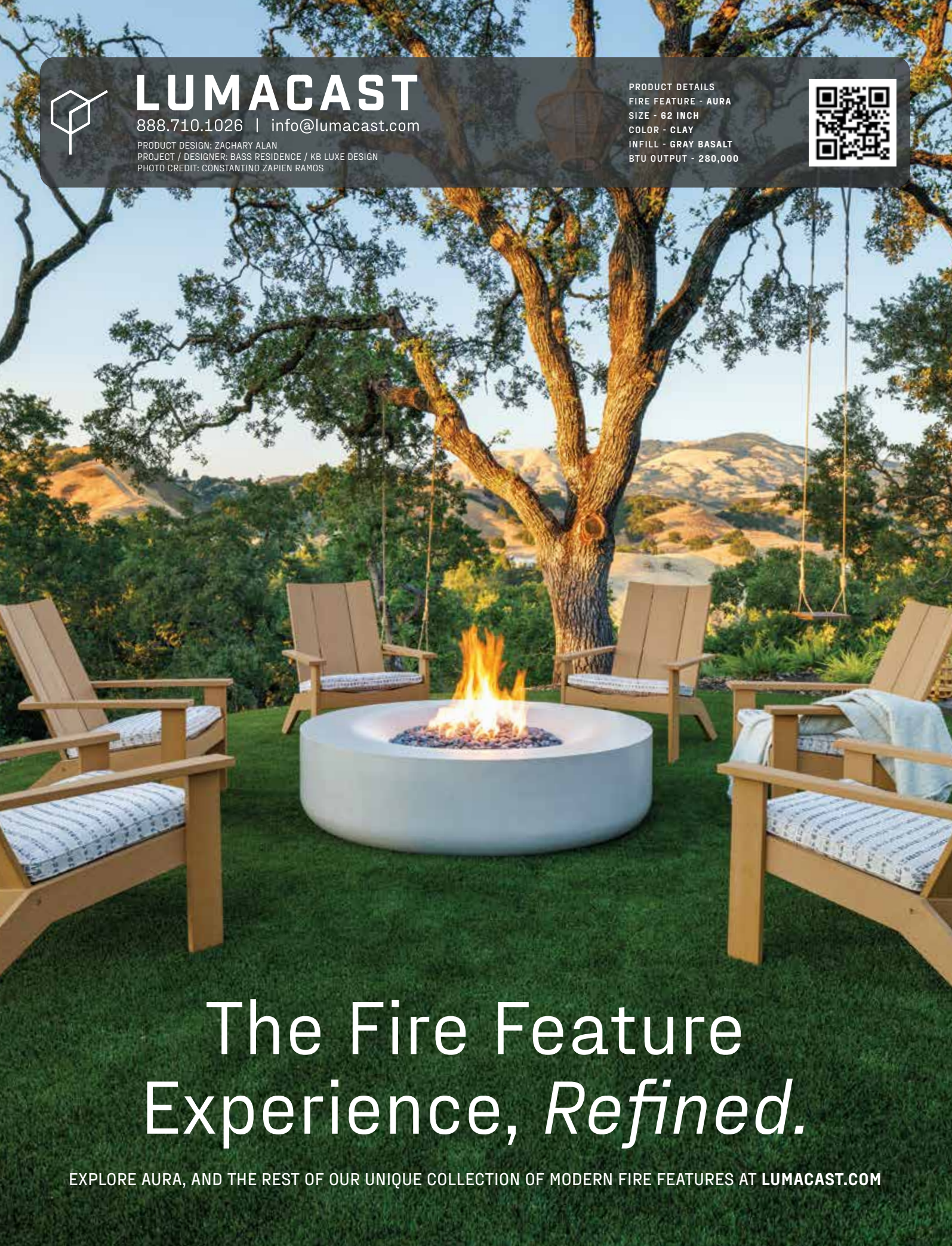


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COOL (and hot) COMFORT

Designed by technology and product development specialists seeking to offset home energy usage, the Quilt system uses heat pumps to warm and cool, offering a patchwork of attractive, efficient, easy-to-use comfort.

WORDS: Heather Shoning



Paul Lambert and his Quilt cofounders Matthew Knoll and Bill Kee set out to—no hyperbole here—save the world. To break the mission down, they asked: What is endangering the world? How can we help using our background and experience? To make a very long story short, they concluded that the use of fossil fuels to heat and cool homes is one of the most significant drivers of climate change, and they could employ their technology and product development backgrounds to solve for this problem. Enter Quilt. A reimagined electric mini split air conditioner and heat pump with a design-forward approach and better user interface than any similar product on the market.

“For the entire history of humanity, we’ve burnt things to keep warm,” Lambert says. “If we could get everyone onto heat pumps instead of burning things, that’d be incredible for solving the big problem of climate change.”

But therein lies the problem, right? How do you convince an entire population to change its behavior? Simply put: comfort. Quilt’s website explains how the system offers a more comfortable, controllable, and efficient (think money in your pocket) indoor air climate throughout your entire home. As the name connotes, the philosophy behind Quilt is like a blanket passed through generations.

“I inherited quilts from my great grandmothers, who were quilters,” Lambert says. “They would make them for newborns in the family, literally creating them to keep the next generation warm.” Quilt continues the tradition. And by installing the heat pumps throughout your home, you create a patchwork quilt of comfort.

In a conventional central heating and cooling system, the indoor climate is controlled by setting the thermostat to an average temperature. But with Quilt, temperatures are set by room. If you want your bedroom cooler and the baby’s room warmer, Quilt can do that. It also has unparalleled occupancy detection, meaning that when spaces are unoccupied, Quilt automatically dials down, throttling energy usage. Users don’t even have to think about it.

Quilt found that another critical factor in changing consumer behavior is design. The team tasked industrial design duo Mike Simonian and Maaïke Evers of Mike & Maaïke with making Quilt highly attractive and functional. Simonian says of mini splits currently available in the

Size was a critical factor in Quilt’s design. “It’s a lot shorter in height so it can fit above windows in areas where most mini splits can’t fit,” says Mike Simonian. “We made it speak the language of interiors and look more like built-in cabinetry.” Functionality received top billing, too. If you’d rather keep your Quilt Dial nearby instead of mounted on the wall, such as on a nightstand, the face will flip, and the thermostat will still tilt toward you, just in an opposite configuration.





Quilt's exterior unit was as central to the design process as the everyday interior unit. Its modern style blends into exterior spaces. Two interior mini splits can be powered by one Quilt exterior unit, and the exterior units can be mounted using small shelves and brackets to accommodate multiple devices.

marketplace, "They're not very architectural. They stick out like a sore thumb inside of a home. So, we tried to do the opposite." Opposite indeed. Simonian and Evers drew on their furniture design skills to think about what makes built-in furniture—which Quilt essentially is—attractive. The Quilt indoor unit has a front panel in oak or a white version that can be painted or wallpapered to match the room. Every unit in the home can look different. Additionally, like cabinetry, the unit has an under-mount LED light strip for ambiance and greater function.

The designers left no detail to chance. The "hardware" brain is an easy-to-replace element designed to future-proof the mini split for upgraded technology. The filters, which in current market options can

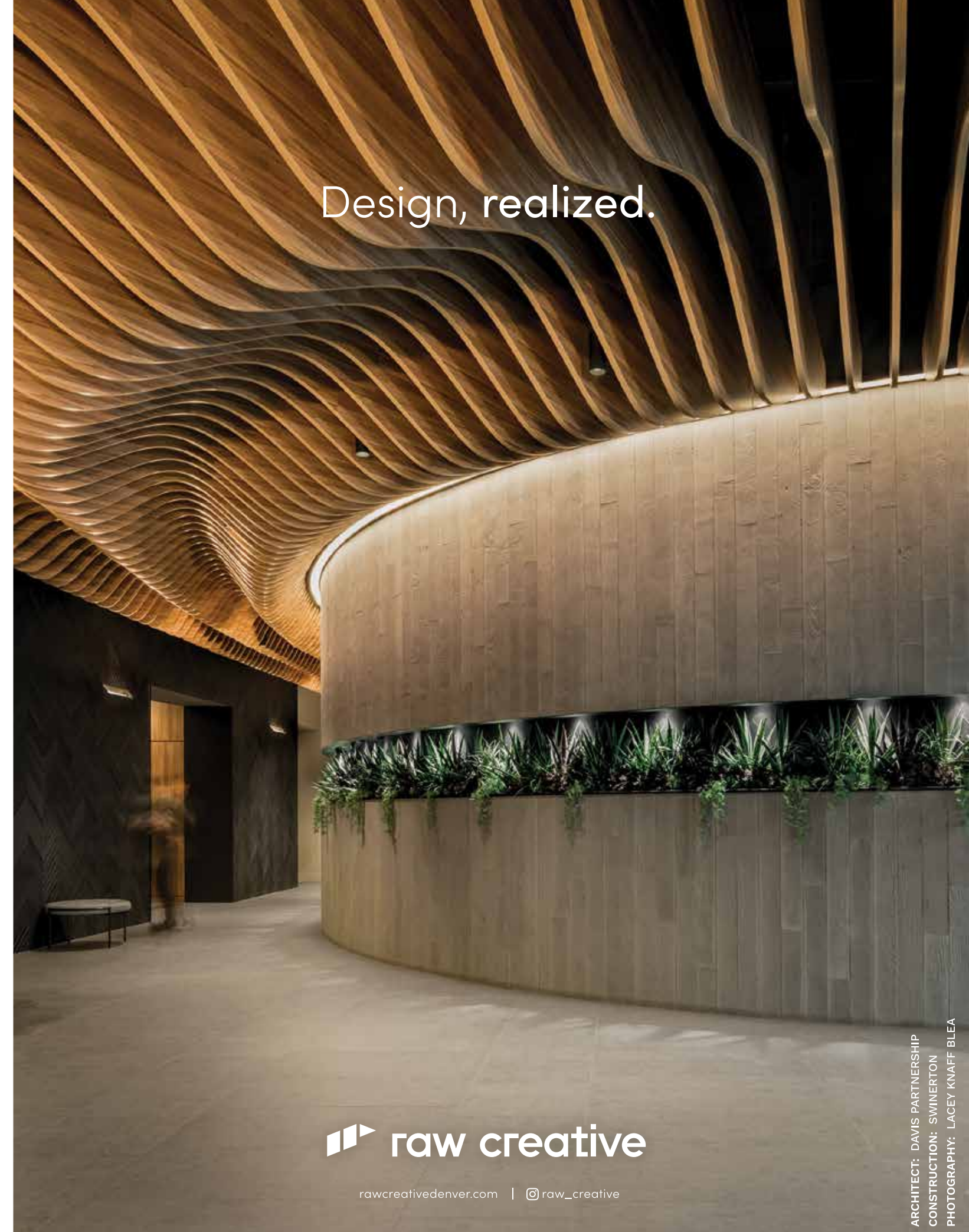
be unwieldy to remove and clean, are split in half so they easily fit in a sink for cleaning, and secure snugly and click into place with magnets.

Unlike other mini splits that come with an easy-to-lose, cheap remote control that doesn't feel like a part of the home, the Quilt Dial can be installed right next to a room's light switch to better integrate into the space. It's ergonomically angled to look up at you for easy reading. Of course, you can control Quilt from anywhere using its namesake app. Positioned on the outside of the home, the Quilt exterior body is sleek and unassuming. Taking cues from modern linear fencing, the designers sought to create something architecturally reverent. "We wanted to get rid of that aesthetic of a big circular fan on a rectangle," Simonian says. "It still has that fan,

but the textural facade makes that circle disappear because it doesn't relate to the environment around it. So, it feels at home outside."

Although the idea of changing the world by changing your at-home heating and cooling system might seem farfetched, Lambert begs to differ.

"Everyone just wants to be comfortable in their own home," he says, "and we're proud to be part of this electrification movement. We think, if you zoom out one thousand years from now, when people talk about this era of human history, energy transition will define it." Wrap yourself up in that. ■



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What does it mean to be a “collaborative, community-oriented shopping experience?” New downtown Denver design service and retailer Adorn has some ideas.

Seven years ago, Workplace Resource’s Carla Dore went to a design industry event and picked out a gift, only to be told she’d receive the order in about three weeks.

“That was the spark behind Adorn, this idea that you should be able to see something you like, envision how it could work within your space, and walk out with it that day,” recounted Tina Pilger, creative director for the new boutique design and retail space Adorn in downtown Denver.

Conceived as a welcoming, collaborative destination for services and community, the new Market Street storefront truly ramped up about two and a half years ago, after the construction of Workplace Resource’s previous space and the firm’s realization of the need for a separate brand.

In addition to revenue stream diversification, Workplace Resource’s leadership team realized there was a market need to address something akin to “the last mile problem” common in logistics. With major manufactures moving into consumer retail, an opportunity to occupy a kind of quasi-B2C space emerged, unique to Denver.

The result is Adorn: part showroom, part collaboratory retail outlet offering one-of-a-kind items and a personalized design service responsive to both organization and individual.

“Adorn is very much an intentional expression of brand and purpose,” said Rachel Clark, CEO and president of Workplace Resource. “We’re not just buying up a bunch of stuff to fill a space, we’re helping to make it meaningful and complete. And because it’s coming from a design-appreciative community, we’re able to offer products you won’t find anywhere else. It’s like a candy story—everywhere you look, there’s something interesting.”

WORDS: Cory Phare
IMAGES: Daniel Jenkins





“ADORN IS VERY MUCH AN INTENTIONAL EXPRESSION OF BRAND AND PURPOSE. . . WE’RE ABLE TO OFFER PRODUCTS YOU WON’T FIND ANYWHERE ELSE. IT’S LIKE A CANDY STORE—EVERYWHERE YOU LOOK, THERE’S SOMETHING INTERESTING.” - Rachel Clark

DELIGHTFUL BY DESIGN

An even sweeter proposition is Adorn's intention to lean heavily into the Colorado creative community. Currently 17 percent of the retail offerings are from local artists, including Fenway Clayworks, Hammerly Ceramics, Ruelle Woodworks, ceramicist Courtney Puig, and Flux Studio. Jessica Magee, Kristina Davies, and Lio Bumba are among those featured in wall art. Plant arrangements are provided by Incrementum and Bloom & Flourish; other locally sourced product lines include a custom dish pattern, candles, and pillow inserts/cases.

Combined with iconic brands such as Vitra, Eames, MillerKnoll, and Alexander Girard, Adorn's depth and breadth—drawing from more than 85 vendors—effectively helps tell the story of a space from a service perspective, Pilger explains.

The need for a brick-and-mortar quickly became apparent in Adorn's design, as well as the need to find a space that resonated architecturally, with sensitivity to the interaction both with and beyond objects. A standard issue white box retail space wouldn't necessarily work for this purpose—hence the attention to every small detail in the 3,000-square-foot location, designed by Gensler, contracted by i2 Construction, and brokered by Matt Gautreau.

Adorn's intentionality has led to an early buzz and excitement that supports its third element, community. In addition to offering retail and design services, cultivating a place for the creative community to thrive is a centerpiece of the brand.

One example is the formation of a "Trade Troop," where artisans come together for monthly demonstrations and connections. A live pottery-throwing demonstration is also planned.

"We're so excited for a space to bring these folks together," Pilger adds. "In addition to having these beautiful things to look at, we also



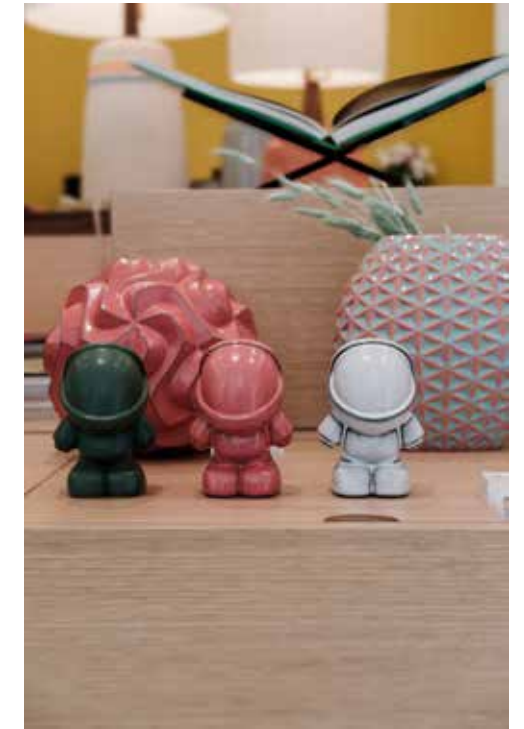
get to understand the stories behind the pieces and the artists creating them here within our community."

Adorn's unique character is proving to be a viable avenue for business development. Though Workplace Resource has established itself as a leader in the commercial furniture market, the Adorn brand has begun catching the eye of residential designers as well. Underlying it all is the core tenet that place and people matter. The decision to set up shop right off of 16th Street Mall is no accident; quite to the contrary, it's an eye to the future and a commitment to the revitalization of Denver's downtown. The community hub vision born years ago is now being realized. And bringing people together through good design is exactly what Adorn's meant for.

"Seeing people experience the space is at the core of who we are and what we value as part of the design community ourselves," Clark says. "Plus it's also really fun; that's always a plus." ■

Learn more about Adorn and the Trade Troop at adornobjects.com, or by visiting 1671 Market Street, Denver, CO 80202.

Adorn's Venn diagram connects craft with curation, resulting in a space filled with one-of-kind, hard-to-find objects waiting to find their forever homes.



CLOCKWISE FROM UPPER LEFT: Sourced from dead trees in some of Denver's oldest tree-lined neighborhoods, Kay Shofner's pieces are an extension of craft for the cabinetmaker. Moldmaker and ceramic artist Curt Hammerly relies on a fabrication background to create functional, textured pieces with bright and dynamic glazes. Cuban-American ceramicist Courtney Puig is a Fort Collins-based artist who experiments with various materials and processes to create unique pieces. Cortney Boyd and Nate Steinbrook enhanced their glassmaking craft with the founding of Flux Studio in 2014. Today, their nature-fueled work reflects a variety of techniques, including using hot glass, kiln forming, and cold working.





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BEND IT LIKE BREUER

WORDS: Heather Shoning

The tubular metal frame of Marcel Breuer's Wassily Chair bent the rules of industrial design, becoming an icon of modernism.

Although its tenure was short-lived—from 1919 to 1933—the German art school Staatliches Bauhaus, commonly known as the Bauhaus, became famous for its approach to design and the talent it harnessed and churned out. Founded by architect Walter Gropius, the school attempted to bridge the gap between artist and craftsman while employing technology to unify individual artistic vision with the basic principles of mass production.

Marcel Breuer, one of the first and youngest students at the Bauhaus and later head of the carpentry workshop, went on to become an iconic Brutalist architect and modern furniture designer. The school's principles profoundly influenced him, and his furniture designs often reflected the Bauhaus ideals of simplicity and functionality, integrated with industrial techniques and materials. Breuer's Wassily Chair was one of the first pieces of furniture to use tubular steel, inspired by the handlebars of a bicycle. The result was a sleek, lightweight, and sturdy design that was considered revolutionary at the time.

BEND IT
LIKE BREUER

Breuer once told a Knoll historian how the design came to be: The idealistic 23-year-old had bought his first bicycle and mentioned to an architect friend that bicycle design must be perfect because it had not changed in many years. The friend replied: "Did you ever see how they make those parts? How they bend those handlebars? You would be interested because they bend those steel tubes like macaroni." The idea stuck with Breuer.

"I realized that the bending had to go further," he told the historian. "It should only be bent with no points of welding on it, so it could also be chromed in parts and put together. That is how the first Wassily was born."

Despite popular belief, Breuer did not make his 1925 iconic chair for or name it after Wassily Kandinsky, who served as the basic design and

theory master at Bauhaus. He did, however, make a second chair for Kandinsky. When Italian producer Dino Gavini rereleased the design in the 1960s, he named it "Wassily" after learning that Kandinsky had been the recipient of one of the earliest post-prototype units.

In celebration of the famous design's 100th anniversary, Knoll is reintroducing the epochal chair with an exciting array of finish options. In the same way bicycles have evolved, so has the metal frame for the Wassily, now available in the original polished chrome plus new 18-karat gold plated and an ultra-matte, powder-coated finish in black, dark red, and white. The upholstery is available in classic black full-grain leather and nine other colors, including cream, white, deep purple and cognac. There are also 100-percent natural cotton and cowhide versions available.

Additionally, Knoll will release the limited-edition Bauhaus 100th Anniversary version. The company will produce just 500 pieces with a sophisticated black finish on the metal structure, and either black or white leather upholstery. Each chair will be certified and numbered to commemorate the centennial.

Breuer's designs are celebrated for their functionalist approach. He believed that furniture should be designed with its use in mind, and this philosophy is evident in the ergonomic and practical aspects of his designs. The legacy continues one bent metal frame at a time. ■



Marking the centennial anniversary of this iconic chair, Knoll gave the celebrated sleek design an elevated upgrade with one option being a racy cherry red frame with supple black leather upholstery.





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DEMOCRACY IS GOOD DESIGN

To inspire and mobilize voters in a historic election year, People for the American Way has commissioned renowned artists to create works sold as limited edition prints, posters, t-shirts, and more. The message? Don't let American democracy die.

WORDS: Vanessa Kauffman Zimmerly

On November 5, 2024, the United States will have the single most important election in the nation's history. More than names of presidential candidates, on the ballot this year are democratic ideals and systems of governance that were designed to keep our country from falling to fascism. This year, we vote to uphold our democracy: to protect fair courts, access to reproductive health care, separation of church and state, education without censorship, free press, and the right to vote itself—all of which are being actively threatened by far-right extremism.

As is always the case in widespread movements for justice, community organizers and artists are leading the way. Commissioned by the national progressive advocacy organization People for the American Way, prominent artists like Shepard Fairey, Carrie Mae Weems, William Wegman, Nancy Chunn, Ed Ruscha, and Beverly McIver have created work to inspire and mobilize 2024 voters. Employing diverse visual



IN 2022, AFTER FOUR DECADES OF ADVOCACY AND AT 100 YEARS OLD, NORMAN LEAR WROTE IN A NEW YORK TIMES OP-ED, **"TO BE HONEST, I'M A BIT WORRIED THAT I MAY BE IN BETTER SHAPE THAN OUR DEMOCRACY IS."**



Three from a portfolio of four images made by contemporary artist, activist, and OBEY Clothing founder Shepard Fairey, whose fame broadened to the mainstream with his iconic HOPE poster adopted by the 2008 Obama campaign.

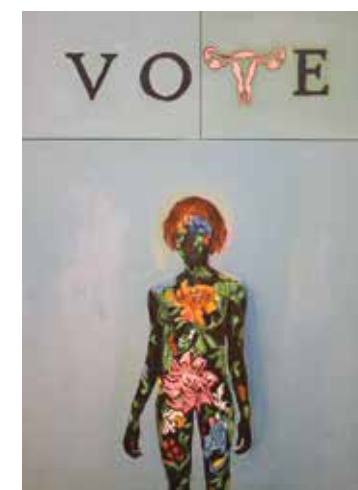
languages, these commemorative artworks are available to purchase as posters, totes, and tees, as well as signed limited edition prints, wide-ranging in price point so that a broad spectrum of buyers can access and spread their messages.

The People For organization was founded in 1981 by activist, World War II veteran, and television producer Norman Lear, who saw

striking parallels between the fascism he fought against in the war and the divisive authoritarian rhetoric growing in America's religious right. In 2022, after four decades of advocacy and at 100 years old, Lear wrote in a New York Times op-ed, "To be honest, I'm a bit worried that I may be in better shape than our democracy is." The purchase of artwork through People For continues Lear's legacy

by supporting the organization's work to "defend the freedom to learn, protect our democracy, take back our courts, and support the next wave of progressive leaders."

Democracy is a highly nuanced and purposeful design that deserves our defense. The artwork says it plainly, boldly: now is the time to lift every vote. ■



Pieces by Victoria Cassinova [LEFT], Beverly McIver [MIDDLE], and Cleon Peterson [RIGHT] show the diversity of artistic styles represented by the Artists for Democracy group, which also includes artists like Jenny Holzer, Ann Hamilton, and Hank Willis Thomas.



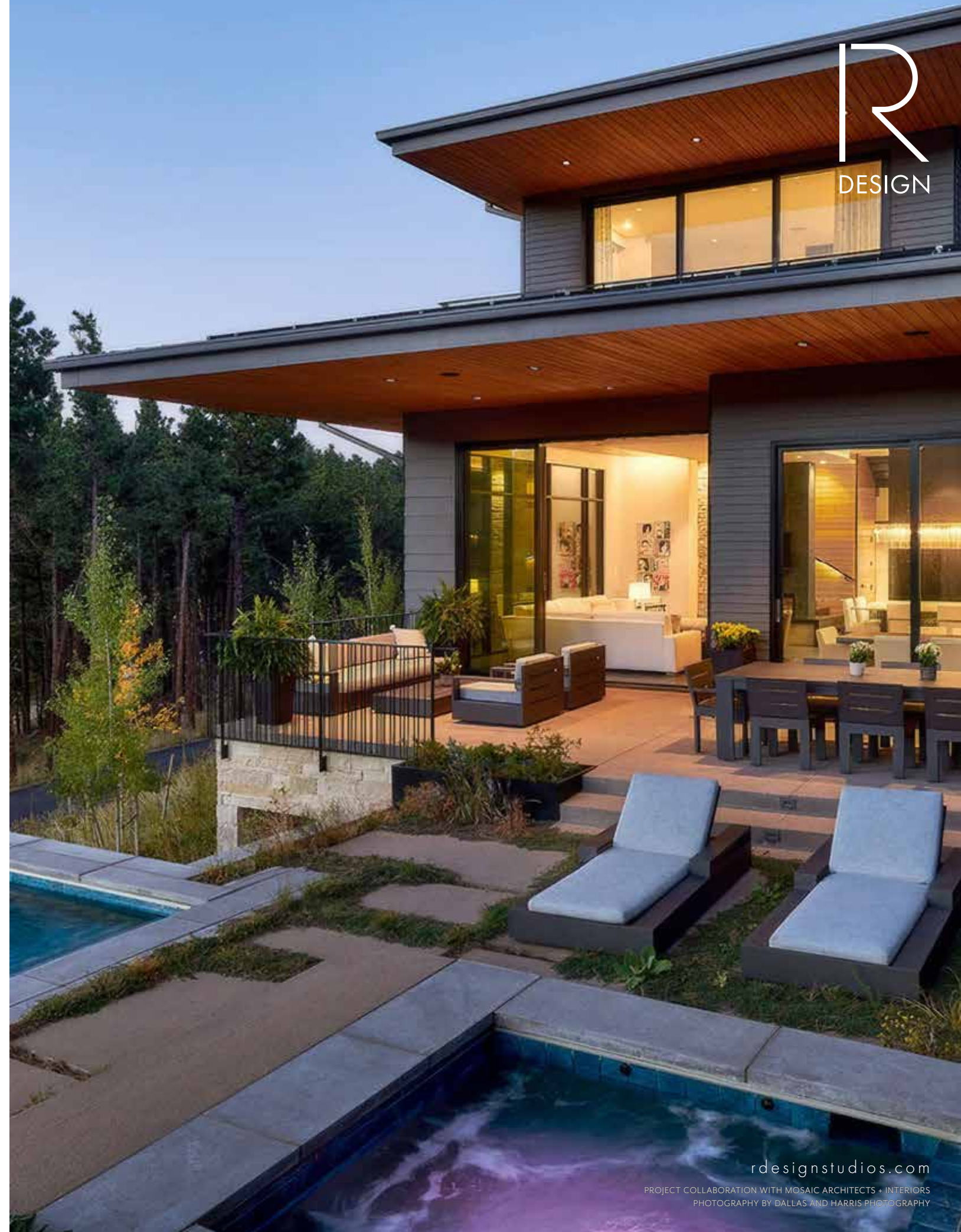
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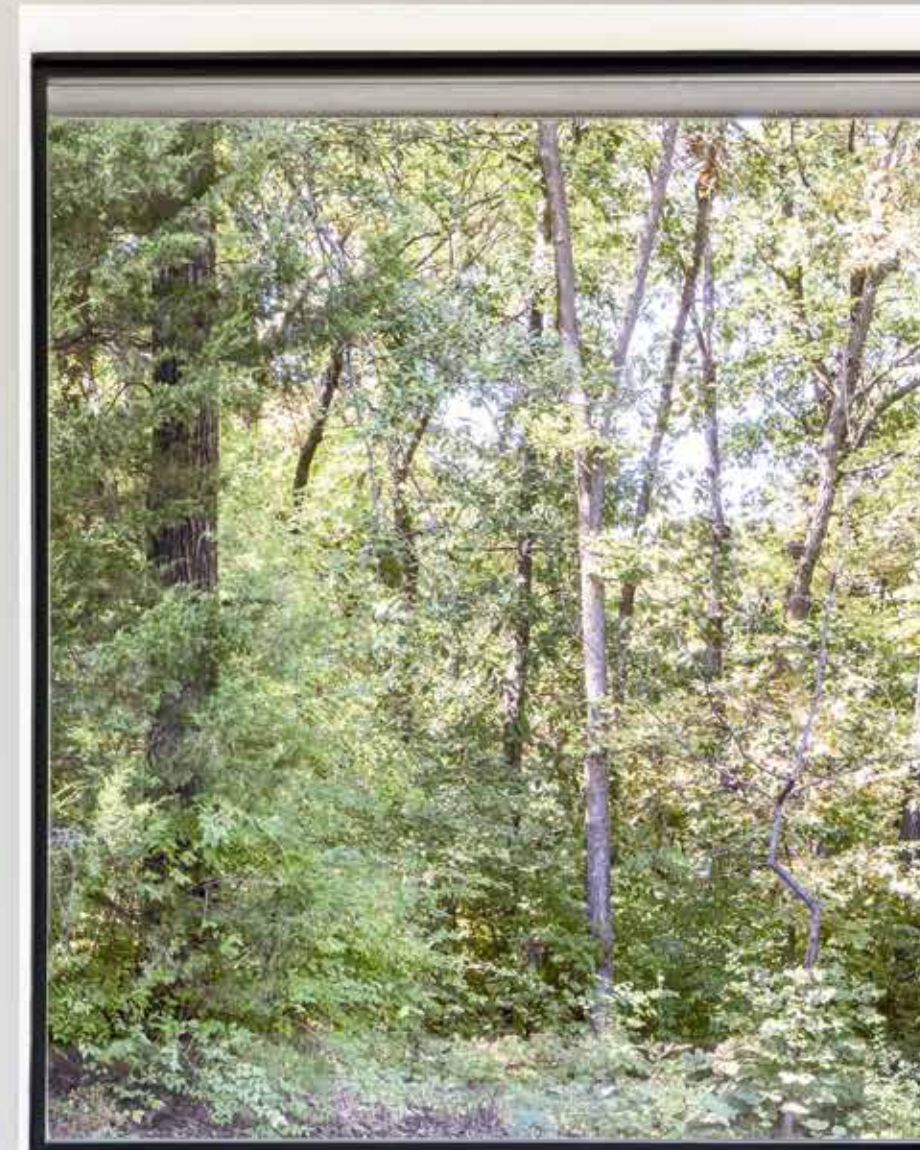


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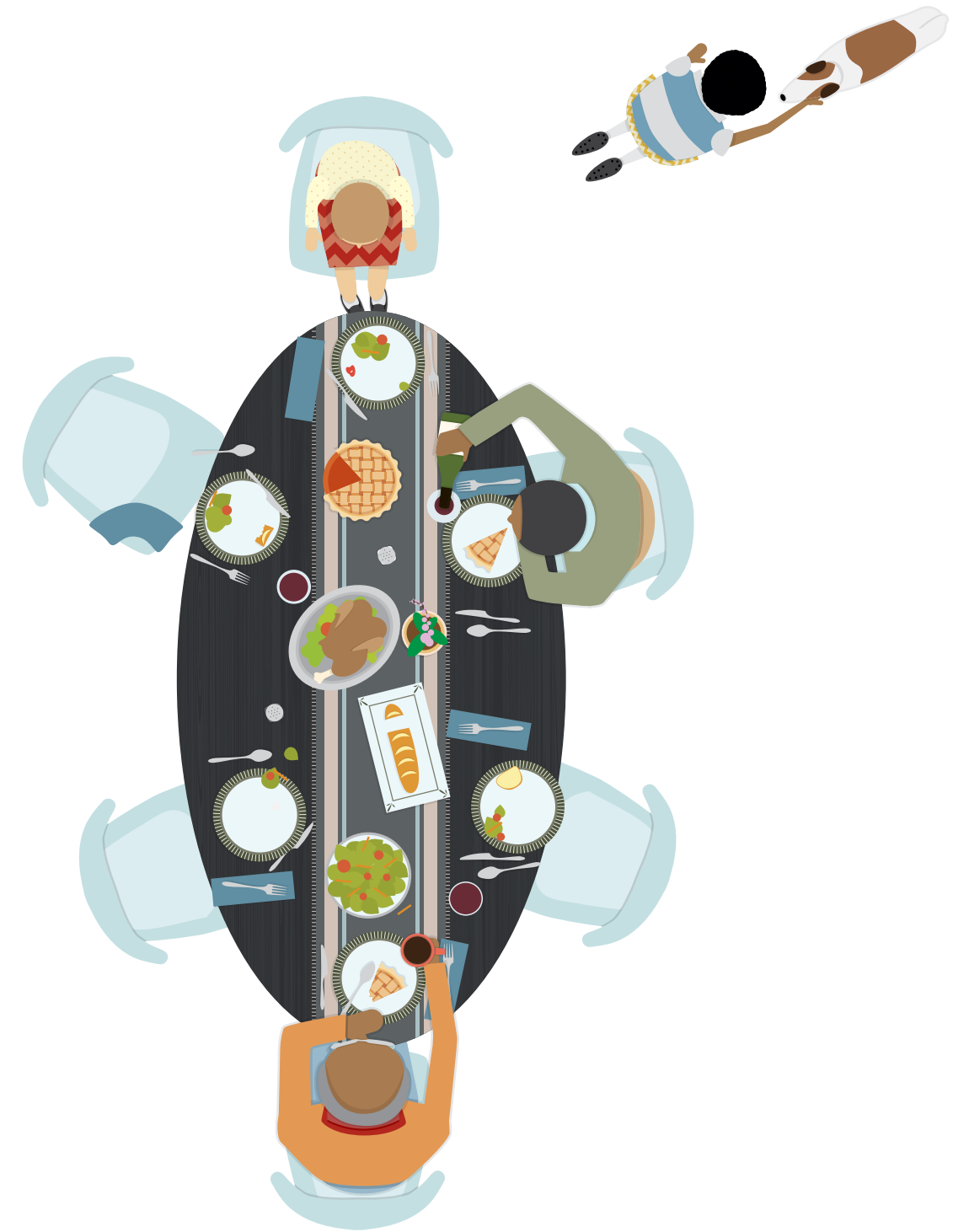


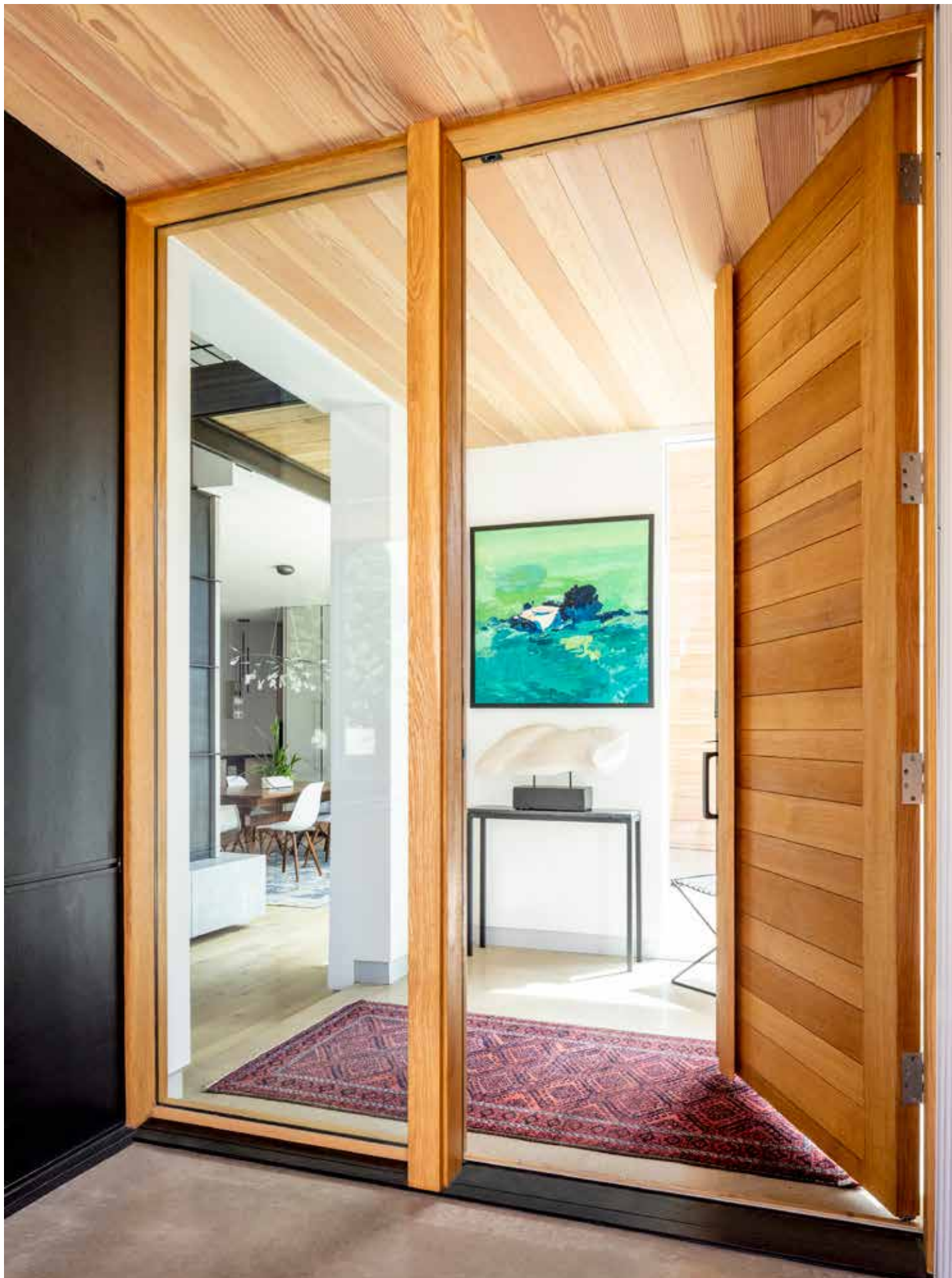
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GO WITH THE FLOW

DAJ Design breathes fresh life into Old Town Louisville with a modern Scandinavian-style home built for family life and flow.

Building a client's house on your own street has pros and cons. Architect Andy Johnson of DAJ Design says one of the drawbacks is this common refrain from his children: "When are we getting one of those?"

Based in Louisville, a city in east Boulder County where the firm focuses most of their residential work, DAJ Design has a knack for building modern homes that fit into the context of historic neighborhoods. The Bridge House project, located down the street from Johnson's home in Louisville's Old Town, is no exception.

WORDS: Rachel Walker Youngblade
IMAGES: Jess Blackwell

GO WITH THE FLOW

The Bridge House's clean-lined black-and-white facade is softened by a wood fence and a burst of poppies and decorative grasses that grow on the green roof framing the entryway. A lower courtyard and rooftop deck add dimension to the exterior profile and deliver on one of the homeowners' highest priorities: indoor-outdoor spaces. White corrugated metal siding is a nod to the slatted siding seen on older homes, and a concrete wall on the porch adds texture and hints at the materials that take center stage inside.

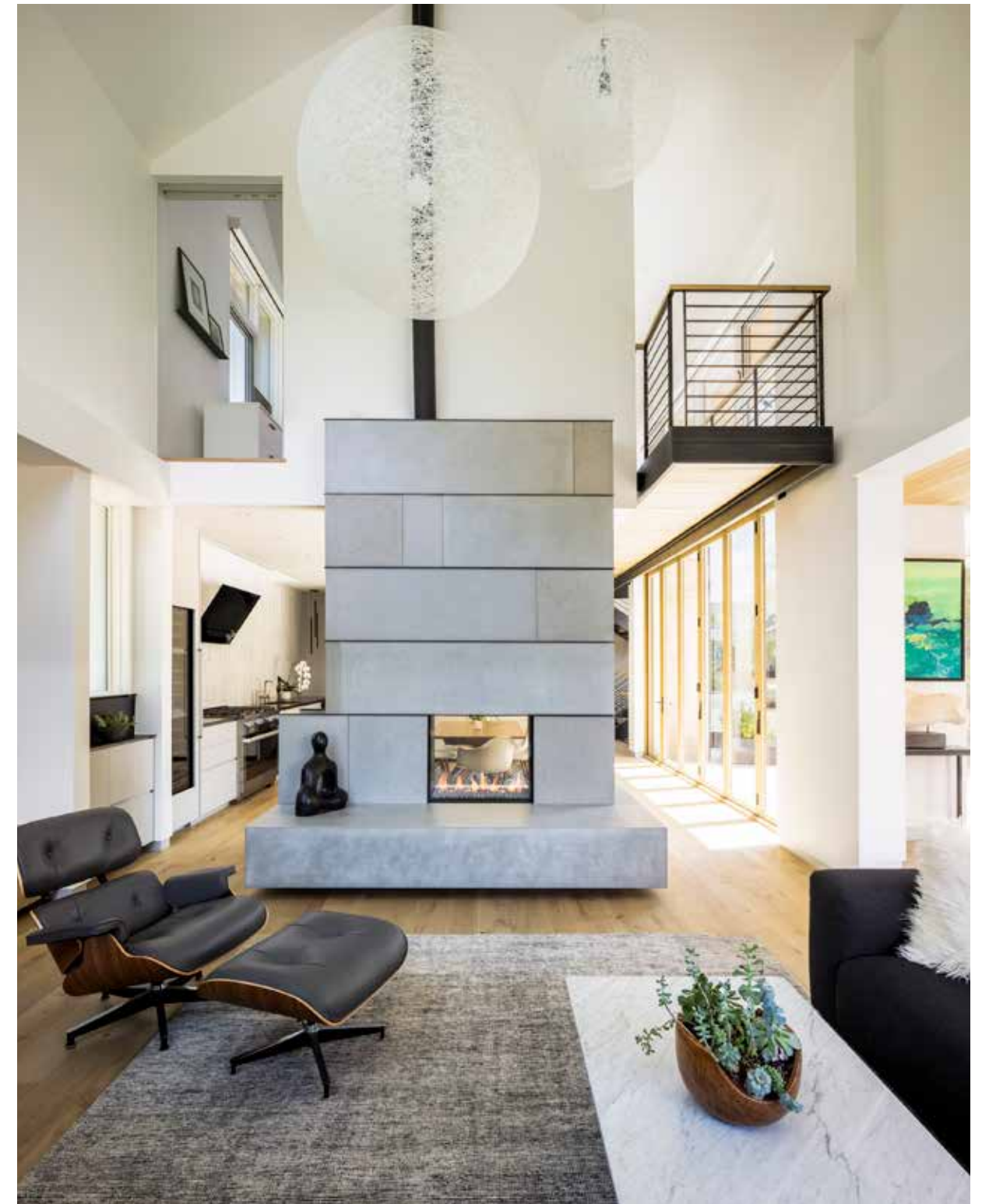
While undeniably cool, the home manages to feel right alongside older homes on the street. Low eaves and measured proportions

were an intentional choice to match what Johnson calls "the cadence of the neighborhood."

"We're not looking at recreating history or trying to match an architectural style because in this part of Old Town Louisville there is less of a distinct architectural style to draw upon," Johnson says of the challenge of translating the look and feel of historic Old Town into a new build. "It is more about matching the cadence of that neighborhood—the massing and scale of the buildings, the walkability, the feel—and looking at it from a contextual perspective rather than an actual or historical perspective."



Placement of the Weather Shield windows, which the homeowners dubbed "ingenious," optimizes for passive solar gain, ventilation, and natural light that dances across the walls as the day passes. The building envelope ensures minimal temperature loss thanks to a dual-layer insulation system. Louisville's grid system means all lots are oriented in the same direction with a broad south-facing wall, allowing Johnson to replicate effective energy-efficient strategies across his residential builds.



Concrete Visions' pre-cast concrete panels in varying finishes turn the double-sided Ortal fireplace into a focal point that grounds the first-floor spaces. Textural orb lights by Moooi draw the eye up to the second-floor overlook. "While I've always had a passion for remodeling my own homes, it wasn't until this experience that I considered it as a career," homeowner Lisa Swift says of starting her interior design firm, Tandem Design Group.



An unexpected reunion at a DAJ Design open house in Louisville brought Johnson together with homeowners Lisa and Jack Swift. Friends from their bike racing days, Johnson recognized Jack immediately when they walked in. The Swifts loved every bit of the home they toured but lost out on their offer. A quick search led them to purchase a lot in a similar area of Old Town, and they contracted Johnson to recreate the home they fell in love with. While a carbon copy was the original request, the team agreed adjustments were needed to fit the homeowners' lifestyle and the visual rhythm of a different neighborhood. The design brief was fairly simple: a home fit for a family of four, good for entertaining, with lots of indoor-outdoor spaces, sporting a generous mudroom for outdoor activities, and in the Scandinavian-modern style seen in several new homes in the neighborhood. Translating that brief



Forgoing a formal dining room, DAJ created a casual and multi-functional kitchen, featuring Miele appliances, Cambria quartz countertops, faucets by Vigo, and a concealed pantry with a built-in coffee machine. Large sliding doors double the size of the gathering space when pushed open during warm summer days. Material choices, like the backsplash tile from Porcelanosa, add interest while remaining subtle. "It's understated, yet it keeps you coming back," Johnson says.



"HISTORY IS VERY COMPELLING. AS A SOCIETY, WE'RE VERY STORY-BASED. THE STORIES THAT HAVE BEEN TOLD BY THESE OLDER STRUCTURES AND SPACES ARE INCREDIBLY MEANINGFUL. WHETHER YOU PUT A NEW OR OLD BUILDING WITHIN THAT CONTEXT, EACH PERSON HAS THEIR OWN SPECIAL ASSIGNMENT OF MEANING TO PLACE." - Andy Johnson

into a spatial plan that felt connected but not too open is where Johnson worked his magic.

"You need eddies to feel like you can nestle in," Johnson says of thinking beyond function to design for feeling. "Big open areas can be really cool, but also a bit of a one-liner. You kind of get it on the first glance. If the building unfolds as you journey through it, you get a whole other experience."

"What we love most about the home is its exceptional flow and the sense of togetherness it fosters for our family," Lisa Swift says. "Andy masterfully incorporated natural light and



elements of nature into the home, all while maintaining a high level of privacy, which is no small feat for an in-town residence. His ability to balance aesthetics, functionality, and privacy made him the perfect choice for our project.”

A large part of the home’s success is its namesake bridge system, a series of suspended steel and stained-wood walkways that evolve the transition between rooms from a forgettable necessity to a highlighted moment. One bridge cantilevers into the double-height living room, creating multiple points of interaction and flow through the space.

“They love the philosophy behind it, the story, and the ability to journey

through their home,” Johnson says of the homeowners’ eager embrace of his design vision. “You have to explore the home to experience the power of it all. From the bridge, you step across a gap to get into the bedroom. It doesn’t feel dangerous, but it feels a little edgy.”

Floating stairs echo the bridge design and follow a central concrete column through the home. The placement of windows and open walkways creates striking patterns of light and shadow against the concrete backdrop. The team briefly considered covering the concrete in graffiti, but refrained after seeing how the light danced across the surface and changed throughout the day.

The primary suite, pictured above, offers an exit into the hallway from the bathroom, preventing waking a sleeping partner. That theme of designing for the family’s lifestyle extends to planning for aging in place. Many considerations were taken to make the home a longtime residence, including an accessible junior suite on the first floor and kids’ bedrooms that felt like a destination—perfect for privacy-craving teens and guests when the kids move out.



Landscaping was an important part of bringing the design vision to life. Greenery surrounds the outdoor spaces, complementing modern architectural choices with soft, organic elements and creating privacy for outdoor living. Says Lisa, “I love my summer harvests and cooking with vegetables from my yard.”

PROJECT CREDITS

- ARCHITECT:**
DAJ Design
- INTERIOR DESIGNER:**
DAJ Design & Owner
- GENERAL CONTRACTOR:**
Benchmark Construction
- MEP & STRUCTURAL ENGINEER:**
On Site Structural Engineering
- GREEN ROOF DESIGNER:**
Green Roofs of Colorado
- STEEL FABRICATION:**
JP Boylan
- CABINETS, TILE, FLOORING:**
Porcelanosa & Palo Duro Hardwoods
- LANDSCAPE DESIGN:**
Green Landscape Solutions

“To create simplicity isn’t as straightforward as it looks in the end,” Johnson admits of the attention to detail needed to execute his vision. The concrete fireplace complements the central column with a different take on the material. Pre-cast concrete slabs with varying levels of honed surfaces lend a more refined aesthetic.

In the kitchen and bathrooms, tile is the standout element. The powder bath features volcanic stone tile in a seemingly random placement, belying the hours Johnson spent with the installer choosing the placement of every single piece.

A student of architecture since he lucked into a high school course taught by a practicing architect, Johnson’s love of people and place keeps him focused on evolving his craft.

“I’m really excited about continuing this modern interpretation of the historic downtown,” Johnson says of his hope to play a part in Louisville’s future. “To build where I live has a lot of personal meaning for me. I like having that kind of footprint.” ■

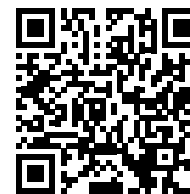
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EVENT SCHEDULE



6 FRI	Kick Off: <i>Architecture After AI</i> To kick off MOM24, we've teamed up with UTSOA professors Kory Bieg, Daniel Koehler, and Clay Odom for <i>Architecture After AI</i> —an exhibition showcasing how artificial intelligence could transform architectural design and innovation.	6:00 PM– 9:00 PM
12 THUR	Cocktails & Conversations: <i>Redefining Sustainable Design</i> Shake, stir, and sip your way as we re-imagine sustainable interior design! Explore eco-friendly practices and stylish materials that cut CO2 emissions. Enjoy cocktail mixology with POOLBOY, learn three seasonal drinks (with non-alcoholic options), and join a lively debate on design issues.	6:00 PM– 8:30 PM
14 SAT	Art Studio Tour MOM's self-guided tour features contemporary artists in their studios, offering a unique chance to meet them, observe their creative processes, and purchase original artworks. Explore local talent and see how masterpieces come to life!	10:00 AM– 4:00 PM
17 TUE	Movie Night: <i>The Infinite Happiness Screening & Discussion</i> "It's showtime!" Don't miss <i>The Infinite Happiness</i> —a unique film from Ila Bêka and Louise Lemoine's Living Architectures series. Experience Copenhagen's "8 House" through residents' stories, followed by a discussion with Robert Bean and Lila Morency of IMPACT.	7:00 PM– 9:00 PM
19 THUR	Cocktails & Conversations: <i>Architecture After AI</i> Join MOM and UTSOA professors on September 19 to explore how AI is revolutionizing design. Enjoy cocktail mixology with POOLBOY (including non-alcoholic options), and engage in a discussion with Adam Wagoner from Podcast Architect-ing.	6:00 PM– 8:30 PM
26 THUR	2024 Wrap Party Join us for the year's best party with cocktails, food, music, and design! Enjoy beer, wine, and cocktails, a curated menu, DJ Eric Figueroa's unique mixes, live performances, and surprise pop-ups. Cocktail attire encouraged.	6:30 PM– 9:30 PM



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the perch

Studio B principals and life partners Scott and Susan Okie Lindenau open the doors to their Aspen home, a modernist 1960s residence that they lovingly and intentionally renovated together.

WORDS: Kathryn O'Shea-Evans
IMAGES: James Florio

You might think that the couple behind one of Colorado's preeminent architecture firms would design their Aspen home from the ground up, but Studio B has always been able to find beauty in unexpected places. Plus, their landlord needed them out. "We were living in a different part of Aspen and the man we were renting from said, 'Scott, I'm going to sell the property. I've owned it for 40 years, I can realize an amazing profit, so unfortunately, I'm going to have to ask you to leave,'" Scott Lindenau, founder and design principal of Studio B, recalls. "I've never lived anywhere but Aspen since moving to Colorado, so I was committed to finding a place we could afford."

Affordability in Aspen? A few years ago, it was possible: if you were willing to push the real estate envelope a bit. Lindenau and his wife—Susan Okie Lindenau, Studio B principal and interior design director—drove around older neighborhoods in town when they spotted a little-tended 1968 home that was a bit down on her luck. "I saw this house that was kind of overgrown and hadn't really been taken care of, but I saw the potential in it," he says. As they were ogling, a neighbor emerged to tell him the owners lived out of state and urged him to make an offer, which he did. "I researched about 30 properties in the neighborhood, found out what they were appraised at. And I called [the owners] up, made an offer," he says. "They flew out—they hadn't been here for 20 years. And we shook hands and agreed to a deal."



the perch

After the lease expired for the tenant who'd been living in the home, the Lindenau family moved in; and a few years later, gutted the whole 2,500-square-foot house inside and out to rework it for themselves, while retaining its silhouette. Much of the home's backstory may be as lost as the wind on Ajax mountain, but it did have provenance. "The original architect was a man named Paul Fisher out of California," Lindenau says. "We wanted to honor and pay tribute to the original architect's thought, and then make it wonderful in our own way."

To that end, after considering an addition and even mulling a tear-down and new build, they opted to preserve the existing house and the unfettered modernism of the era it was built in—when pure lines weren't made for Instagram, but for life. "It's in the modern language from the 1960s, I would say," Lindenau says. "It's very subtle in its geometry. Everything stacks. The backside is all glass. It was very thoughtfully considered." The couple also did something they almost never do: they leaned in to the symmetry of it all. "The clarity of the original diagram spoke to us," Lindenau says. "It was designed and sited so well. The house is very symmetrical, which is unusual for our work. We don't do many symmetrical projects. However, when we looked at putting an addition onto one of the wings, it didn't look right proportionally. And we would have lost two major trees, which we didn't want to do. It also would've been much more expensive."

The bright and open main floor features numerous pieces from the Lindenau's art collection, including a metal wall sculpture from New Mexico-based artist Bill Skrips on the entrance wall and a wooden yellow sculpture above the fireplace by Seattle artist Peter Millet. The dining table is by Zanotta, and dining chairs are Cassina—both Italian design brands.



"THE HOUSE IS IN THE MODERN LANGUAGE FROM THE 1960s. IT'S VERY SUBTLE IN ITS GEOMETRY. EVERYTHING STACKS. THE BACKSIDE IS ALL GLASS. IT WAS VERY THOUGHTFULLY CONSIDERED." - Scott Lindenau





The existing home had plenty going for it—including a view toward Independence Pass. “One of the things I love about this house, and love about what we do as architects, is we can make the house a bit of a mystery from the street,” Lindeanu notes. “When people come to see us, they’re not quite sure what the house really is because it doesn’t read as a typical residence from the street. It makes you ask questions about what it is.”

The home also has a natural—and very Colorado—design muse: “It offers a bird’s-eye view of the aspen trees, immersing us in their four-season cycle,” says Okie Lindenau. “The natural white-bark trunks with their striking black-eye accents have become a beautiful backdrop that has influenced both the exterior and interior design decisions.”

In the end, they stripped the interior down to the studs and installed all the things: including entirely new mechanical, plumbing, electrical systems, finishes, Dinesen wide-plank oak floors from Denmark, and appliances. “We changed up the floor plan and opened it quite a bit. The upper level only has one wall, which separates the primary from the public spaces. The downstairs is a totally open plan.” Lindenau describes Studio B’s work with some trademark terms—minimalistic, restrained, sober, and quiet—all of them represented here. And one thing is paramount: “Capturing light and dispersing it throughout a house is very important to us,” he says.

They had an uphill battle on the 1/3 of an acre property itself, clearing the tree debris—“our son’s helped!”—and curating the gardens with native

A sheep hide from Auskin, New Zealand, cozies up the home’s blonde floors. Putting sculptures on pedestals in the living room allows them more of a moment. The sofa is Gallotti & Radice; the coffee table is Baxter.



The couple selected an unexpected countertop finish—Krion. “This timeless white kitchen was meant to be less of a statement and more of a mirror to its everchanging surroundings,” says Veselbrand kitchen designer, Kevin Vesel. “It’s minimalist, fully functional, yet almost invisible.”



The 1968 Aspen home overlooks Independence Pass. “The house offers a bird’s-eye view of the aspen trees, immersing us in their four-season cycle,” says Okie Lindenau. Black exterior details allow the flourish of Crayola-bright leaves to look even more ablaze.



TOP: Spanish lighting designer Arturo Álvarez, who often works with unexpected finishes (like pressed recycled cellulose cord), created the sconces on either side of the primary bed. The bed itself is by Zanotta, and the piece above is by an artist the couple collect: Mario Romero Gonzales, based in Mexico. **ABOVE:** The bathroom’s countertops are Krion, with fixtures by Dornbracht. Veselbrand matte white lacquer cabinetry in simple shapes add to the peaceful ambience and provide a canvas for shadows to dance on.

plants, which pop against the newly black exterior. They fully enjoy the fruits of their labor, having installed a 25-foot-long cantilevered deck that seems to float into a stand of aspen trees on one side of the home. “We use that seven or eight months out of the year,” Lindenau says, although it’s particularly bewitching in fall—when autumn has turned the fluttering leaves into shades of cinnamon and honey.

Inside, the couple worked together to maximize placement of their collection of African and South American art, much of which was acquired during their travels over the last three decades (they’ve visited the African continent more than 20 times). “Susan complemented the architecture with the interior design; it was a 50-50 collaboration between us as a couple and us as business owners,” Lindenau says. “We’ve collaborated on other Studio B projects, but we were very involved together on this one, because it’s ours—and I think the result is a very happy house.” Staying true



“THE NATURAL WHITE-BARK TRUNKS WITH THEIR STRIKING BLACK-EYE ACCENTS HAVE BECOME A BEAUTIFUL BACKDROP THAT HAS INFLUENCED BOTH THE EXTERIOR AND INTERIOR DESIGN DECISIONS.” - Susan Okie Lindenau



The sofa in the downstairs office is a de facto family heirloom, purchased by Scott’s parents in Copenhagen in 1968. “It’s a cherry wood frame with only wood dowels, no nails,” Okie Lindenau adds. Also on the lower level is a guest room, where masks made in the Democratic Republic of the Congo are on display.

to the home’s character was vital. “We exposed and sandblasted the original concrete block walls, which had previously been hidden beneath drywall and wood paneling,” Okie Lindenau says. “A highlight of our renovation was the addition of old-growth European white oak floors from Dinesen. These floors anchor the space, harmonizing with the sun’s yellow tones and our art collection. In the fall, when the aspen leaves turn gold, the house is bathed in a warm, rich glow. We even repurposed the leftover oak flooring to craft art pedestals and a low-profile art table, creating a minimalist yet cohesive aesthetic that complements our art from our travels.”

Once the renovation was complete, the house “became alive,” Lindenau says. “From the beginning we knew this would be a total renovation, and we wanted it to be perfect. We’re kind of perfectionists. We’re the kind of people who see the details and enjoy them, and believe they have to be thought through with the contracting crew, the trades, the subs. They have to understand what we’re trying to achieve.” Now the once-lackluster little home is so beloved and carefully tended that it has a moniker, like any member of the family. Says Lindenau: “We call it The Perch.” ■

A slender vertical mirror doubles as sculpture in the office—echoing the clean lines of the windows and bouncing the abundant light around the room. While the residence is a quick walk to Studio B’s Aspen office, Okie Lindenau often works from home to take advantage of the serene quiet.

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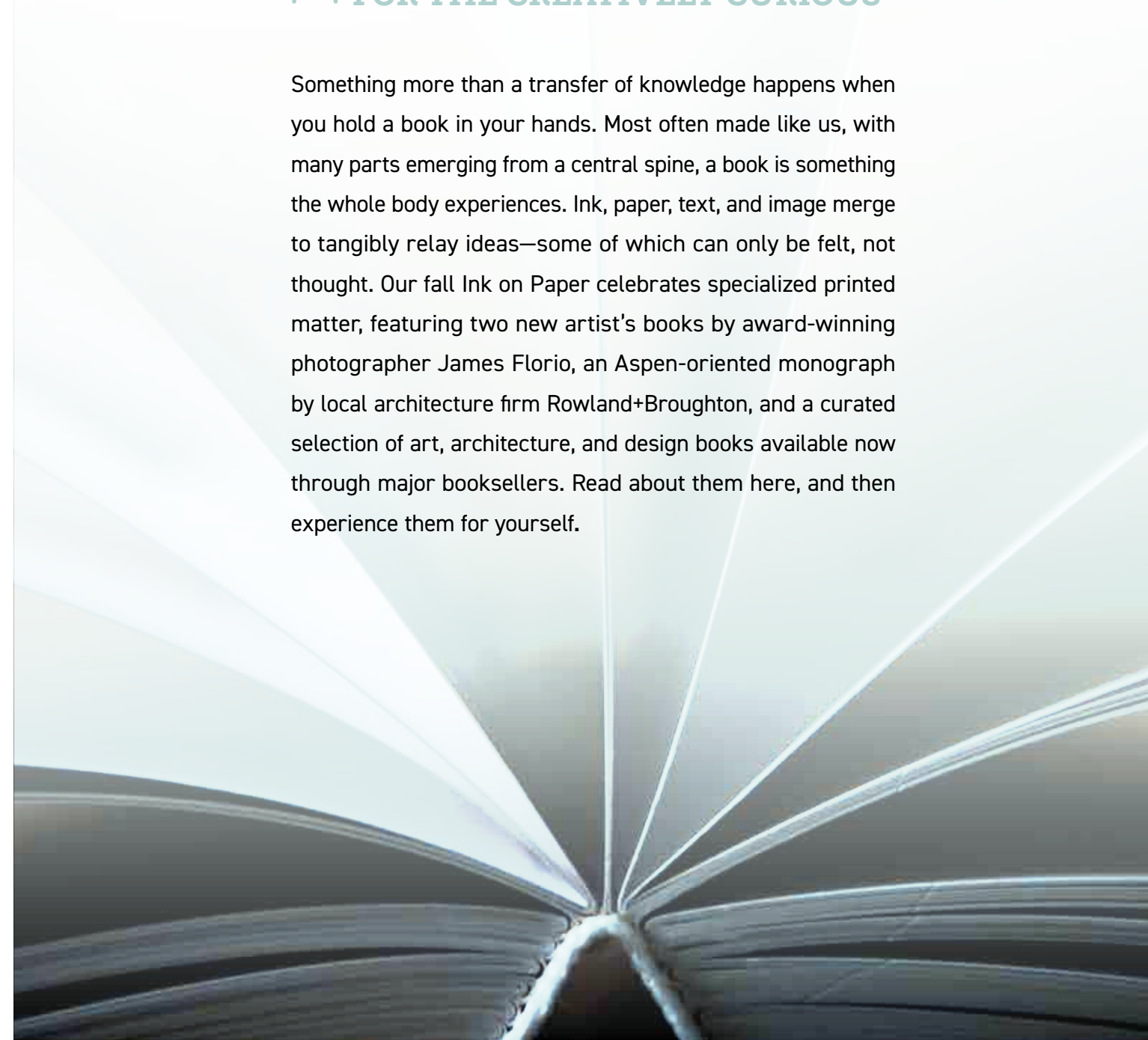


 **DENVER
ARCHITECTURE
FOUNDATION**



INK ON PAPER FOR THE CREATIVELY CURIOUS

Something more than a transfer of knowledge happens when you hold a book in your hands. Most often made like us, with many parts emerging from a central spine, a book is something the whole body experiences. Ink, paper, text, and image merge to tangibly relay ideas—some of which can only be felt, not thought. Our fall Ink on Paper celebrates specialized printed matter, featuring two new artist's books by award-winning photographer James Florio, an Aspen-oriented monograph by local architecture firm Rowland+Broughton, and a curated selection of art, architecture, and design books available now through major booksellers. Read about them here, and then experience them for yourself.



TURN THE PAGE



DEEP LISTENING

Architectural and fine art photographer James Florio has a milestone year with the release of a documentary about his work and two new artist books that reveal what happens when we give something our slow, steady attention.

WORDS: Vanessa Kauffman Zimmerly • IMAGES: James Florio

LOOK CLOSELY AT JAMES FLORIO'S WORK,

which is available to be seen in three new ways this winter, and you'll see the photographer's innate ability to create images that feel conjured from the primordial realm. Vast landscapes, evocative forms, and nearly imperceptible changes in light are all called forth through his lens. What might not be as apparent is that the predominant sense Florio says he relies on while making photographs is not sight, but sound. For him, to make an image is to listen.

For the last half-decade, Florio has been listening closely to Ensemble Studio's *Inverted Portal*, a monolithic sculpture installed on a hilltop at Tippet Rise Art Center in rural Montana. Florio and his partner have been living in a small Montana town outside of the Center since 2020, when they decided to dramatically reorient their life in response to an uncanny sense of calling they felt after seeing Ensemble's *Structures of Landscape* installed there.

"I felt like I was just drawn to Tippet Rise," Florio shares. "I often use intuition to guide me in my work, and never more so than with this. I had a desire to see something, and then I fell in love with it." Leaving the bustling metropolises of New York, London, Seoul, and Santiago de Chile behind, Florio and his family now live in a town of 14 people, a few short minutes away from his muse. The majority of days since, Florio has walked to the sculpture through darkness, snow, rain, and, when he's lucky, stillness, to see if an image can be made.

In addition to seemingly unending wind, what Florio says he hears at Tippet Rise "must be the movements of deep time." "It all happened so slowly, but imagine the sounds of the land being formed, of rocks coming out of the Earth," he says. "Those movements were so strong here—might there be a record of those sounds somewhere? We hear them, but haven't figured out the medium to capture them. What I can capture in a photograph is my curiosity about it."

This year, Florio is culminating this aspect of his curiosity and commitment to *Inverted Portal* with an artist book titled *Thirty-Six Views of Inverted Portal* (in homage to Japanese woodblock artist Hokusai's *Thirty-Six Views of Mt. Fuji*), which will be released in collaboration with Tippet Rise, MAS Context, and Mort Valicenti Projects. In close proximity, Florio is publishing another fine press artist book, a sky study called *FOG*—also produced with Mort Valicenti book designer Anna Mort—and celebrating the recent release of a short documentary about his work, filmed and directed by Jeffrey Peixoto. These accomplishments follow, as they tend to do when you've found your flow, on the heels of others; in 2022 he won the Julius Shulman Institute



Released in collaboration with Tippet Rise Art Center, Jeffrey Peixoto's 17-minute documentary, *James Florio at Tippet Rise*, follows the photographer as he moves through the rural Montana landscape where he created the photographs in his new artist book, *Thirty-Six Views of Inverted Portal*. The film premiered at Big Sky Film Festival in Missoula, Montana, in February.



“IT ALL HAPPENED SO SLOWLY, BUT IMAGINE THE SOUNDS OF THE LAND BEING FORMED, OF ROCKS COMING OUT OF THE EARTH. THOSE MOVEMENTS WERE SO STRONG—MIGHT THERE BE A RECORD OF THOSE SOUNDS SOMEWHERE? WE HEAR THEM, BUT HAVEN'T FIGURED OUT THE MEDIUM TO CAPTURE THEM. WHAT I CAN CAPTURE IN A PHOTOGRAPH IS MY CURIOSITY ABOUT IT.” - James Florio

DEEP LISTENING

Excellence in Photography Award, and in 2021 his first artist book, a monograph about Ensemble Studio called *Radical Logic*, was published by MAS Context in Chicago.

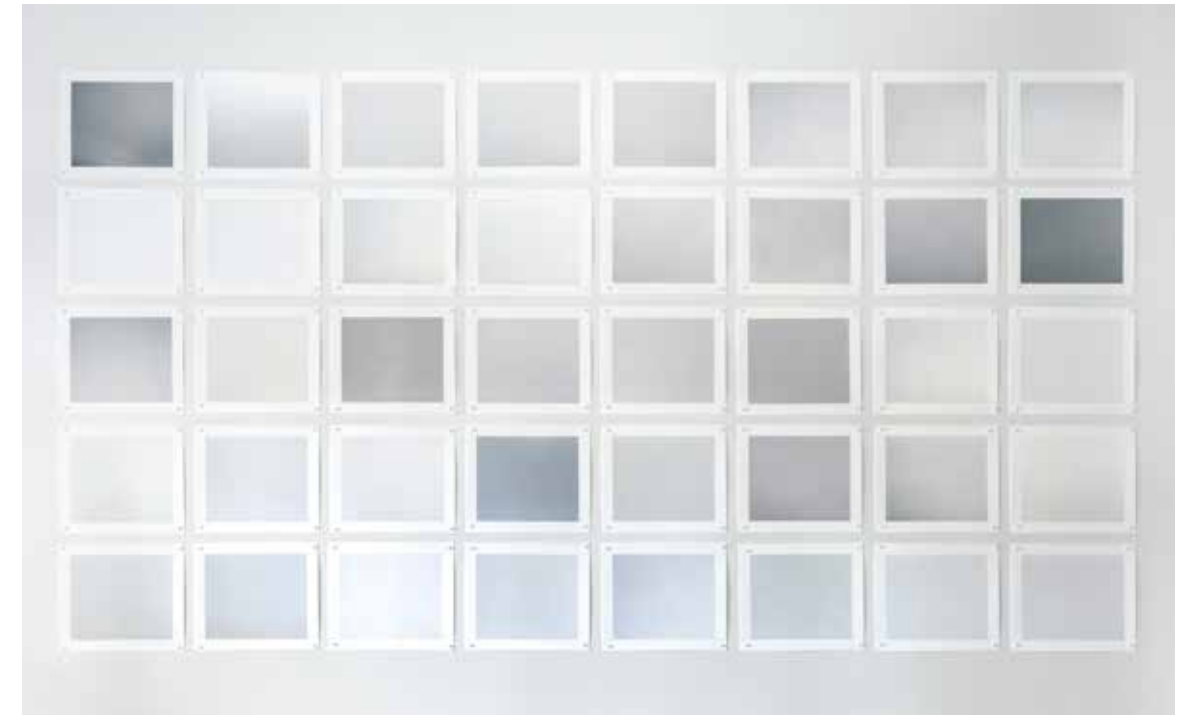
Within *Thirty-Six Views* are three dozen photographs of the sculpture, shot with an 8x10 large format Arca Swiss camera over the course of five winters, at all times of day and in every atmospheric condition. Held in a single paper-wrapped slipcase, the three-volume accordion-fold book is as much of a sculpture as the one photographed. Viewers can experience the images all at once, with the book fanned out, or, as in a traditional book, one at a time. It's the tangible outcome of three exhibitions of the work in 2022, the last of which made Florio consider how the time-based nature of an exhibition could be extended. “A book gives the work a permanent form—and a way to share,” he says. And while he's enamored with the detail-driven bookmaking process, he says he makes books for others, not himself. “I feel quite satisfied by my negatives, experiences, and all the truly amazing people I meet along the way.”

The thirty-six photographs the book comprises are a selection from a larger body, but Florio's photographs of *Inverted Portal* are not as numerous as one might imagine. “Most of the time, I don't make an image,” Florio explains. “I always try to, but I'm in a situation with extreme wind, my tripod, 8x10 camera, and often an umbrella or two. I'm timing everything just right, and the slightest vibration on the negative can destroy it, which happens so often that I've trained myself how to control my breathing. I might wait 20 minutes before I get that break, and in those 20 minutes I'm standing there in the environment listening, breathing, trying to put all of it into the negative and capture it. This is a durational project, and the photographs that I do manage to make are a record of my relationship with this place.”





Thirty-Six Views of Inverted Portal is an artist book born from five years of Florio photographing the book's namesake sculpture by Ensemble Studio at Tippet Rise Art Center. Released in an edition of 25, the book is divided into three slim volumes, each containing an accordion-bound, 12-image series. Florio sees the book as an object that extends and outlives three previous exhibitions of the work within. In 2022, he showed *Thirty-Six Views of Inverted Portal* at The BAG in Los Angeles, Pinkcomma Gallery in Boston, and the SARUP Gallery at the University of Wisconsin-Milwaukee.



The documentary, titled *James Florio at Tippet Rise*, focuses on Florio's longterm artist residency at the art center from which this work was made. The camera follows him through the elements, revealing how harsh they can be and how committed Florio remains. "So much of my time is spent walking in this immense beauty, and in the film I wanted to be able to share some part of that," he says.

Florio shares that in addition to Hokusai, artists like Claude Monet, Ed Ruscha, and Richard Misrach acted as meaningful guides in recent years. They too undertook slow-born studies of singular subjects: Mount Fuji, waterlilies, San Francisco's Golden Gate. "I've heard people talk about two types of artists, and in one camp are those who spend years and years revisiting something, doing it again, who are obsessed," he says. "I definitely relate to that group. I don't know how anyone creates anything quickly. Apparently it's possible. But I'm not interested in it."

FOG is an artist book made in collaboration with Mort Valicenti book designer Anna Mort and Hammonds Bindery. Enveloped in a custom cloth-covered case, the book comprises 40 unbound photographic prints of fog. Florio invites the viewer to arrange the prints in any order they wish. "You can't really see fog for what it is when you're in it," Florio says. "I had to take these photographs and then go to another environment to really see them. What I thought might be identical images turned out to hold so much variation and difference."

The longer and closer Florio listens, the more we see. The lip of *Inverted Portal* glowing salmon-pink in one shot transcends into sea-glass in the next, then shadow. They may each be captured in a still frame, but when held together, Florio's photographs never stop moving. ■



Legacy of Love

John Rowland and Sarah Broughton, founders of their namesake architectural firm, published a book dedicated to their beloved Aspen.

WORDS: Heather Shoning

Yes, *Designing Aspen: The Houses of Rowland+Broughton* is an homage to the couple's 20 years serving the community, but it's really a love story. Sarah Broughton, hailing from Oregon, and John Rowland from Ohio, met at CU Boulder, and the College of Environmental Design became a backdrop for a budding romance—with each other and Colorado. Although opportunities came knocking by way of Australia and then New York, the couple longed to return to the Centennial State and found Aspen checked all the boxes.

“We wanted to get back to the mountains, and so we researched communities that could fulfill both our desire to be in the great outdoors—to be inspired by nature—but also a community with good arts and culture,” Broughton says. “Therefore, we could thrive as architects and still continue to be pushed and inspired.”

They moved to Aspen in 2000 and started their namesake firm in 2003. The couple has served the community in many ways over the years, including Broughton filling the role of historic preservation commissioner and Rowland being a planning and zoning commission member. Throughout the book are odes to preservation and sustainability as well as to the couple's relationships with clients and the community



as a whole, served up as page after inspiring page of projects—10 in all—that capture the essence of the firm's vernacular.

Twenty years' worth of work is a large body to draw from, and the pair picked the projects to feature using a couple of primary criteria. First, the home's relationship to its surroundings, which the architects labor over in the design process, was paramount to the selections. The other criterion was to profile projects with an integrated approach to art and collecting, as the couple works with many collectors and are art collectors themselves.

“When you look at our body of work, there are themes highlighted in the essays in terms of attention to detail, attention to light, the integration between indoors and outdoors, and living with art. Therefore, those themes come through, but each project unto itself is its own,” Broughton says. She goes on to add that as architects, they are also artists, and that building is a creative medium with one project informing the next and so on, each with a connective thread running through them.

Broughton says the theories and principles that define the work apply



“WE HAVE ALMOST FIFTY PEOPLE ON OUR TEAM, AND A LOT OF WHAT WE'RE COACHING, MENTORING, AND TEACHING—WHICH IS WHAT WE'RE DOING ON A DAILY BASIS ALMOST THREE DECADES INTO OUR CAREER—IS PATIENCE AND THE DISCIPLINE AND RIGOR OF GOING BACK THROUGH YOUR WORK AND EDITING IT,” SHE SAYS. “THAT IS SOMETHING IN PARALLEL WITH WRITING THIS BOOK.” - Sarah Broughton



to all projects, from new builds to remodels, and each is informed by historic preservation because the iterative design process is about telling a story, creating the archeology of the family that will live there.

She further outlines the connection between architecture and writing a book. In the same way a writer will edit and labor over a single word, an architect will labor over the details. “We have almost fifty people on our team, and a lot of what we're coaching, mentoring, and teaching—which is what we're doing on a daily basis almost three decades into our career—is patience and the discipline and rigor of going back through your work and editing it,” she says. “That is something in parallel with writing this book.”

With every turn of the page, the love story unfolds—love of architecture, spaces, surroundings, art, and the beloved town. “Aspen means so much to us—the community is unlike many others in terms of the offerings of nature, the patrons in Aspen, and the culture,” Broughton says. “This book is something we strongly felt we wanted to give back to the community.” ■





The Edith Farnsworth House

Michelangelo Sabatino
Monacelli Press

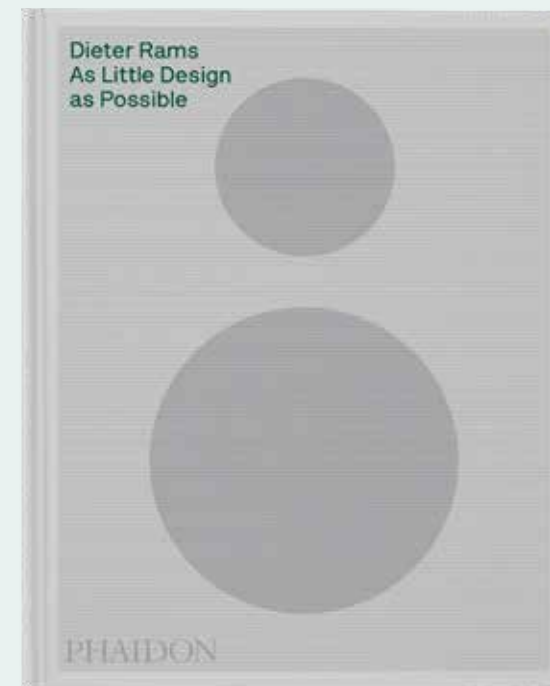
Recognized as one of the most significant residential works of modernist architect Ludwig Mies van der Rohe, the Edith Farnsworth house embodies the glass and steel aesthetic that van der Rohe was experimenting with, first in his native Germany, then later in the U.S. The house was initially conceived in 1945 as a country retreat for the client, Dr. Edith Farnsworth, a medical doctor and researcher who rose to prominence in her hometown of Chicago. Written and edited by Michelangelo Sabatino, an architectural historian, curator, and professor at the Illinois Institute of Technology's College of Architecture—where van der Rohe served as director for two decades—the book reveals the comprehensive story of the legendary home, and gives readers a glimpse into the history of the residence, including periods of neglect, flooding, and new ownership by Lord Peter Palumbo. The volume also chronicles the house's original



design by van der Rohe and the tumultuous relationship between architect and client, and includes an essay by architectural historian Dietrich Neumann, excerpts of Edith Farnsworth's unpublished memoir, and interviews with Lord Peter Palumbo and van der Rohe's grandson, Dirk Lohan. Owned and administered by the National Trust for Historic Preservation for the

past two decades, the previously inaccessible home has been open to the public since 2004. The trove of photographs by Annie Leibovitz, Hedrich Blessing, and Hiroshi Sugimoto capture significant angles, seasons, and architectural details never before published on the celebrated home. ■

WORDS: Laurie Lauletta-Boshart



**Dieter Rams:
As Little Design as Possible**

Sophie Lovell
Phaidon Press

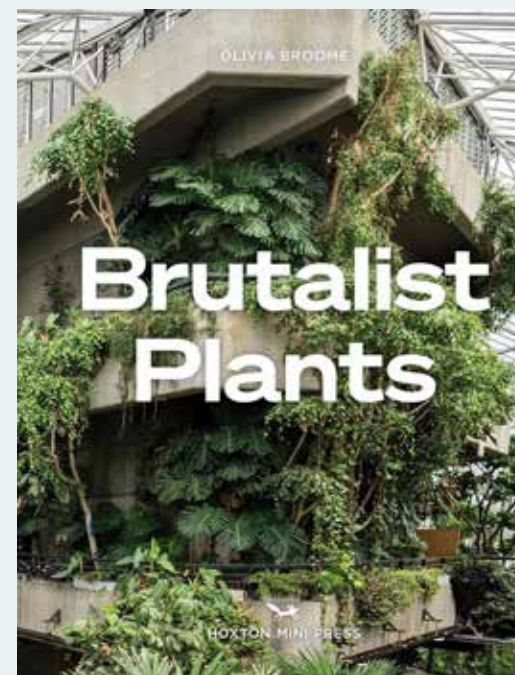
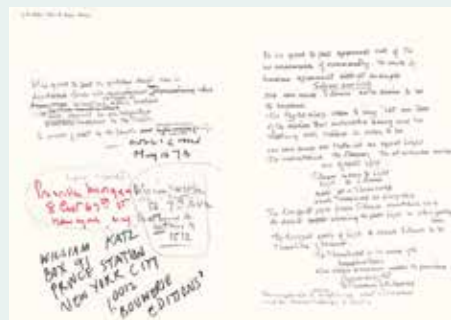
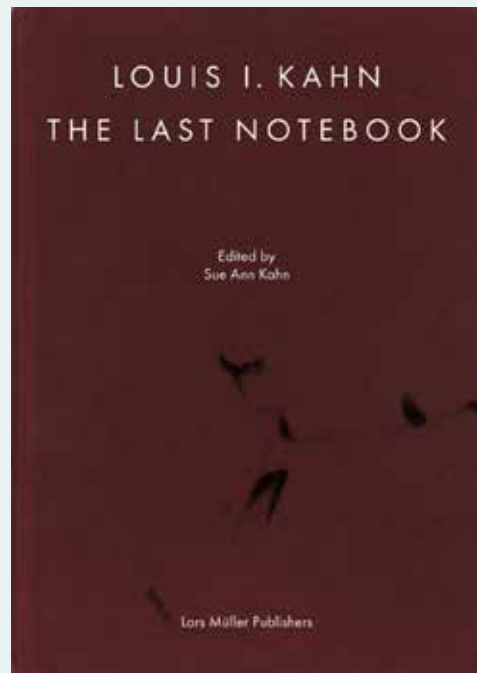
Celebrating one of the most prolific industrial designers of his time, *Dieter Rams: As Little Design as Possible*, offers an exclusive look into the most complete collection of Dieter Rams's designs. Trained in architecture and skilled in the art of carpentry, the German-born industrial designer revolutionized the field, creating some of the 20th century's most iconic objects. The story of Rams and his enduring impact is chronicled in the reissue of the comprehensive monograph, originally published in 2011. The mid-century designer spent the bulk of his career with consumer products company Braun, which he first joined as an interior architect in 1955. Given his affinity for sustainability, functionality, and minimalism, he became involved in the company's product design and was appointed design director in 1961, a position he held until 1995. Through his decades-long tenure at Braun, and work for



modern furniture maker Vitsoe, Rams's minimalist approach yielded several timeless products for the home, including the Braun KF20 coffee maker and the Vitsoe 606 Universal Shelving System. In addition to showcasing the hundreds of foundational objects created by Rams and his team, the book touches on his ten principles for good design, which exemplify his ideas about living sustainably. In this well-documented and beautifully photographed book—

including specially commissioned photographs of Rams's house and the extensive Braun archive by Florian Bohm—the book also gives readers a glimpse into the mind and vision of the legendary designer, with a collection of his visual material, including sketches, technical drawings, and prototypes. ■

WORDS: Laurie Lauletta-Boshart



Louis I. Kahn: The Last Notebook

Michael J. Lewis,
edited by Sue Ann Kahn
Lars Müller Publishers

During the last year of his life, renowned American architect Louis I. Kahn filled a notebook with hand sketches and poetic writings that are now being shared with the world. The publication, *Louis I. Kahn: The Last Notebook*, commemorates the 50th anniversary of Kahn's death in 1974, and honors his enduring legacy. The notebook has been beautifully reproduced, duplicating the material qualities of the original down to the delicate, transparent paper. The publication includes a commentary by architectural critic and historian Michael J. Lewis, and edits by Sue Ann Kahn, the architect's oldest daughter, who has advocated for the preservation and restoration of her father's architecture for more than three decades. The notebook provides an intimate glimpse into Kahn's mind and design process through his private drawings and expressive reflections. The architect did not arrive at his distinctive style—a



departure from traditional modernism—until he was well into his 50s. For Kahn, the test of architecture was in its lasting emotional impact. The Philadelphia-based architect is most known for his somber, poetic buildings created from stone, steel, wood, and glass. Some of his lasting works include the First Unitarian Church in Rochester, New York (1962); the Salk Institute in La Jolla, California (1963); the library at Phillips Exeter Academy (1971); and the Yale Center

for British Art in New Haven (1977), finished after his death. A detailed set of drawings illustrating a remarkable posthumous work—the Franklin D. Roosevelt Four Freedoms Park in New York City, designed shortly before Kahn's death—was completed to much acclaim in 2012, and is the anchor piece of the notebook. ■

WORDS: Laurie Lauletta-Boshart

Brutalist Plants

Olivia Broome
Hoxton Mini Press

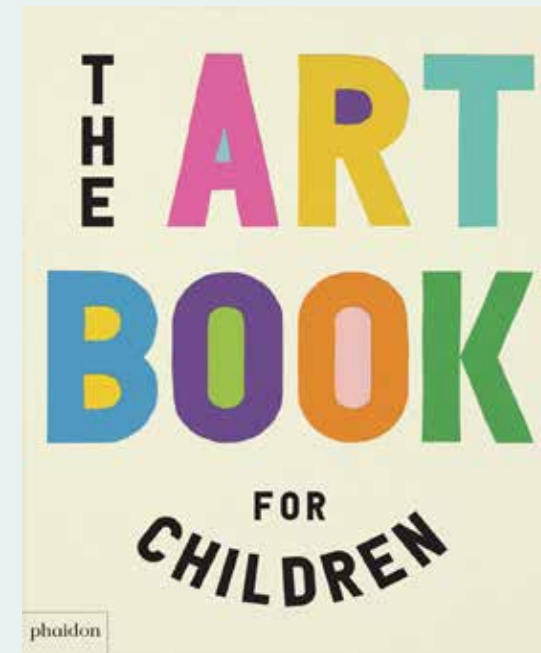
In this carefully curated selection of diverse photographs from around the world, Brutalist concrete structures are imbued with fertile, luxuriant greenery, emphasizing that nature and the built environment are inextricably intertwined. Brutalist architecture is commonly associated with a cold, austere aesthetic, but architects have long found ways of creating a striking contrast between hard concrete and the soft organic shapes of plants. The term, Brutalist architecture, was originally coined by Le Corbusier to describe his Unité d'Habitation in Marseille, France, a series of modern residential concrete towers set among lush pocket gardens. In *Brutalist Plants*, an impressive selection of more than 150 photographs sourced from professional photographers across the globe demonstrate the cohabitation of Brutalism and plants in expected and unexpected places. The settings vary from luxurious commercial and residential courtyards to remote forestlands



and abandoned industrial sites, juxtaposing the many tiers and layers of monolithic gray facades against a backdrop of prolific greenery—giant evergreens, creeping vines, undulating grasses. A reinforced hillside in Tokyo, Japan encapsulates the style as elegantly as the Asoke Tower in Bangkok, Thailand, or the Habitat 67 in Montreal, Canada. The Brutalist style is enjoying somewhat of a resurgence, as new generations share their passion and expertise

using social media platforms. Indeed, the author, Olivia Broome, has cultivated such a global following of photographers and enthusiasts of all things nature and concrete, as the creator and curator of the Instagram account @brutalistplants. The book also addresses the environmental element of how these legacy buildings might be ripe for adaptive reuse and renovation, and serve as a springboard for new concepts and ideas. ■

WORDS: Laurie Lauletta-Boshart



Carlo Scarpa: The Complete Buildings
Emiliano Bugatti and Jale N. Erzen
Prestel

Relatively unknown during his lifetime but revered by the city of his birth, Venetian architect Carlo Scarpa was primarily celebrated for reimagining museums and other public spaces, but his true inclinations are revealed through the private residences he designed. These spaces allowed Scarpa to experiment in a way he could not with a public building. His penchant for mixing the ancient with the modern, and minimizing a structure’s impact on the environment, were also revolutionary for the time, and has translated into a newfound notoriety. In *Carlo Scarpa: The Complete Buildings*, more than 200 photographs chronicle the beauty and simplicity of Scarpa’s designs. The architect’s love of painting and sculpture is manifested in many of his projects, and his vocation for drawing allowed him to experiment with precedents and develop solutions. He used his sketches as an educational tool to intimately know



and understand architecture, and then transferred that knowledge to his projects. He collaborated closely with craft workshops to grasp the beauty of natural materials, such as stone, marble, wood, and glass, and then utilized them to fashion structures, objects, and furniture. An expressive example is the 1963 renovation of Venice’s Fondazione Querini Stampalia atrium, where the palette of marble, brass, and Venetian plaster is mixed with traditional materials of Istrian

stone and brick. Only a few of the 30 or so private residences that Scarpa designed remain intact, including the original furniture that he selected or made, but they offer a glimpse into his innovative use of materials and methods. This volume explores the craftsmanship of Scarpa and the relationship he sought between art, architecture, and technique. His message that true beauty endures, defines his work and ongoing legacy. ■

WORDS: Laurie Lauletta-Boshart

The Art Book for Children
Ferren Gipson, Amanda Renshaw,
Gilda Williams
Phaidon

Introducing children to celebrated artists of the past and present is no easy feat, especially when many adults struggle to grasp the significance themselves. The revised and expanded edition of the bestselling and beloved book series, *The Art Book for Children*, makes a valiant effort to keep young readers engaged. The groundbreaking book invites children, ages 7–12, to explore and respond to artworks from 60 of the world’s greatest artists, with over 100 large-scale reproductions of paintings, photographs, sculptures, and more.

The original version of *The Art Book for Children* was published in 2005 and was revolutionary in its approach to a children’s art book, removing any preconceived notions of how one must learn and appreciate art. Now, almost 20 years later, the volume has been reconceived with 30 new entries added to the tome, focusing on contemporary or historically underrepresented artists.



Artists and their celebrated works are arranged alphabetically, with whimsical, approachable content that helps spur curiosity and conversation. The imaginative and stimulating prompts ask fun, leading questions like, “Can you imagine having a pet lion?” next to Rosa Bonheur’s intricate artwork of a lion’s head. Each spread draws readers in with beautiful reproductions of the art, then invites them to linger with lively and thought-provoking passages. The text is guiding but not forceful, and

encourages children to form their own ideas and connections.

The lead curator of the new volume is London-based Ferren Gipson, who collaborated with a team of experts on the expanded version, including the book’s original authors, Amanda Renshaw and Gilda Williams. The book is meant to be opened and read and dog-eared, guiding parents and children on a journey of discovery that they are sure to go back to again and again. ■

WORDS: Laurie Lauletta-Boshart



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STUDIOS



GOING WITH THE GRAIN

LTBa uses the warmth and texture of wood to design a sleek retreat set into its own parklike environment, with a cozy yet elegant interior by Heather Murer Design.

WORDS: Scott Kirkwood
IMAGES: Parrish Ruiz De Velasco



Clad in a special charred-wood siding (using a centuries-old Japanese technique called shou sugi ban), the home's sleek lines contrast with the natural landscape of the surroundings—and a series of hidden LED lights maintain that contrast from dusk 'til dawn.

The new house on Hunter Run Lane in Littleton has all the materials you'd expect to find in modernist architecture: poured concrete, marble countertops, white gallery walls, and stunning slate-gray tile. But as you walk through the home designed by LTBa's Luke Taylor-Brown with interior design by Heather Mourer Design, your eye is repeatedly drawn to bold organic lines drawn in pine, walnut, and oak.

The exterior is covered in charred pine siding (aka shou sugi ban). The sunken living room features wide walnut planks that form a staircase and long, thin beams of walnut in the ceiling. And a series of vertical oak beams cleverly suggest boundaries between rooms.

All those wooden forms take the spotlight—and throughout the course of the day, some of them conspire with skylights and floor-to-ceiling windows to move the spotlight, too.



Located on a sprawling 2.5-acre lot in Littleton, the main home has three linked volumes on a single story, carving out a private park with a terraced landscape by Blu Design Colorado that leads to a hot tub and pool.



GOING WITH THE GRAIN



Rifugio Modern and Heather Mourer Design selected an Arclinea kitchen to serve the homeowners' love of cooking and entertaining and complement the home's clean, modern lines—which are echoed in the fireplace made by BK Welding. A Minotti Bellagio table and Molteni Kensington swivel chairs create an inviting space.

GOING WITH THE GRAIN

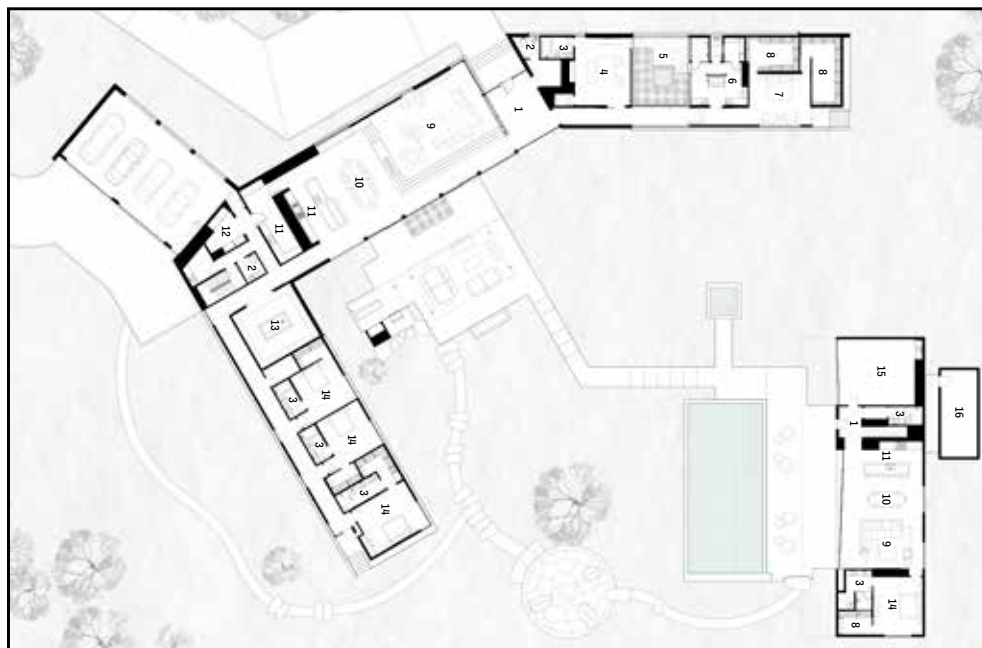


“We designed this house to be full of natural light,” says Taylor-Brown, owner and principal of LTBa, who previously worked on updates to the homeowner’s Denver loft. “Exterior sunsreen slats at various locations provide beautiful, dappled light that varies depending on where you are. Vertical sunsreens filter sunlight coming in from west-and south-

facing windows, and horizontal sunsreens do the same on the east-facing terrace roof. And that light naturally changes throughout the year, bringing the seasons, and even the weather, into the home’s interior.”

Although a two-story home may have made more “efficient” use of the two-and-a-half-acres, the client’s

desire for privacy led Taylor-Brown to make it a single story: Three linked volumes (plus a stand-alone pool house) snake across the site like a slightly crooked capital T. The street-facing side uses fewer windows and more sunsreen slats to shield activity from a busy road while minimizing sun exposure and solar heat gain. The opposite side



- 1 Entry
- 2 Powder RM
- 3 Bathroom
- 4 Office
- 5 Courtyard
- 6 Primary Bathroom
- 7 Primary Bedroom
- 8 Walk-In Closet
- 9 Living RM
- 10 Dining RM
- 11 Kitchen + Pantry
- 12 Mud RM
- 13 Billiard RM
- 14 Bedroom
- 15 Exercise RM
- 16 Pool Mech RM



The family asked for a big living room that “doesn’t feel like a hotel lobby,” so interior designer Heather Mourer used the fireplace and furniture (by Molteni), and Baxter Fringes rug to carve out small pockets for various activities. The outdoor living area has a striped Ribes sectional, Erica lounge chairs, and Canasta coffee table, all by B&B Italia.



“A SMALLER LOT PROBABLY WOULD HAVE MEANT A TWO-STORY HOUSE, BUT GOING ONE-STORY KEPT THE FORM OF THE HOUSE LOW AND HORIZONTAL, ALLOWING US TO SPREAD OUT AND MAKE MORE CONNECTIONS TO THE LANDSCAPE.” - Luke Taylor-Brown

GOING WITH THE GRAIN



Looking out to the courtyard, a private office features a bespoke wooden wall with built-ins and a hidden door, built by Dohn Construction. Made-in-Italy Baxter furnishings, like the leather-topped Bourgeois desk and green leather Godard side chairs, give the space a refined comfort.

features floor-to-ceiling windows, and opens to a creek, with a terraced landscape revealing a pool and hot tub. In effect, the house uses its own volume to carve out a private park within the neighborhood.

The layout was one of many decisions that came out of listening to the landscape while also listening to the homeowner's needs.

“The client wanted a space where he could work from home often while also meeting the needs of two small children,” says Taylor-Brown. “The living area is the hub connecting the primary suite and office wing on one end, with the children's and nanny's wing at the other end.” The main house is 11,400 square feet, and includes four bedrooms, five full bathrooms, and three half-baths; the pool house is 2,570 square feet, and has three bedrooms and three full bathrooms.

The owner has plenty of family living nearby, and he loves to entertain, so the design includes a huge welcoming foyer, seating for 16 for Broncos games, and an outdoor living space



A children's playroom is separated from quieter areas of the home and contains a miniature climbing wall. The oak table and chairs are by Community Playthings, the chair and ottomans are from Room & Board, and the playset is by Cedarworks.



adjacent to the living room. He also enjoys feeding those guests, so interior designer Heather Mourer partnered with Brian Pignanelli at Rifugio Modern to design a chef's kitchen with a 60" range, a wine fridge, and tons of storage. There's also a separate catering kitchen for bigger parties, and an outdoor terrace with a conventional gas grill, wood-fired Argentinian-style grill, and bar seating.

Mourer, who designed the clients former loft and a separate commercial space, recognized that a sprawling space with every amenity might feel a bit cold. She made the space cozy by varying the

ceiling heights, infusing natural finishes like leather and silk, and selecting lighting that adds warmth to every room.

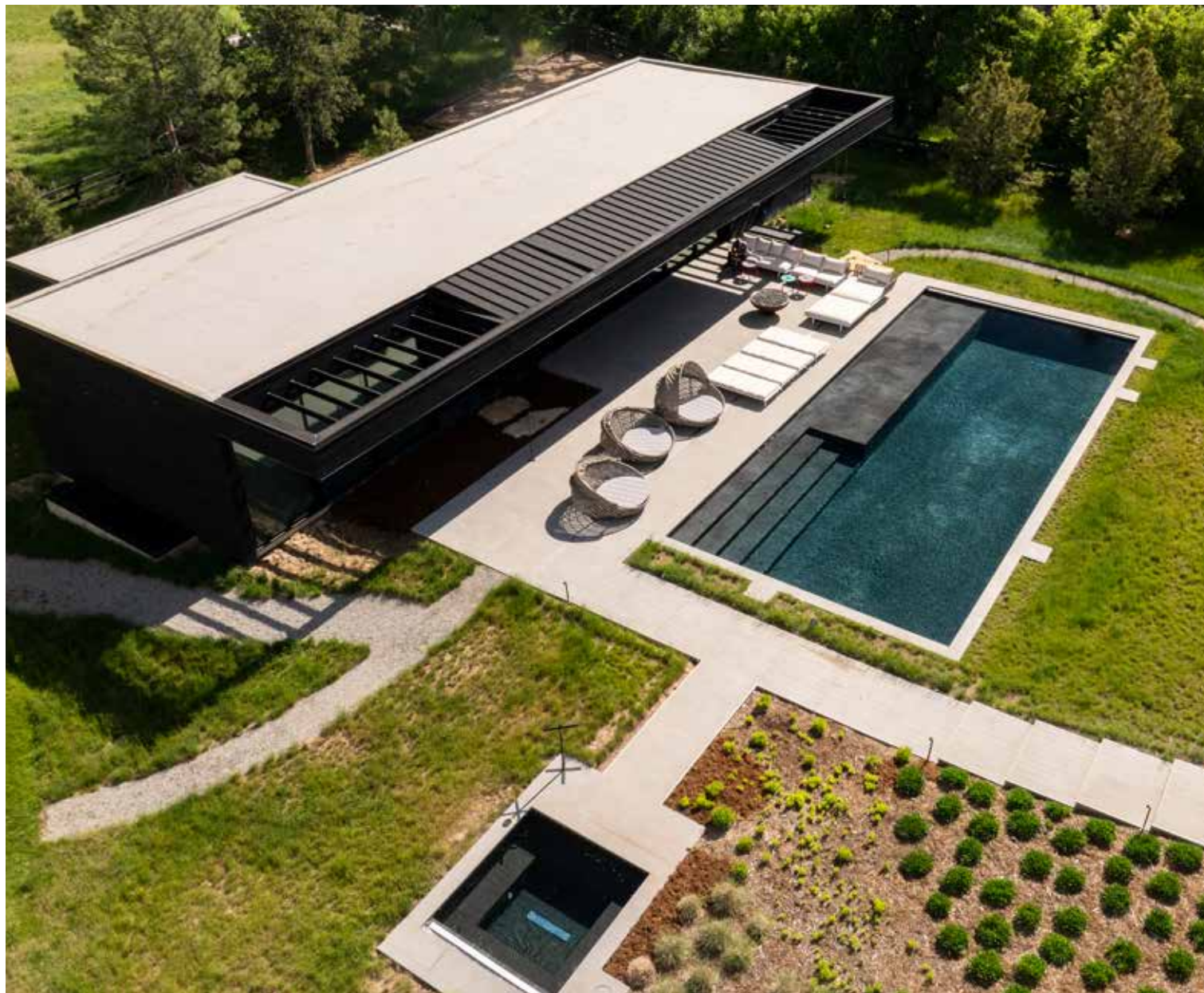
"The family specifically asked for a big living room that 'doesn't feel like a hotel lobby,'" she says. "To do that, we lowered the seating area, used the fireplace to separate the space from the dining room, added area rugs, and created distinct sitting areas—one with a card table facing the fireplace and another facing the television."

Mourer also added color and texture to keep things interesting: an island and backsplash of mosaic tiles in

"The architecture of the primary bedroom presented the opportunity to leverage wall paneling and hidden door systems by Rimadesio. We created a one-of-a-kind backdrop for the bed that's both subtle and supportive of the space," says Rifugio Modern's Brian Pignanelli. "Hidden doors lead to expansive Rimadesio closets that are so unique in their detailed approach, shunning the typical 'closet of boxes.'"



The primary bathroom, which includes an indoor sauna, marries two of the biggest names in Italian design, featuring Arclinea cabinetry and Agape bath fixtures.



GOING WITH THE GRAIN

PROJECT CREDITS

ARCHITECT:
LTBa

INTERIOR DESIGNER:
Heather Murer Design

GENERAL CONTRACTOR:
Dohn Construction

KITCHEN + BATH DESIGN, CUSTOM CABINETRY:
Rifugio Modern

MEP & STRUCTURAL ENGINEER:
Resource Engineering Group - REG

LANDSCAPE ARCHITECT:
Blu Design Colorado

LIGHTING DESIGN:
AE Design

HOME INTEGRATION:
Logic Integration

FURNISHINGS:
Rifugio Modern, Studio Como

the caterer's kitchen, candy-colored light fixtures, and more than a dozen ceramic sculptures—many of which she made herself.

The attention to lighting on the interior is matched on the exterior, with a series of hidden LED lights that surround and highlight the accent siding and sunscreen slats. This involved coordination of the siding, slats, windows, custom steelwork—and especially the lights, which had to be considered both from inside the house and outside.

The design playfully showcases the family's personality, too: A kids' playroom with a teeny-tiny climbing wall. A doggy door and a special doggy hallway for the resident Bernedoodle. And in the office, a massive illustration of Kurt Cobain composed of handwritten Nirvana lyrics. This too is an example of a comprehensive design, able to hold organic, lively shapes in contrast with the clean, perfect lines of the surroundings. ■

The pool house has three bedrooms and three full bathrooms for overnight guests. Conceived as a place for respite and a hub to entertain friends, it includes a caterer's kitchen and sliding doors that blur the lines between inside and out. A Minotti Hamilton sectional with custom outdoor upholstery makes an interior sofa usable in an open-to-the-elements space.

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2024 AIA COLORADO DESIGN AWARDS

Architects continue to lead in devising 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 architecture profession by designing for a more equitable, sustainable, and beautiful Colorado.

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

In the following pages, we are pleased to celebrate the 2024 AIA Colorado Design Award winners. We are thankful for all the submissions we received and once again are made proud by the quality of work that AIA members produce year after year.

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2024 AIA COLORADO DESIGN AWARDS JURY

MARLON BLACKWELL, FAIA; Marlon Blackwell Architects in Fayetteville, AR

NICOLE HILTON, AIA; Cole Hil, Douglasville, GA

CHAD OPPENHEIM, FAIA; Oppenheim Architecture, Miami, FL

AMBER WIRTH, AIA; HKS, Washington, D.C.

ANOSHA ZANJANI, Assoc. AIA; Mindful Insights Consulting, Los Angeles, CA



Aspen | West End

Image: Draper White



AWARD OF EXCELLENCE

SUSTAINABILITY RECOGNITION

1 LINE

Architect of Record and Design Architecture Firm:
One Line Studio

Architect of Record and Design Architect:
Timothy Politis, AIA

Category:
New Construction under 5,000 SF



AWARD OF EXCELLENCE

ASPEN | WEST END

Architect of Record and Design Architecture Firm:
RO | ROCKETT DESIGN

Architect of Record and Design Architect:
Jason Ro, AIA

Category:
Historic Preservation and Restoration 5,000 - 15,000 SF



Images: Draper White Photography

Images: Jess Blackwell

AWARD OF MERIT

DENVER COURTYARD HOUSE

Architect of Record and Design Architecture Firm: *Meridian 105 Architecture*

Architect of Record and Design Architect: *Chad Mitchell, AIA*

Category: *New Construction under 5,000 SF*



Denver Courtyard House
Images: Parrish Ruiz de Velasco



Image: Rob Cleary



Holt Waters Field Camp
Image: Rick Sommerfeld



Image: Rick Sommerfeld

AWARD OF MERIT

HILLSBOROUGH | RESIDENCE

Architect of Record and Design Architecture Firm: *RO | ROCKETT DESIGN*

Architect of Record and Design Architect: *Jason Ro, AIA*

Category: *New Construction 5,000 - 15,000 SF*



Hillsborough Residence



Images: Adam Rouse

PITCH HOUSE BUILDING SYSTEM

Architect of Record and Design Architecture Firm: *High, Low, Buffalo and Sort Studio*

Architect of Record and Design Architect: *Adam Wagoner, AIA, of High, Low, Buffalo and Brian Dale, AIA, of Sort Studio*

Category: *Research & Development*



Pitch House Building System



Renderings: Adam Wagoner and Brian Dale

PARKER WATER & SANITATION DISTRICT HEADQUARTERS

Architect of Record and Design Architecture Firm: *Perkins&Will*

Architect of Record and Design Architect: *Robin Ault, AIA*

Category: *New Construction over 15,000 SF*

Parker Water & Sanitation District Headquarters



Image: Parrish Ruiz de Velasco



Image: Robin Ault



Image: Parrish Ruiz de Velasco

HONORABLE MENTION

TRUE NATURE HEALING ARTS KIVA

Architect of Record Firm:
Land+Shelter Architecture and Planning

Architect of Record:
Andrea Korber, AIA

Design Architect Firm:
Lea Sisson Architects

Category:
New Construction under 5,000 SF



Image: Lewis Cooper



Image: Shawn O'Connor



Image: Brent Moss



Image: Brent Moss

True Nature Healing Kiva

CHIMNEY ROCK NATIONAL MONUMENT

Architect of Record and Design of Record Firm:
Anderson Mason Dale Architects

Architect of Record and Design Architect:
Joey Carrasquillo, AIA

Category:
New Construction under 5,000 SF



Image: Ron Pollard



Image: Ethan Herrold

Chimney Rock National Monument

SPEER RESIDENCES

Architect of Record and Design of Record Firm:
Meridian 105 Architecture

Architect of Record and Design Architect:
Chad Mitchell, AIA

Category:
New Construction over 15,000 SF



Speer Residences



ENGINEERING CENTER NORTH WING RENOVATION

Architect of Record and Design of Record Firm:
Anderson Mason Dale Architects

Architect of Record and Design Architect:
Andrew Nielsen, FAIA

Design Architect:
Casey Johnson



Engineering Center North Wing Renovation



Images: Ron Pollard



Images: Parrish Ruiz de Velasco

Image: Lewis Cooper

Image: Shawn O'Connor

Image: Brent Moss

Image: Brent Moss

Image: Ron Pollard

Image: Ethan Herrold

Speer Residences

Images: Ron Pollard

Images: Parrish Ruiz de Velasco

HONORABLE MENTION

GUNNISON-CRESTED BUTTE REGIONAL AIRPORT

Architect of Record and Design of Record Firm:
Gensler

Architect of Record and Design Architect:
Brent Mather, AIA

Category:
Renovation and Remodel over 15,000 SF



Images: Ryan Gobuty



Gunnison-Crested Butte Regional Airport

THE OTTAWA HOSPITAL PARKADE

Architect of Record and Design of Record Firm:
HDR

Architect of Record and Design Architect:
Kent Freed, AIA

Category:
Unbuilt



The Ottawa Hospital Parkade



Renderings: Kent Freed

POINT ACCESS BLOCKS

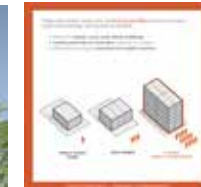
Architect of Record and Design of Record Firm:
SAR+ Architects

Architect of Record and Design Architect:
Jesse Adkins, AIA

Category:
Research & Development



Point Access Blocks



Renderings: SAR+ Architects

INFINITE LABS

Architect of Record Firm:
MOA ARCHITECTURE

Architect of Record:
Brian Konczak, AIA

Design Architect:
Patti Rhee

Category:
Interiors



Infinite Labs



Images: David Lauer Photography

CIRCLING *the* SQUARE

A self-taught homebuilder brimming with personal ambition, years of expertise, and vision creates her forever home in the North Fork Valley using a mix of natural building and traditional construction techniques.

WORDS: Vanessa Kauffman Zimmerly • IMAGES: Fernando Gomes





CIRCLING *the* SQUARE

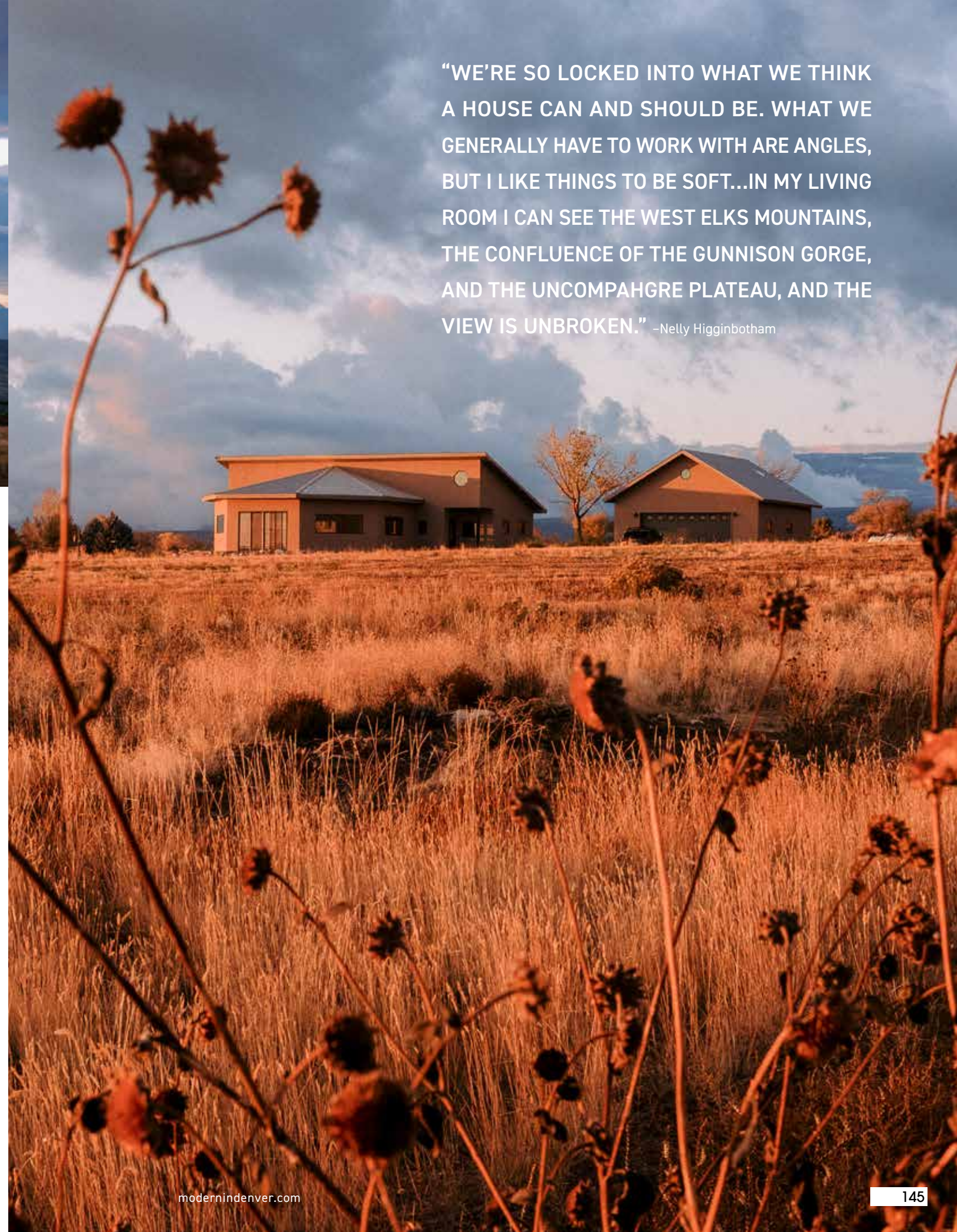
We no longer live in an era where we are born with the innate ability to build our own dwellings. Homebuilding is a complex task, requiring advanced engineering and construction knowledge, an understanding of available materials and how they work, and the willingness to cooperate with municipal codes and regulations. While the reward of personal satisfaction weighs heavily in the equation, there's so much to learn and execute in order to design and build your own home, that few are up for the job. Sitting in her warm and bright hand-hewn home in the North Fork Valley, Nelly Higginbotham is happily among the few.

Born in 1960, Higginbotham grew up on Cheyenne Mountain in Colorado Springs. Her father was an architect and close friend of Frank Lloyd Wright's granddaughter, Elizabeth Wright Ingraham, and as Higginbotham explains it, architecture was everywhere in their family life. "The plan was for my brother to follow in my dad's footsteps, even though I had more of an inclination for design," she shares. "Unfortunately, in that day, you wouldn't have thought of your daughter as the candidate."

Instead, ever interested in the built environment, Higginbotham became an architectural photographer in the late 80s, focusing on glassy modernist buildings. While traveling in her twenties, she was introduced to natural building—the practice of building with organic, low embodied-energy materials, like mud, straw, and plaster, in place of processed—and a vision of her future took hold. "I wanted a farm, I wanted to raise my kids on the land, and I wanted to build my own home," she says.



Nelly Higginbotham stands outside the home she designed and built in collaboration with her longtime friend and builder, Keith Larue, in the North Fork Valley. The traditionally-constructed single-story residence is the second home she's made herself, following an all-earth house she made in Paonia, Colorado, where she raised her two children.



"WE'RE SO LOCKED INTO WHAT WE THINK A HOUSE CAN AND SHOULD BE. WHAT WE GENERALLY HAVE TO WORK WITH ARE ANGLES, BUT I LIKE THINGS TO BE SOFT...IN MY LIVING ROOM I CAN SEE THE WEST ELKS MOUNTAINS, THE CONFLUENCE OF THE GUNNISON GORGE, AND THE UNCOMPAHGRE PLATEAU, AND THE VIEW IS UNBROKEN." —Nelly Higginbotham



Higginbotham designed the floor plan to have a rounded front room with windows across all walls to accentuate the property's vast surroundings. Being at such a distance from any neighbors, she has no window coverings so she can enjoy the view from sunrise to sunset.



A small wooden model shows the division between communal and private spaces. The rectangular back half is where the three bedrooms are. This portion of the residence has a lifted ceiling, creating an angled roofline that offers architectural variance from the exterior.



It took until she was 40, but eventually she did all three on land outside of Paonia, Colorado. The off-grid home she designed and built for her family there was made entirely from earth and stone, with walls made almost entirely from earth, stone, and timber. Higginbotham made a short YouTube video called "Beyond 90 Degrees" detailing every step of the process. "I really perfected what I wanted to achieve with what I call my 'earth house,'" she says.

Once her children were grown, Higginbotham took on a series of moves, first to Santa Fe and then Arkansas. But she found herself yearning to return to the area she loves so much in Colorado. Today she's completed her second home: a stuccoed residence situated on a vast parcel on Redlands Mesa with unhindered views of the surroundings. "I'm in this spot because I love this valley. I love being in it and I love looking at it," she says. Therefore, she wanted the home design to allow for immersion into it.

"I was more conventional in my approach this time," she says of the building process. "I am so familiar with

natural building and how long it takes and how labor-intensive it is, that I chose to employ what I could from that knowledge bank and integrate it with more traditional systems so the home would be finished quicker, and have more efficiency and resilience."

With the help of her longtime building collaborator, Keith Larue, and a small handful of other subcontractors, the 2,000-square-foot home was built in just 15 months—a feat in self-homebuilding. Higginbotham acted as her own designer and contractor, and lived onsite for the duration—first in a camper, and then in the new garage, once it was complete. The small team was intentional. "I really needed people to be able to work with me, and to listen to me and care about what I had to say," she says.

While operating with more convention, Higginbotham nonetheless brought her unique sensibilities to the job, treading lightly with material selections and techniques, and imbuing her personal touch on every aspect. The home is constructed with E-Z Block, an aerated concrete material that is lightweight, durable, and increases the structure's thermal mass.



CIRCLING *the* SQUARE

“Using thermal mass instead of stick-frame construction with insulation is another natural building technique,” she explains. “Although this house is not made from earth or straw, I still built that massing in to achieve passive heating and cooling. In my earth house, the walls were 22 inches thick. Here, they’re 12. And the only officially engineered pieces are the roof and the trusses.” Like her last, this house is also off-grid. It utilizes a 6.1-kilowatt solar energy system (with a 32-kilowatt lithium battery for storage) and is supported by its own domestic well.

Higginbotham’s intricate understanding of structure bends toward softness in her floor plan and interior treatments. She designed a prominent rounded living space set off from a private, squared wing that holds three bedrooms. The main living area’s 10-foot-high ceilings drop down to 9 feet in the back, creating an angled roofline for that portion of the home. Getting her builders to co-sign the rounded roof idea for the front of the house was a challenge, but Higginbotham felt strongly that the room should have an in-the-round feeling. They compromised and constructed a curvilinear space composed of five angled planes.

“No roofer wants to touch a circular roof,” Higginbotham says, “and I get it. But we’re so locked into what we think a house can and should be. What we generally have to work with are angles, but I like things to be soft—to walk into a space and not feel boxed in. In my living room, I can see the West Elks Mountains, the confluence of the Gunnison Gorge, and the Uncompahgre Plateau, and the view is unbroken.”

Adding to the truly personal approach, the interior walls are finished with plaster that Higginbotham made herself from lime powder, calcium, kaolin clay, and silica sand. She custom colored them with pigments made from the earth at the site, fine-tuning her recipes over many months. The terra cotta-inspired interior palette moves with the light. Aside from the purchase of the land, Higginbotham calculates that her home and garage cost her \$160 a square foot. Putting so much of herself into the home—which she loves to do—makes the residence rich in both financial and personal equity.

“I’ve always liked putting my personal touch on things, making them mine,” she shares. “It takes a project over the finish line. I feel a bit bad for architects and builders who don’t get to enjoy the everyday aspects of what they make—I think they miss out. It’s really fun, and for me meaningful, to live in a world I created myself.” ■



On the interior, Higginbotham finished the 12-inch-thick exterior walls with plaster, using carefully-calibrated recipes and pigments she derived from dirt right outside her doorstep. One wall in each bedroom features her handmade lime paint. “Color is really important to me,” she says. “I’m someone who tries to avoid store-bought as much as possible.”



ON THE HORIZON

Intriguing landscapes born from digital manipulation of AI images spark conversation and second looks in Denver artist Scott Dergance's new line of prints.

WORDS: Rachel Walker Youngblade

“FINDING ART IS NOT A PROBLEM,”

architect and artist Scott Dergance notes of the abundance of options on the internet. “Finding art that you connect with is.” That’s why Denver-based Dergance, who creates under the name Dergs, starts with a story when developing his micro collections of digitally manipulated landscape scenes.

Featuring strong horizon lines, bold colors, and focal points that draw the eye in, Dergance describes his work as a combination of humor and social critique, delivered in a beautiful package. He starts by defining an idea or message he deems in need of further discussion, often related to consumer culture or the environment, then develops a corresponding color palette and visual metaphor. The AI tool Midjourney translates his words into imagery, which he refines and weaves together in Photoshop.

“My goal is to make visually provocative art that’s also colorful and happy,” he says of developing a business model around his work. “There’s always a subtext behind my art. But in the end, art still needs to be attractive.” Each collection of four images is designed to work as a set or solo. Pieces are reasonably priced at \$199 (\$99 unframed) and arrive ready to hang in an effort to make collecting art more approachable.

For his upcoming *Cultivate Collection*, Dergance wanted to spotlight the technological impact industrial-scale farming has on the land. The barn, a recognizable agricultural symbol, takes on new meaning nestled amongst the choppy forms of fields mishappen by technology.

“We all go to the grocery store and buy our stuff. It’s a thing you don’t usually think about,” he says.

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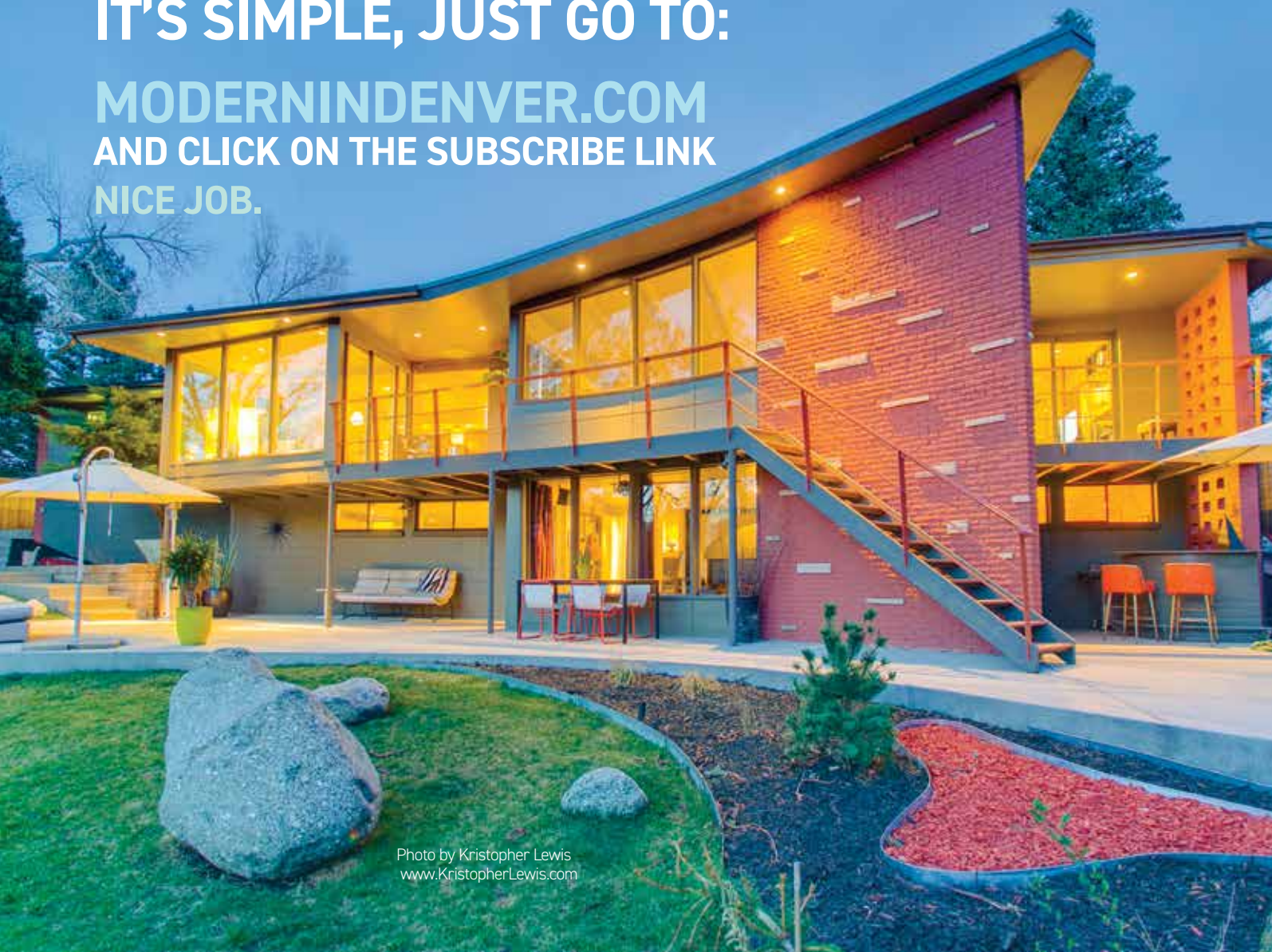


Photo by Kristopher Lewis
www.KristopherLewis.com

"WE ALL GO TO THE GROCERY STORE AND BUY OUR STUFF. IT'S A THING YOU DON'T USUALLY THINK ABOUT," HE SAYS. "BUT WHEN YOU ACTUALLY THINK ABOUT WHAT IT TAKES TO GET THAT DONE, HOW MANY PEOPLE ARE INVOLVED, AND THE IMPACT IT HAS ON THE WORLD, YOU RECONSIDER WHAT IT MEANS TO BE A FARMER."

- Scott Dergance

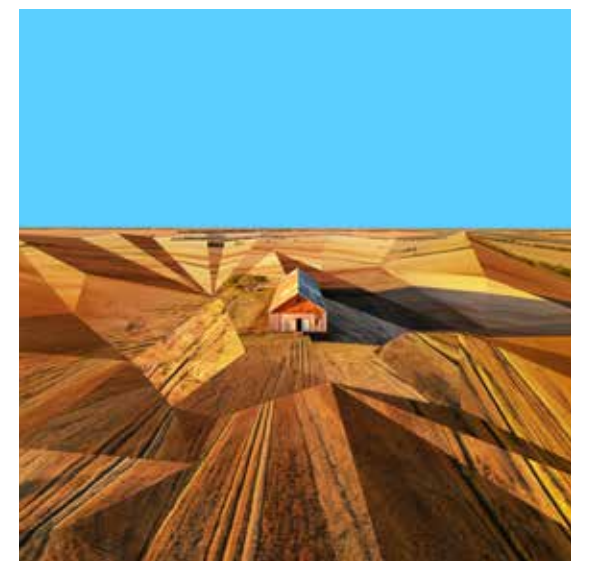
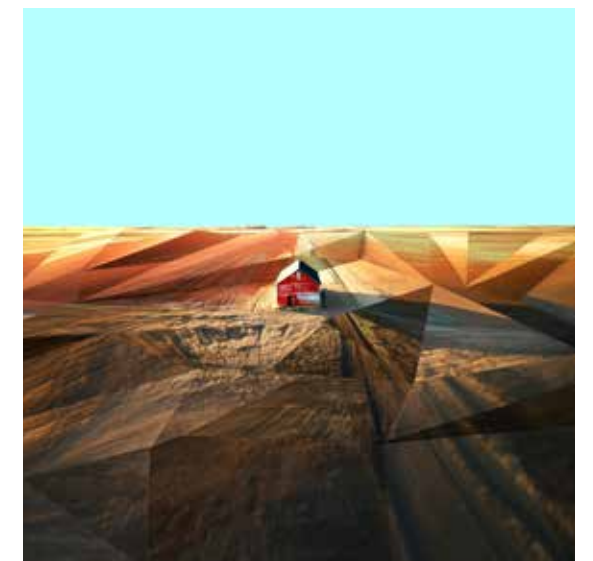
"But when you actually think about what it takes to get that done, how many people are involved, and the impact it has on the world, you reconsider what it means to be a farmer."

A practicing architect for 26 years, Dergance has been using Photoshop to digitally manipulate images since the late 90s, longer than many people using it today have been alive, he laughs. Incorporating AI into his process was natural for someone who is perpetually curious about the possibilities of digital tools.

Large-scale commercial and residential architecture projects, and a foray into furniture-making through his Elemental Living line, honed his eye for interesting angles and perspectives. From these combined experiences, Dergance pulls clean lines and vibrant color palettes when creating new artwork.

Connecting ideas in a way that forces people to think is the artist's self-imposed mandate. So far, his body of work delivers. New four-piece collections will launch on *dergsart.com* each month through the rest of the year. Follow *@dergsart* on Instagram to find your own conversation starter. 📱

Geometric forms contrast with organic textures to create rural landscapes with an industrial feel in Dergs' *Cultivate Collection*. While each image can stand alone, matching horizon lines double the visual impact when presented as a group, a consideration the artist bakes into each of his micro collections.





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