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Meridian 105 Architecture utilizes unique geometries and materials, adding a distinct custom residence to the Tennyson neighborhood. P. 102



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CONTENT

MESSAGE / MATERIAL / TEXT / IDEAS - SUBSTANCE

32 FIELD STUDY

Nothing says summer ease more than a robotic lawnmower. Read about the Tron 360° and other new products in our seasonal roundup of furniture, tech, gear, and accessories.

44 BUG GRUB

What's on the menu? Crickets. Dutch designer Kyran Knauß's Crikorama develops an in-home cricket cultivation system in support of the new six-legged eco-conscious food movement.

50 TOUCH THE EARTH

On view now at Denver Botanic Gardens, *River's Voice: Textiles* by Alexandra Kehayoglou invites visitors to grapple with urgent environmental issues using their own two feet.

60 THE INFLUENTIAL TYPE

The Resnick Center for Herbert Bayer Studies in Aspen hosts a multifaceted exhibition in celebration of 100 years of Bauhaus typography.

66 SIMPLY MODERN

CCY Architects and Post Company revive the longstanding Mollie Hotel using simple forms and warm textures that embrace Aspen's Bauhaus-influenced history.

80 A LIGHT TOUCH

Given the challenge to reuse as many materials as possible and add only locally-sourced products, interior designer Kate Jung redesigns a kitchen to center personal style and ethics.

88 IN PRAISE OF SHADOWS

Following their clients' affinity for Japanese culture and building techniques, Surround Architecture creates a materially-driven, contemplative home.

102 THE LIGHTHOUSE

Meridian 105 Architecture shifts a home off its centerline in order to maximize natural light and outdoor space on a tight city lot.

114 TRAVEL BY DESIGN OUT THERE - MARFA, TEXAS

A spirit of reinvention continues to draw artists, thinkers, and seekers to Marfa, a West Texas town made famous by minimalist artist Donald Judd in the 1970s.



130 NATURALLY REFINED

Using only Red List-free building materials, Tweed Studio seamlessly merges antique and modern in a Cheesman Park condo renovation.

138 A LESSON IN LIGHT

From his paraboloid rooflines to early experiments in harnessing solar energy, we take a comprehensive look at Walter S. White's impact on modern architecture in Colorado Springs.

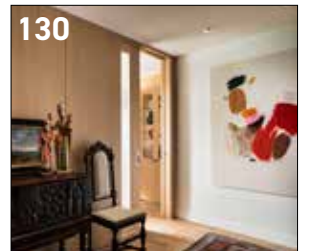
144 THE BIG SHOW

Immersive environments win the stage at this year's Salone del Mobile, the annual international furniture fair in Milan.

152 ONE LAST THING

BAGGU honors Pop artist Keith Haring with their new collection of reusable shopping bags and pouches.

"IF 'QUAINT' WAS A PIANO'S MIDDLE C, MARFA WAS A B-FLAT;
IT WAS PEACEFULLY STRANGE." -Mandy Ashcraft



INSIDE



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EXPLORE AND EXPERIMENT

Drive 190 miles southeast of El Paso and you will reach Marfa, Texas. Its expansive vistas, low horizons, open plains, and glimmering light proved to be the perfect location for minimalist artist Donald Judd to advance his work when he arrived in 1971. Judd, a prominent figure in 20th-century art, created minimalist, site-specific work that experimented with form, space, and industrial materials like steel, concrete, and aluminum. His work was groundbreaking, and time spent in Marfa was instrumental in his artistic explorations, which ultimately helped redefine what could be considered art.

Judd lived part-time in Marfa for almost two decades, until his death in 1994, and his time there transformed the town. He created the Chianti Foundation in 1986 to preserve his permanent installations and promote artists and artworks that align with his philosophies. Along with the Judd Foundation, Chinati has become an anchor for the town that draws people from all over the world to visit, or even move to Marfa. While Judd's work and Marfa have been on our radar for a long time, when we heard that Liz Lambert, owner of the colorful El Cosmico hotel

"All life is an experiment. The more experiments you make the better."
— Ralph Waldo Emerson

and campground, was partnering with ICON, an Austin-based 3D-printing robotics company, and world-renowned Danish architecture firm BIG on a 62-acre development, we knew it was time for us to visit. Editor Vanessa Kauffman Zimmerly and photographer James Florio made the trip last month to experience the town firsthand and put the official Marfa slogan to the test: "Tough to get to. Tougher to explain. But once you get here, you get it." To see James's images and read Vanessa's story in this special "Travel By Design," go to page 114.

The spirit of exploration and experimentation that embodies Judd's work resonates throughout this issue. Our cover project by Meridian 105 Architecture is an excellent example. Their design for a single-family home in the Tennyson neighborhood brilliantly utilizes a dominant architectural typology and common materials, but cleverly rotates the entire second story by 10 degrees. The design has a literal twist that allows more light in and makes the home distinct and unforgettable. Learn more about this project on page 102.

The exhibit Bauhaus Typography at 100 illustrates how experimentation and exploration at the unconventional German design school expanded typography. Co-organized with the Letterform Archive in San Francisco, the exhibition is currently

at the Resnick Center for Herbert Bayer Studies in Aspen, and includes hundreds of examples of experimental type design that came out of the Bauhaus in the early 20th century. We spoke to co-curators Rob Saunders and Lissa Ballinger about the lasting impact these early experiments in typology have had on contemporary design. This story is on page 60.

With thousands of new designs introduced every year, the world's biggest furniture fair, Salone del Mobile in Milan, Italy, has become the epicenter of design experimentation. With hundreds of thousands of people in attendance, the entire city of Milan has become a showcase for "what's next." We love to cover this show, and have included a roundup of some of the best collections that debuted this spring.

These stories are accompanied by a profile on the lesser-known but no less important mid-century architect Walter S. White, a visit to the new Mollie Hotel in Aspen, a look into a Japanese-influenced home in Cherry Creek by Surround Architecture and a Cheesman Park condo renovation by Tweed Studio that used only Red List-free materials—and more.

Get out and explore this summer!

William Logan

THE COVER



Our summer cover features a striking and spare single-family residence designed by Meridian 105 Architecture in the Tennyson neighborhood. Photographed by Parrish Ruiz de Velasco, the home's upper volume, clad in treated Scandinavian pine, is unconventionally angled to maximize usable space, draw sunlight inward, and amplify aesthetic appeal. Read the story on page 102.



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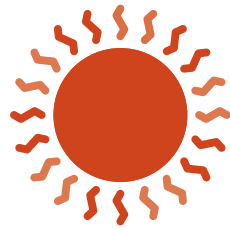
NATURE REIMAGINED

May 5–August 11, 2024

IMAGE: DRIFT, *Meadow* (detail), 2017. Aluminum, stainless steel, printed fabric, LEDs, and robotics; dimensions variable. Represented by PACE Gallery. © 2024 DRIFT. Photograph by Oriol Tarridas, courtesy of Superblue Miami.

Biophilia: Nature Reimagined is organized by the Denver Art Museum. It is presented with generous funds from Luncheon by Design and the Adolph Coors Exhibition Endowment Fund, the donors to the Annual Fund Leadership Campaign, and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by *5280 Magazine* and CBS Colorado.

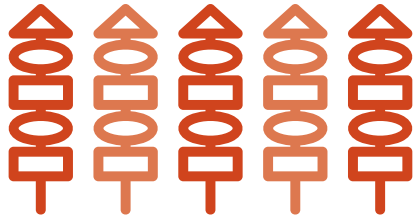




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YES, DO REACH OUT. *Now is a really good time.*

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FIELD STUDY

WORDS: Tamara Chuang



CIRCULAR STYLE

Freitag Mono went solo with its new backpack/crossbody bag. And by solo, we mean one material. The A010 MPA6 is made from polyamide 6, a.k.a. nylon. Everything—from zippers, straps, and buckles to the water-repellant fabric used in the case—is made from it. The bag's mono-material—26.8 percent of which is already-recycled polyamide 6—is another ingredient in the company's circular philosophy. And should it ever have no more purpose, the water-repellent bag can be recycled.

[+freitag.ch](https://www.freitag.ch)



BRUTAL BEATS

For Agnes, a desktop speaker system from industrial designer Philipp Emrich, it's not all about the bass. Rather, it's all about brutalism, a design style known for its monolithic and blocky look that influenced architecture starting in the 1950s. Emrich's speaker takes inspiration from the former Gallery St. Agnes church in Berlin, Germany. Much like the modernist-influenced church, Agnes (the speaker system that is) has its own bell tower at the top that serves as the main speaker. The side wing is a detachable bass speaker. Connect the speaker to your favorite music-playing device through AirPlay, Bluetooth, or USB.

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



TIMELESS TICKER

Watchmaker Seiko turned its marathon timer into an alarm clock for those who'd like a little more from their morning wake-up call. The bright yellow Victory Limited Edition Marathon Alarm Clock includes a countdown timer, stopwatch, and calendar. There's also the usual alarm clock features, like a snooze button and automatic alarm stop.

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

SCRAPPY SALVAGE

We love it when designers create something out of nearly nothing because that's often when creativity truly strikes. Keeps Home in Seattle not only makes furniture from sustainably-sourced material, like solid oak, but it then takes castoffs that fall into the discard pile and looks for their new beginning. That's where the company's Off Cuts line comes in. From wall hooks to its Apple Box step stool, the Keeps Home team keeps it simple and sustainable.



+builtforkeeps.com



MIXED UP MOD

This leather grab bag from designer Eva Yeste converts from two-handled tote to strappy purse faster than one can say modular. Well, maybe not that fast, but the quick-changing Modular Leather Bag just wants to provide versatility, not to mention add some color block pep in fruit-inspired shades. Available at MoMA as the Tutti Frutti edition.

+moma.org

GAMES OF LIFE

When tasked with rethinking furniture for gamers, IKEA designer David Wahl did the obvious: he watched how people play video games. They moved! So the team behind IKEA's upcoming gaming-furniture line BRÄNNBOLL designed pieces that can sway along with the action. One seat is attached to a metal frame by what looks like bungee cords. Other items, from chairs to tables, are built low and some are on wheels. Gone are the black leather pieces that we recall with gamers banished to the basement. Instead, the new line, debuting in September, is full of color. And, more importantly for the rest of the fam, BRÄNNBOLL is disguised as... regular furniture.



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FIELD STUDY

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BUZZWORTHY BREW

Coffee aficionados swear by fresh whole beans. Others say the best-tasting cup relies on filtered water and precise temperature. And still others say, just clean the darn machine. Which is it? Next Level Coffee in Germany says it's nunc: a high-tech coffee system that understands perfection is based on curation. The data-driven company uses artificial intelligence to adapt nunc based on the type of bean, milk, and personal taste (fruity, mild, strong?) to create user profiles. There's an app too, so users can learn to customize their perfect cup.

[+nunc.coffee](#)



PACKING PRODUCE

Plastic bags are so last year, especially in Colorado where a ban went into effect in January. But when it comes to the produce aisle, plastic abounds. One solution is the cotton sacks from Vejibag. The organic cotton pouches are breathable to keep veggies fresh for “up to two weeks” by letting air and ethylene gas escape so fruits and veggies don't become overripe and mushy (but don't keep them too long because even the Vejibag can't retain freshness forever). Spritz the bag with water when dry to keep produce in the preferred moist and crisp climate. Wash as needed and use again.

[+vejibag.com](#)

MOWED OVER

A lawn isn't going to mow itself, but the new Tron 360° comes pretty close to completing the job—the robotic lawn mower lets you relax as the grass is cut and gets greener. Developed by Airseekers Robotics in Hong Kong, the Tron 360° has a six-camera AI Vision navigation system, which essentially means it can see in multiple directions to better understand what needs mowing, and what doesn't. Competing machines rely on satellite signals to map out what needs to be mowed on the property, but those signals can get blocked by trees and buildings, while Tron uses a mix of AI technologies to correct visual errors, avoid objects, and mulch the lawn as it goes.

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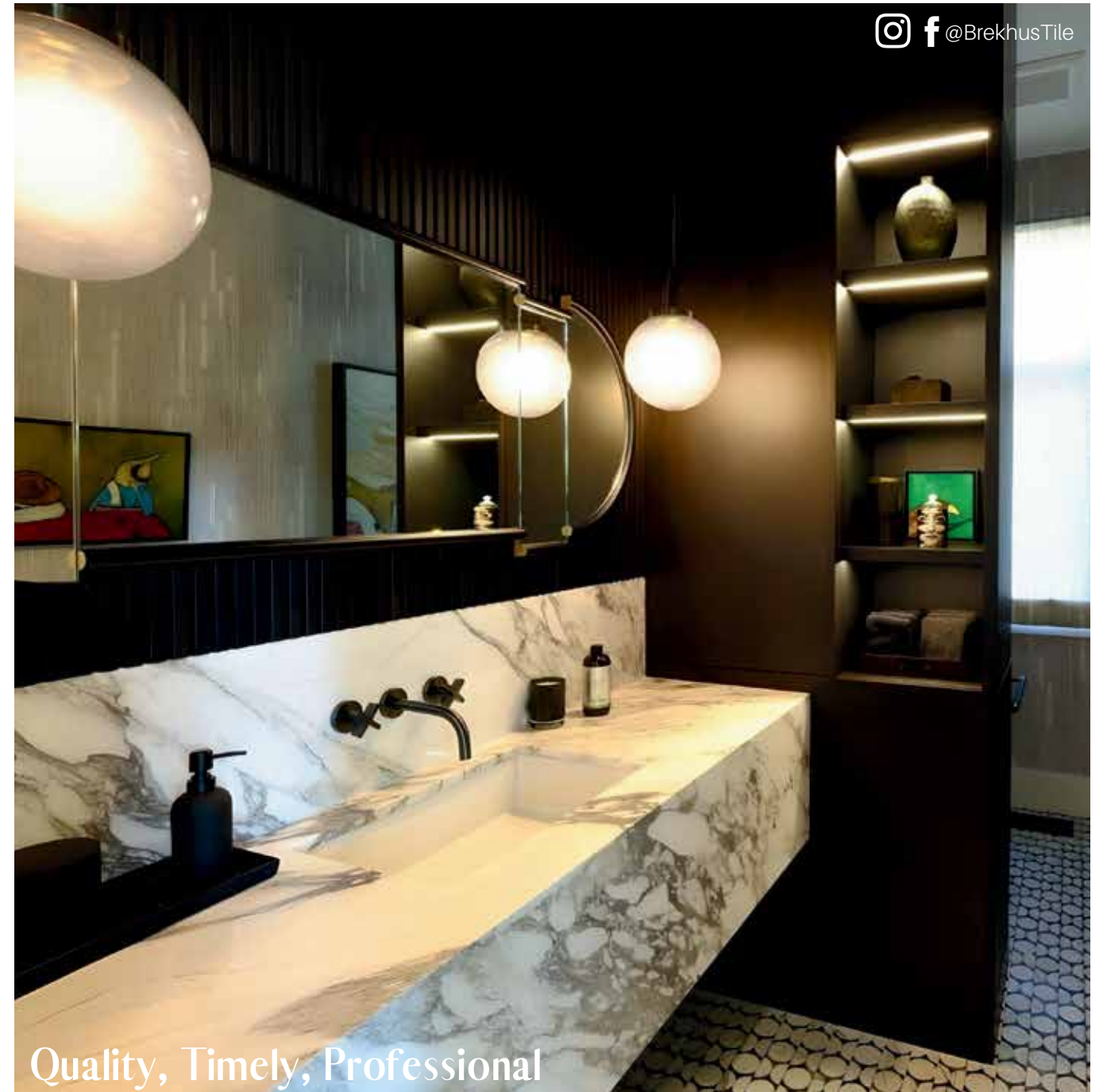


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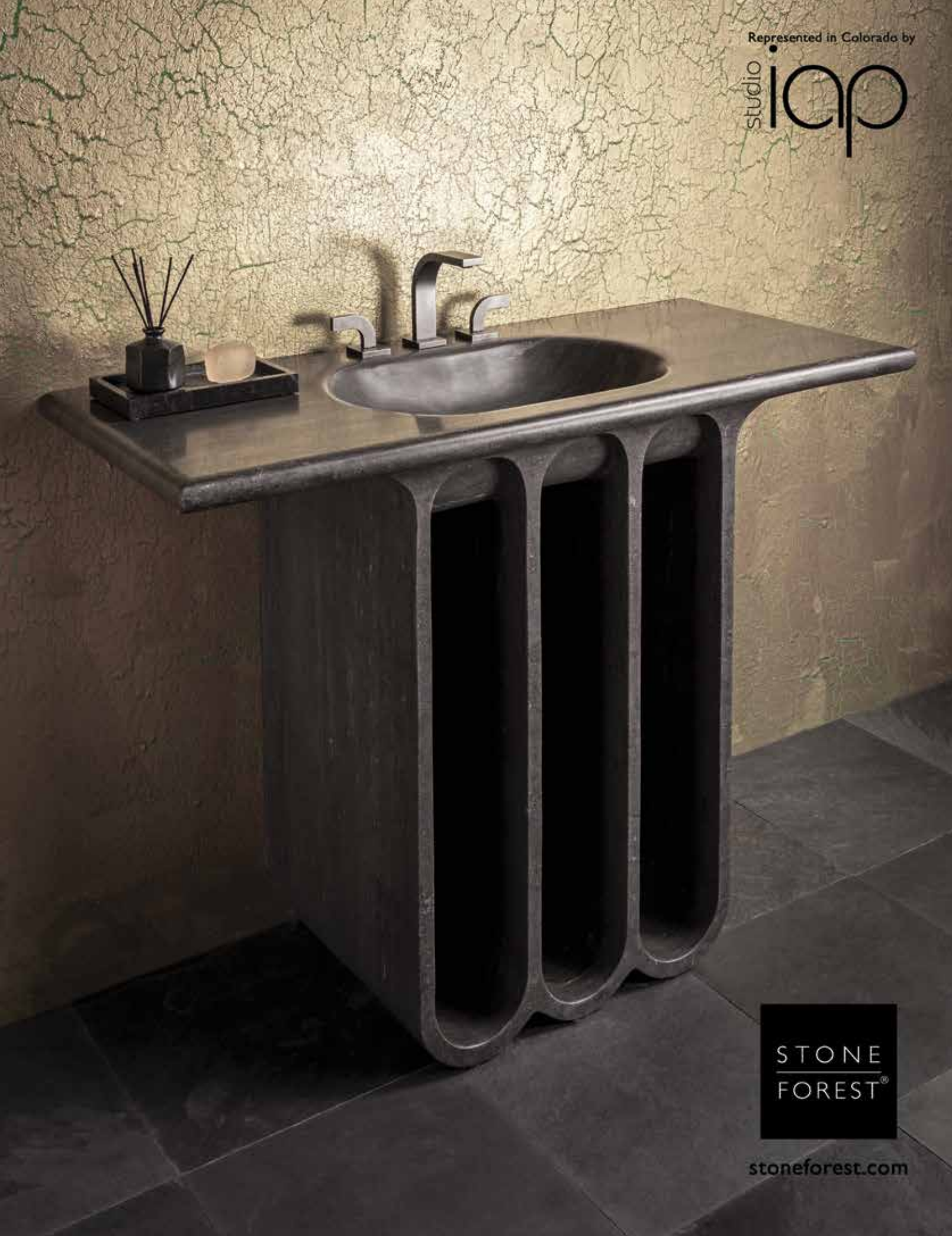
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BUG GRUB

WORDS: Cory Phare

Grabbing some eats takes on new meaning with an environmental and dietary movement underway to bug out on the next generation of six-legged snacks.

ARE YOU AN ENTOMOPHAGIST?

If you're reading this in the United States or Europe, the answer to whether or not you eat insects is probably not—with a good chance of an accompanying, "Ewww, what?!"

But for two billion people around the world, the response is a resounding yes. And not only out of necessity; for many cultures in Asia, Africa, and Latin America, insects are a key culinary staple, and are often considered a delicacy.

Culinary intrigue aside, the nutritional benefit of edible insects holds remarkable potential. Crickets, for example, contain complete proteins with all nine amino acids. By volume, they can reach up to two to three times the protein density of red meat, with approximately 45–60 crickets having the equivalent amount of protein as a steak. And, it should come as no surprise that cultivating crickets consumes far less environmental resources than other once-living protein sources.



This promise of high nutrition sought through much simpler and more sustainable forms of agriculture is one of the driving factors behind Netherlands-based designer Kyran Knauf, creator of the Crikorama, a compact full-lifecycle cricket farm that could save upwards of 10-plus pounds of CO2 emission per meal.

“(The project) stems from a fascination with product design, innovation, engineering, and food,” Knauf says. “It’s about creating radical solutions for a sustainable future. Design is integral to shifting consumer behavior, and Crikorama aims to revolutionize the perception of protein sources with beauty and functionality.”

The upsides are apparent: According to a UN Food and Agriculture report, more than 1,900 species of insects are edible (see sidebar), reproduce quickly, are found almost everywhere, have favorable food-conversion ratios, and result in a comparatively smaller carbon footprint. Raising crickets, for example, portends a reduction in greenhouse gas emissions equal to 99 percent when compared to cattle farming.

“IT’S ABOUT CREATING RADICAL SOLUTIONS FOR A SUSTAINABLE FUTURE. DESIGN IS INTEGRAL TO SHIFTING CONSUMER BEHAVIOR, AND CRIKORAMA AIMS TO REVOLUTIONIZE THE PERCEPTION OF PROTEIN SOURCES WITH BEAUTY AND FUNCTIONALITY.”

—Kyran Knauf



The Crikorama [ABOVE] is an all-in-one cricket harvesting ecosystem. Eating kitchen leftovers, female crickets lay eggs in the device’s Egg Pod, resulting in a harvest of edible crickets a few weeks later.



PHOTO: Bertrand Fompeyrine

The countertop Crikorama blends in seamlessly with other kitchen appliances [LEFT]. The full lifecycle of sustainable household cricket protein production is detailed below.

Beyond a protein replacement, insects like crickets are also rich in nutrients such as Omega-3 and Omega-6 fatty acids, fiber, vitamins (including B and B12), and minerals such as iron, calcium, and zinc.

“As cultural norms evolve and awareness grows about the health and sustainability benefits of consuming crickets, I firmly believe that insect-based protein will become a staple in our diets,” says Knauf.

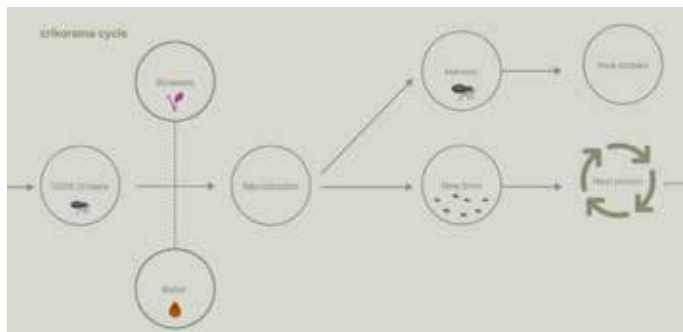
Nominated for the Green Concept Award and a semifinalist for the 2024 Philips Innovation Award, the Crikorama is poised to be at the vanguard of sustainable in-home food provision. The 3D-printed device sits inconspicuously on countertops and would not look out of place amongst any other contemporary appliance. Inside, female crickets lay eggs in the “egg pod,” a small tray outfitted with a screen in the corner for the larva to emerge from. Outfitted with a fan for air filtration, a heating pad, and a green LED, the interior is constructed to provide an optimal cultivation environment.

Underneath the incubator space is a removable orange drawer for

harvesting adult crickets. After freezing in the container, crickets can be rinsed, strained, and boiled for desired preparation, including roasting, sautéing, or grinding up into a powder to use as a protein-rich flour substitute. User maintenance is minimal, with periodic replacing of water and food (which can consist of kitchen leftovers). An adult female cricket can lay up to about 100 eggs per day and upwards of 3,000 eggs in a lifetime, making the possibility for upscaling enormous.

For Knauf, eco-consciousness is paramount to the Crikorama. Designing the device is central for him in recovering something lost and sacrificed for the sake of convenience. “Crikorama isn’t just a product, it’s a disruptive force in reconnecting people with their food,” he explains. “Growing your own food fosters a sense of ownership and connection, challenging the norms of food production in today’s fast-paced world.”

A waitlist for the Crikorama is now open, with plans to ship to consumers in the fall of 2024. For more information, follow @crikorama on Instagram.



CRAFT CRICKETS



One of the first cricket-based snack brands on the market, the Italian food company Small Giants offers pastas, crackers, and more to the growing ranks of eco-conscious consumers. Here are some buggy bits of data to chew on.

Most commonly consumed insects globally:

- Beetles - 31%
- Caterpillars - 18%
- Bees + wasps - 14%
- Grasshoppers, locusts + crickets - 13%
- Cicadas - 10%
- Termites - 3%
- Dragonflies - 3%
- Flies - 2%
- Other - 5%

Source - UN Food & Agriculture Report

Flavor Profiles: By-the-Bug

- Crickets:**
Delicate umami flavor, similar to nuts
- Buffalo Worms** (small beetle larvae):
Toasted hazelnut
- Locusts:**
Dried porcini mushrooms
- Mealworms:**
Popcorn

Source - Small Giants

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Featuring large-scale hand-tufted wool works, *River's Voice: Textiles* by Alexandra Kehayoglou, now on view at Denver Botanic Gardens, invites viewers into a tactile meditation for reconnecting with the land.

TOUCH THE EARTH

WORDS: Vanessa Kauffman Zimmerly
IMAGES: Scott Dressel-Martin

“The first time I touched this material, I already understood it. The thread is like a genetic line, an inheritance.”

Visual artist Alexandra Kehayoglou, who splits time between Greece and Argentina, has been using wool in her work since 2006, when her father gave her an immense stock of it from the family’s carpet-making company in Buenos Aires. This April, her exhibition *River’s Voice*, featuring 12 hand-tufted carpet pieces, opened at Denver Botanic Gardens’ Freyer-Newman Center. “Some families dance, my family made carpets,” she says. “Through industrialization, the meaning within my family lineage got somewhat lost. I’m using this material to put memories and information back in order. Textile art has to do with recovering traditions.”

In addition to restoring her Greek ancestor’s weaving techniques, Kehayoglou’s work attends to another byproduct of industry: the increasingly scarce practice of conscientious land stewardship. The river in *River’s Voice* is Argentina’s Paraná de las Palmas, a powerful waterway that connects Brazil, Paraguay, and Argentina to the Atlantic Ocean. In its surrounding wetlands, Kehayoglou and her family inhabit and care for 300 hectares of land, aiming to restore complex ecosystems that have been severely compromised by exploitative agriculture and illegal burning. After purchasing the parcel in 2018 and moving to it during the pandemic, the body of water and Kehayoglou’s new body of work became one and the same.

“I am very driven by the land,” she says. “How do we use it? How do we take care of it? What makes us think we can harm it, or own it? These are all questions I ask myself, whether I’m working outside or in my studio. Once you start to work with the



Artist Alexandra Kehayoglou creates intricate, immersive wall and floor pieces with an electric tufting gun using excess wool stock from her family's carpet company in Buenos Aires, Argentina. Her exhibition *River's Voice*, currently on view at Denver Botanic Gardens, features 12 works that respond to land destruction and climate change in wetlands surrounding the Paraná de las Palmas.

land, you understand how necessary a give-and-take approach is. Nature wants to be transformed, but you must engage it with balance and respect.”

Prayer Rugs, a series of 10 wall-mounted carpets roughly three by four feet in size, greets viewers to the gallery space. Like their title suggests, these pieces are intimate and contemplative. Each rug its own space, a nuanced depiction of some portion of the landscape rendered thread-by-thread by Kehayoglou's electric tufting gun. After attaching each thread individually to create the overall composition, Kehayoglou trims with scissors to enhance texture and depth. In one prayer rug, colorful symbols—spirals, suns, crescent moons—are scrawled overtop what looks like parched earth, indicating a universal story that began long before our species.

On the other end of the gallery is *Paraná de las Palmas River*, a large-scale piece that cascades down from the wall and across the floor—the place where most would expect to find a rug. Embracing the reference to the domestic, yet continuing to break with convention, Kehayoglou invites viewers to remove their shoes and walk across the multidimensional artwork. “With this piece, I wanted people to be in the position of going to the floor and having their inner child arise in connection with the material and the land it represents,” she explains. “It's offering a different perspective on the issue.” Walking in sock feet across its fibrous



“CHOOSING TO WORK IN CARPET RELATES TO MY LINEAGE, BUT IT ALSO HAS TO DO WITH USING RESOURCES THAT ARE AVAILABLE TO ME, AND THAT ARE AUTHENTIC TO THE CONVERSATION ABOUT LAND USE.” —Alexandra Kehayoglou

undulations, a surprising mix of playfulness and sadness surfaces. How rarely our feet come into direct contact with Earth's many textures. And how rarely we are asked to wonder why.

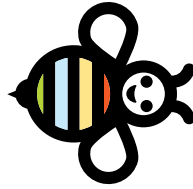
“Choosing to work in carpet relates to my lineage, but it also has to do with using resources that are available to me, and that are authentic to the conversation about land use,” Kehayoglou says. In addition to working the land in the Paraná Delta, she's begun a new land protecting project in Patagonia in collaboration with a local indigenous community. Part of the vision is to start sustainably raising sheep on the land to supply wool for her art practice. “Threads transmit things that are beyond the present,” she says about the intergenerational affinity she feels for the medium. “They are this line, this powerful state of connection.”

River's Voice: Textiles by Alexandra Kehayoglou will be on view through December 8, 2024.

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THE INFLUENTIAL TYPE

The Bauhaus legacy of typography lives on more than a century after its founding—and is on full display this summer at the Herbert Bayer Center in Aspen.

The story of the Bauhaus can be found on a postcard. Or rather, a series of them.

Founded in 1919 by Walter Gropius, the legendary German art and design school hired its first typographic master, Hungarian artist László Moholy-Nagy, in 1923. The Bauhaus would host its first public exhibition later that year, requiring promotional postcards to invite attendees. But without a fully formed typographic workshop yet in place, the only way to do text-based design was through handlettering that was then printed at volume via stone lithographs.

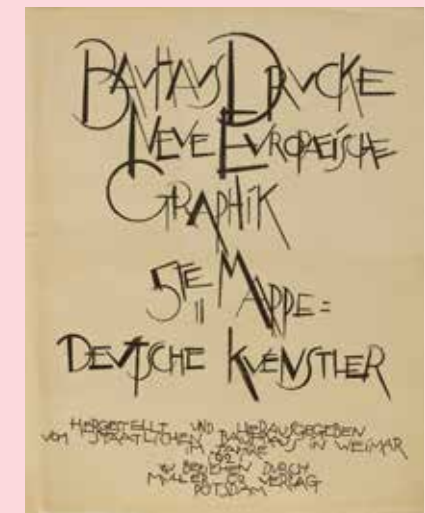
The resulting work would become an exclamatory benchmark of interdisciplinary style: each postcard a little emissary of necessitated

invention, and the series a microcosm revealing a sensibility that would influence generations of designers to come.

“Half the folks doing lettering for the postcards weren’t typographers—but that’s precisely part of their importance,” says Rob Saunders, executive director of the San Francisco-based Letterform Archive. “When things are siloed, walls aren’t permeable.”

Saunders is co-curator of *Bauhaus Typography at 100*, opening June 11 at the Resnick Center for Herbert Bayer Studies (the Bayer Center), located on the Aspen Institute campus. Originally showcased in the Bay Area as part of the Letterform Archive’s Bauhaus centennial

WORDS: Cory Phare



Joost Schmidt’s *Offset: Book and Advertising Art*, Bauhaus Issue from 1926 [LEFT] and Lyonel Feininger’s title page for the fifth portfolio of the *Bauhaus Prints, New European Graphics* from 1921 [ABOVE] highlight the playful and powerful approach to text as communication design that would become hallmarks of the Bauhaus approach.

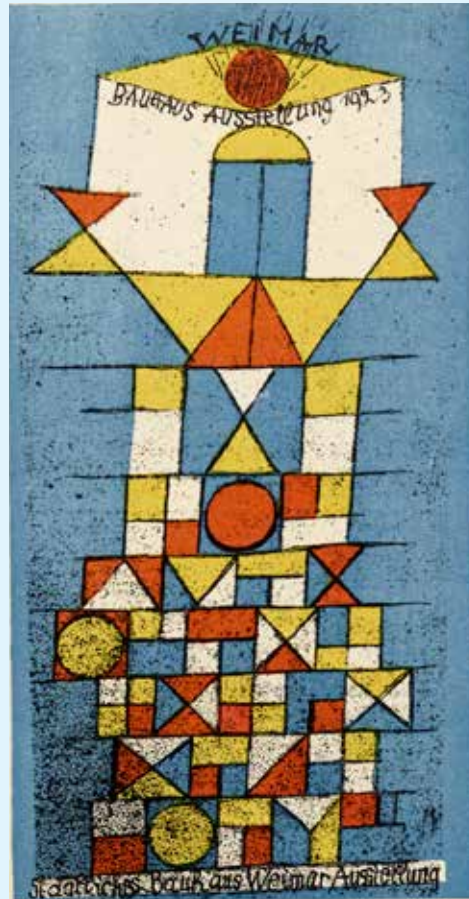
“THE BAUHAUS IMPLANTED IN ME SUCH A SENSE OF DUTY NOT JUST TO GO AND PAINT FOR MY OWN PLEASURE, BUT TO DEVOTE MYSELF TO DEALING WITH THE DESIGN PROBLEMS OF OUR TIME.” - Herbert Bayer

celebration, the exhibition is a six-part exploration of student and faculty members’ work, as well as pre- and post-era influences on the school. Original books, magazines, course materials, product catalogs, stationery, promotional flyers, and other ephemera trace the institution’s impact on the field of typography and, by extension, all of design.

The postcard series, to which Herbert Bayer contributed two submissions, is a key part of the show. A student from 1921–1925, before progressing to become a typographic junior master himself, Bayer spent formative

years at the Bauhaus, refining his multimodal craft and becoming what the Museum of Modern Art would refer to as an “artistic polymath.”

“Bayer was reacting to the use of ornamentation and decoration, reducing elements to their most simple form,” says Lissa Ballinger, executive director of the Bayer Center. “There was a specific ethos of accessibility and approachability to his technique. He felt that art shouldn’t be relegated to the wealthy classes, but rather be integrated into everyday life.”



CLOCKWISE FROM TOP LEFT: *International Architecture*, Farkas Molnár/László Moholy-Nagy/Walter Gropius (1925); *Postcard 4*, *Weimar State Bauhaus Exhibition 1923*, Paul Klee (1923); *Bauhaus Buildings Dessau*, László Moholy-Nagy/Walter Gropius (1930); *Postcard 3*, *Weimar State Bauhaus Exhibition 1923*, Wassily Kandinsky (1923); *Postcard 11*, *Weimar State Bauhaus Exhibition 1923*, Herbert Bayer (1923).



One of Bayer’s signature accomplishments was the development of a sans serif typeface, appropriately named Universal. The streamlined character set would become a widely recognized element of Bauhaus design, ushering in a minimalist approach that would later supercharge the mid-century modern aesthetic.

“He felt like capital and lower cases were unnecessary in typography,” Ballinger shares. “He said, ‘Why write in upper case when we don’t speak in upper case?’”

This focus on function and utility (with a dash of surrealism) followed Bayer’s career as he traversed between fine and commercial art, seen in commissions for clients such as General Electric in America and Dorland in Berlin.

“He was a deep thinker with a huge influence on two continents,” Saunders says. “Everything he did was beautifully crafted and considered. As a designer, he made good decisions to help solve problems.”

In addition to contributions by Bayer and Moholy-Nagy, *Bauhaus Typography at 100* features typographic work by Johannes Itten, Paul Klee, Wassily Kandinsky, as well as frequently overlooked female contributors, such as Friedl Dicker. A 280-page accompanying exhibition catalog with introduction by Bauhaus expert Ellen Lupton is also available for purchase at the Bayer Center Store.

Saunders points out that while the Bauhaus is often associated with clean, single-case typography placed to one side in a generous expanse of whitespace, it’s equally important to understand its early expressionistic elements. These, he notes, are reflected in the design aesthetics of 1980s punk rock and early digital pioneers.

“Seeing the balance has been a key reason for why this show and catalog have had such a positive impact,” he says. “Things that happened decades ago can have echoes across time.”

The six-part exhibition, running at the Aspen Institute’s Bayer Center through April 26, 2025, explores the Bauhaus origins, evolution, and continued impact of typographic influence. “This breaking down of barriers, it’s almost a little mystical,” says Letterform Archive’s Rob Saunders.



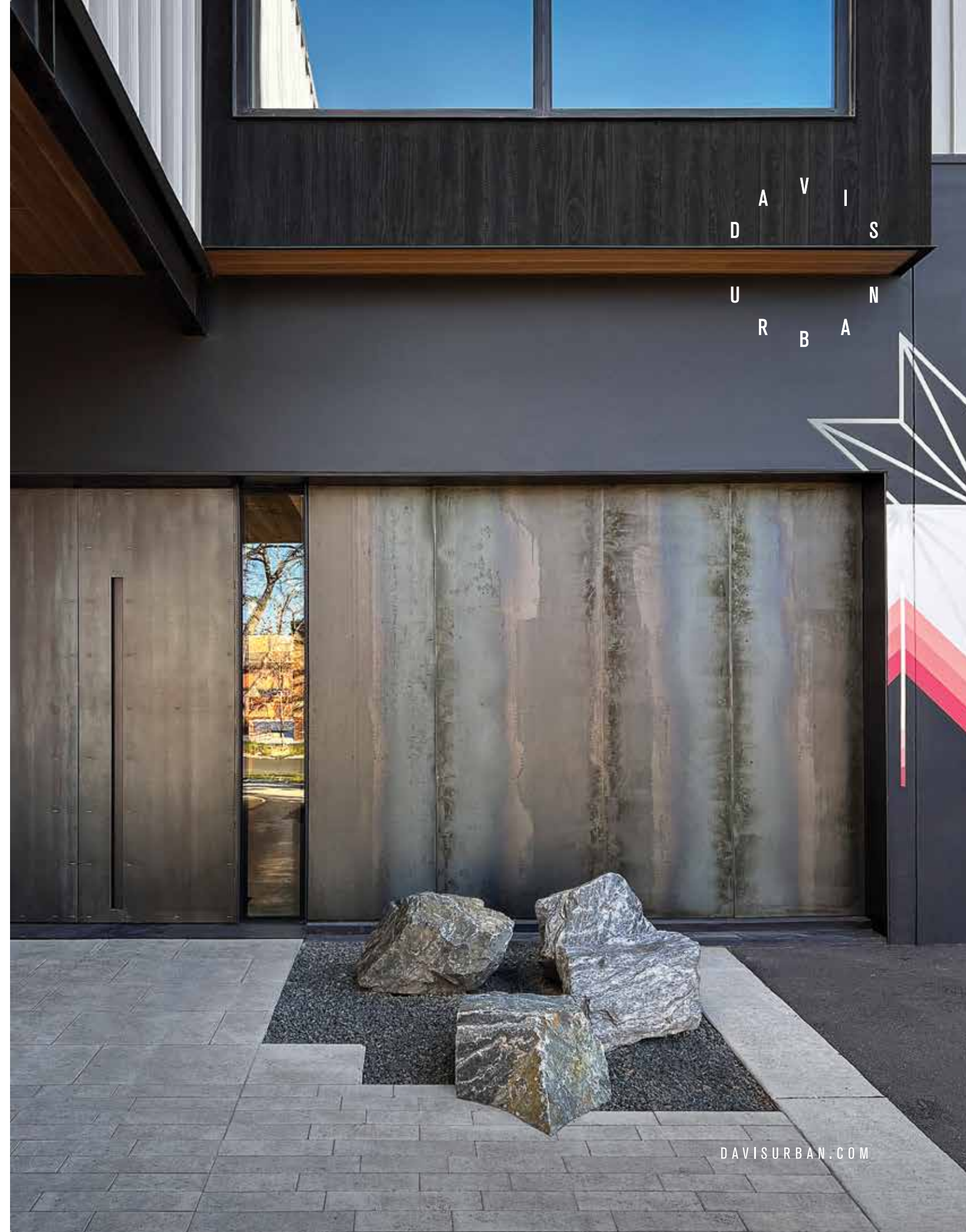
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SIMPLY MODERN

Ten years in the making, the reincarnation of Aspen's Mollie Hotel by CCY Architects and Post Company cleverly expresses the design philosophy that has defined the city for more than 80 years.

WORDS: Scott Kirkwood

IMAGES: Nicole Franzen, Draper White

226



**SIMPLY
MODERN**



Scroll through old photos of the Molly Gibson Lodge in downtown Aspen, and you'll discover a pool with mountain views, chalet-inspired balconies, and a glorious breakfast buffet. But those images soon give way to wood-paneled interiors with a rec-room vibe you'd expect to find in a 1980s LaZBoy catalog—comfortable, but not cutting edge. You can imagine guests telling their friends, “It was OK, but we were really there for the skiing.”

Not anymore.

Just as Mollie Aspen's new name corrects an old misspelling of The Mollie Gibson silver mine, the hotel's newest reincarnation suggests every detail has been considered—and reconsidered—for weeks, or even months.

Which may not be far from the truth. CCY Architects first visited the site in 2014, kicking things off with their customary three-day charette with the hotel's owners. During sketching sessions and late-night conversations, the group embraced the Bauhaus approach that has defined Aspen for 80 years. It's no coincidence that the Mollie property sits directly across from Paepcke Park, named for Walter and Elizabeth Paepcke, Aspen industrialists who brought Bauhaus designer Herbert Bayer to the area to implement their modernist vision for the region.



Throughout the hotel, hard edges are set off by soft elements—from the vintage furniture and Rachel Snack tapestry **[OPPOSITE]** to the custom “Cloud Bench,” by Aceto Landscape Architects **[ABOVE]**, where visitors can await a shuttle bus to the slopes.



“THE BAUHAUS IS KNOWN FOR SIMPLE STRUCTURES THAT EMBRACE MATERIALITY. IT’S A SPARE APPROACH WHERE FORM FOLLOWS FUNCTION, KNOWN FOR BLENDING ARTISTRY WITH CRAFTSMANSHIP TO CREATE CLEAN LINES AND SIMPLE GEOMETRIC FORMS WHILE AVOIDING FUSSINESS OR ORNAMENTATION.” - John Cottle

“The Bauhaus is known for simple structures that embrace materiality,” says John Cottle, FAIA, partner at CCY. “It’s a spare approach where form follows function, known for blending artistry with craftsmanship to create clean lines and simple geometric forms while avoiding fussiness or ornamentation.”

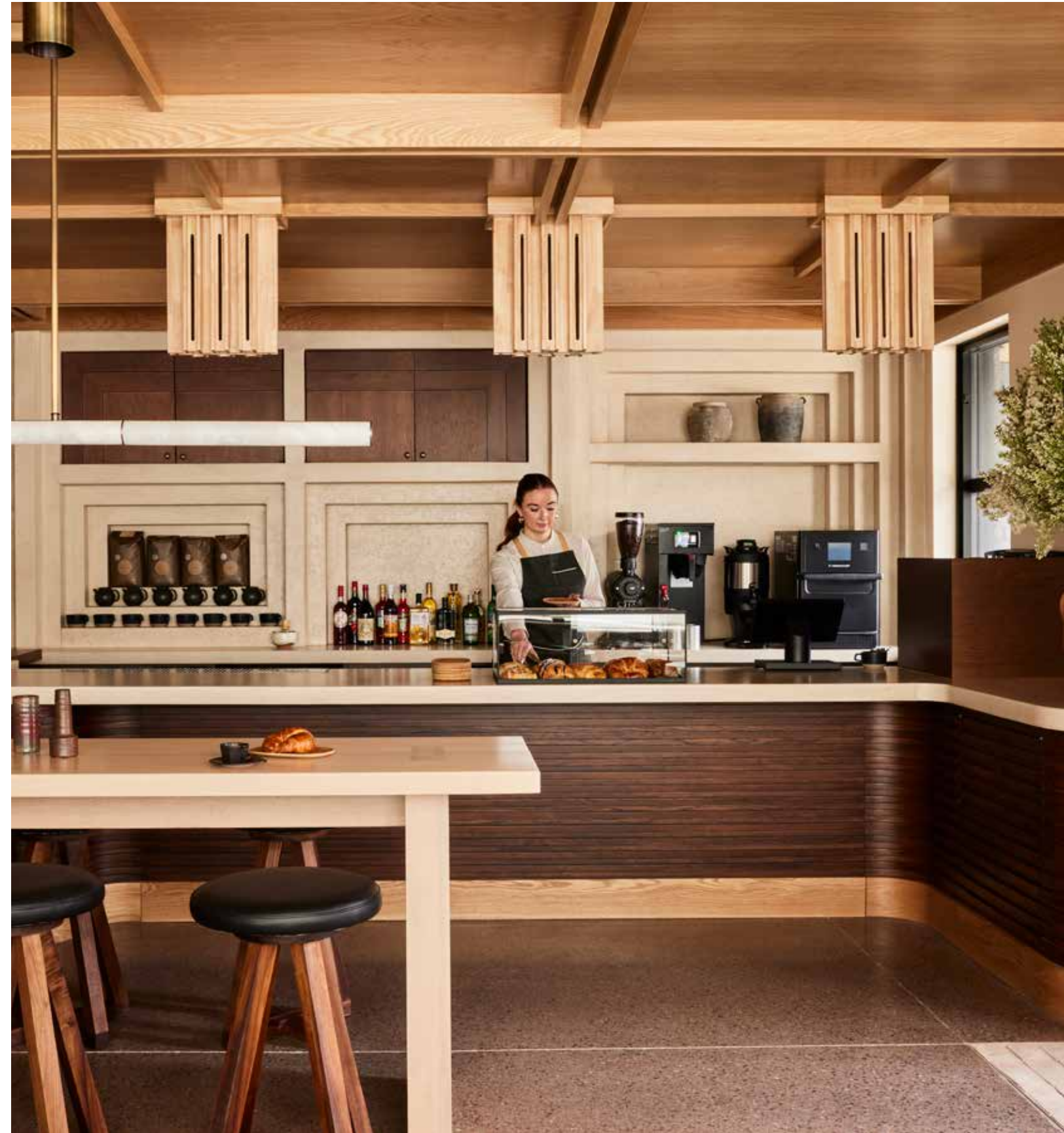
The interior design team at Post Company carried those themes throughout the 68-room boutique hotel, taking inspiration from Bauhaus textile artist Anni Albers, whose work juxtaposes the mathematics of a grid with the warm, organic texture of woven textiles. A tapestry from Rachel Snack—a modern-day Albers—hangs in the lobby, establishing the rhythms repeated in the brick walls,

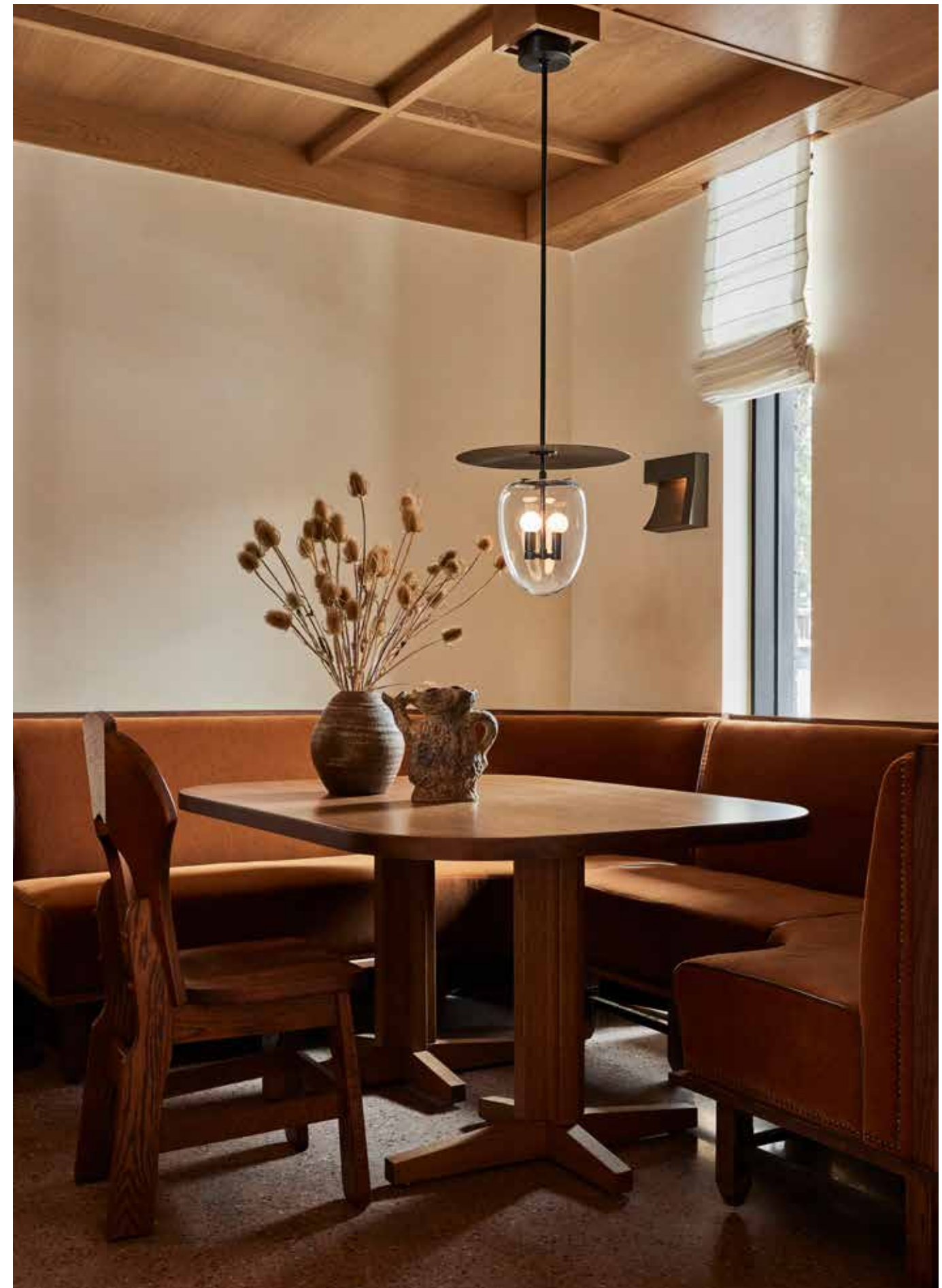
millwork, ceilings, and lighting. It’s a sea of earth tones that never gets dull, due to the layers, textures, and unexpected curves that create a sense of movement.

“Thanks to our partnership with CCY, there’s a rigor in the integration of art, architecture, and design—and we’re weaving all of those things into the story of the building,” says Ruben Caldwell, partner at Post Company. “That’s how it’s possible for a vintage leather sofa to fit perfectly within a modern building; that sense of craft is reflected in the construction, interiors, finishes, and throughout the building at different scales.”

Like a graphic designer who establishes a grid for every page, then breaks that grid to →75

The cocktail bar [ABOVE] and breakfast bar [OPPOSITE] are a symphony of squares and rectangles that never get dull, thanks to varied hues of wood mixed with cotton, brass, and leather.







Although some interpret the Bauhaus aesthetic as cold and unwelcoming, CCY and Post Company see it as inherently human, as illustrated by the layered elements that make Mollie's small rooms feel cozy, never crowded. Opposite, a spartan bathroom is warmed up with wooden furniture and the curve of a white tub set against a grid of black tiles.



keep a reader's attention, Post has incorporated a few surprising elements that catch a visitor's eye.

"We wanted to create something monolithic within many of the spaces, and the breakfast bar is the most pure expression of that original idea," Caldwell says, referring to the enormous walnut surface that winds its way through the area. "Of course, that singular idea doesn't need to be boring and predictable—there's plenty of variation in that area and in the cocktail bar, which had demanding programmatic needs from Death and Co., the team behind all the food and beverage programs." That cocktail bar presents grid upon grid upon grid, with squares and rectangles repeated on every flat surface, only to be cleverly interrupted by the curves of the barstools, light fixtures, and alcohol bottles that line the shelves.

Although it all comes together quite seamlessly, the process wasn't easy: between the site's tiny footprint and Aspen's notoriously demanding historic preservation codes, CCY faced plenty of creative limitations.

"The owners wanted to include as many rooms as possible, for obvious reasons, which meant the average room was roughly 220 square feet," says Todd Kennedy, AIA, another partner at CCY. "We looked at that

challenge as an opportunity to make the public spaces more activated. And since we were creating a three-story building with a basement, with a total height of 32 feet, that meant making use of every inch for HVAC, electrical, and plumbing, so that we'd still have ceilings that are at least nine feet high throughout the hotel."

And the site's location adjacent to single-family homes meant the exterior had to stand out just enough while also blending into a residential neighborhood.

"Having 'grown up' professionally in Aspen, where permits and approvals are a big deal, we've learned to embrace these challenges," says Cottle. "As the building meets its residential neighbors to the west, the façade is reduced to one story to match the 19th-century Victorian homes dotting the neighborhood. And to make sure the building mirrored the historic lot lines in the west end of Aspen, we visually split the structure into a few different spans roughly 30-feet wide—some that jut out toward the street, and other areas that are tucked back to allow for trees. Those little details may not even be apparent to someone walking by the building, but they all recognize the grain of the community, so the structure feels like it belongs." ■

PROJECT CREDITS

OWNER (CLIENT):
HayMax Capital

ARCHITECT:
CCY Architects

INTERIOR DESIGNER:
Post Company

GENERAL CONTRACTOR:
Shaw Construction

MEP & STRUCTURAL ENGINEER:
Resource Engineering Group - REG

LANDSCAPE ARCHITECT/PLANNER:
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A LIGHT TOUCH

Honoring her clients' desire to reuse materials and integrate locally-sourced products, interior designer Kate Jung of Noble Design Group uses a less-is-more approach to give a Park Hill kitchen a whole new look.

WORDS: Rachel Walker Youngblade
IMAGES: Emily Minton Redfield

Just one week after putting the final touches on a lengthy home renovation in Englewood, interior designer Kate Jung's clients called her with an unexpected update. "We found our dream home in Park Hill," Jung remembers them sharing excitedly. "And we bought it."

For two years the pair had worked with Jung to outfit their existing home with custom furniture and updated finishings. Now, they were hoping a lot of that hard work would translate to a new home with almost double the square footage.

"There's a unique ethos behind everything we set out to do together," Jung says of the deep relationship she's built with these clients and their shared approach to interior design. "Let's not just add things to add things. Every piece should serve a purpose and harmonize with the rest of the project."

In this home, the clients' goal was to replace only what was absolutely necessary and source as locally as possible. While the whole home received the benefit of Jung's attention, the kitchen was a particularly tricky challenge to update while keeping major elements the same, including the flooring and layout.

It became clear very quickly that the kitchen cabinetry would remain. Although more traditional than her clients' modern style, the cabinets were in perfect condition and made sense aesthetically with the home's other elements.

"Let's approach this as a positive design challenge, and make it feel more modern through the other finishes we can incorporate," Jung said, revealing her eternally optimistic point of view. "There's no way we can't make this work for us."

To achieve their design vision, Jung pushed her clients to prioritize ruthlessly, and educated them about the domino effect of making any one

Sight lines in open-plan spaces, like this view from the kitchen into the dining room, create the opportunity to build cohesion between rooms. Designer Kate Jung chose a blue mohair fabric for the custom counter stools to echo the bright abstract artwork. "I take traditional design and make it feel modern and classic," Jung says of her approach.



Warm yellow backsplash tile brings a modern bent to more traditional cabinetry. While neutrals are a safe choice, Jung encourages clients to lean into their personal style to land on a design they won't get tired of. "Typically a favorite color isn't something that will change."

change. The off-center sink is a prime example. While centering the sink on the kitchen island would have added more symmetry to the space, it would have required plumbing work and new island cabinetry in different dimensions. After lengthy discussion, the sink and plumbing fixtures were updated in their original off-center location. A large vase for seasonal flowers acts as the perfect counterbalance.

"Symmetry is great, but it can be boring. Your eye expects it," Jung says of a spatial planning trick she uses to add interest. "There's enough symmetry already. The off-centered sink is like a visual karate chop. It feels more intentional now."

A benefit of keeping large elements of the existing kitchen in place was freeing up budget for high quality

American-made materials, like the honey-hued hexagonal backsplash tiles from Particular Tile. The Colorado company takes the meaning of eco-friendly to the next level. Their terra cotta clay is sourced exclusively from a local reservoir where the sediment needed to be removed to allow for water storage capacity. The would-be waste material is shaped into tiles and fired in kilns that run on captured methane from an abandoned coal mine.

Not only does the backsplash liven up the kitchen with color and texture, but it's also a great example of Jung's dedication to working in concert with her clients (they originally discovered Particular Tile) and taking the time to find the right thing. New fixtures from California Faucet are crafted by hand in California and produce no toxic or ozone-depleting chemicals.

The cabinet hardware is also made in California, by Emtek.

"She makes me a better designer because she will often not accept the first option," Jung says of the client's commitment to environmentally friendly design. "She pushes and encourages in very gentle ways, to see if there's a way we can find things more locally."

To create a timeless space that speaks more to personal tastes than it does an era or time-bound trend, Jung encourages people to lean into their favorite colors and go classic with hard finishes.

In this project yellow surfaced as a favorite color, but it wasn't the immediate choice for the backsplash tile. Jung and the clients considered blues and greens first as a way to

bring more vibrancy and contrast into the kitchen. But when samples arrived, the warm Dijon yellow—which is beautifully variegated and shows hints of terra cotta red around the organic edges—was an easy choice. The color and shape are reminiscent of another favorite of her clients: the beloved honeybee. The cornflower blue mohair counter stools by David Gaynor Design, another strategic reuse from the clients' previous home, is the perfect complementary color.

"Likes are often immediate," Jung says of trusting instincts and designing a home that is not only beautiful but personally meaningful. "You shouldn't have to talk yourself into something. It should just feel right to you."

Softly veined Carrara marble from The Stone Collection stretches across the countertops and up the range wall in another moment of considered

design. The previous wall tile felt too cold and the grout lines too busy when paired with the kitchen's brick perimeter walls. Without changing the range, hood, or placement of either, the marble adds lightness and modernity. The natural stone helps hide kitchen messes and will patina over time for a lived-in look and feel.

In the end, the kitchen reflects the warm, colorful style of its inhabitants and showcases the creative outcome of a slower, more restrained approach to interiors.

The challenge of deeply understanding her clients' needs and styles, and translating those into material choices, is one Jung relishes. "When you spend time looking for the right thing instead of the quickest thing, often you will find something that feels more curated and unique to you." ■

"SYMMETRY IS GREAT, BUT IT CAN BE BORING. YOUR EYE EXPECTS IT. THERE'S ENOUGH SYMMETRY ALREADY. THE OFF-CENTERED SINK IS LIKE A VISUAL KARATE CHOP. IT FEELS MORE INTENTIONAL NOW."

—Kate Jung



With the cabinetry and layout remaining the same, styling elements like a tattered runner rug had an outsized impact on the kitchen's transformation. "Why rip something out when we designers can style almost anything to make it work?" asks Jung. "That's the magic of accessories—you add just the right textures and colors and it will look all pulled together."



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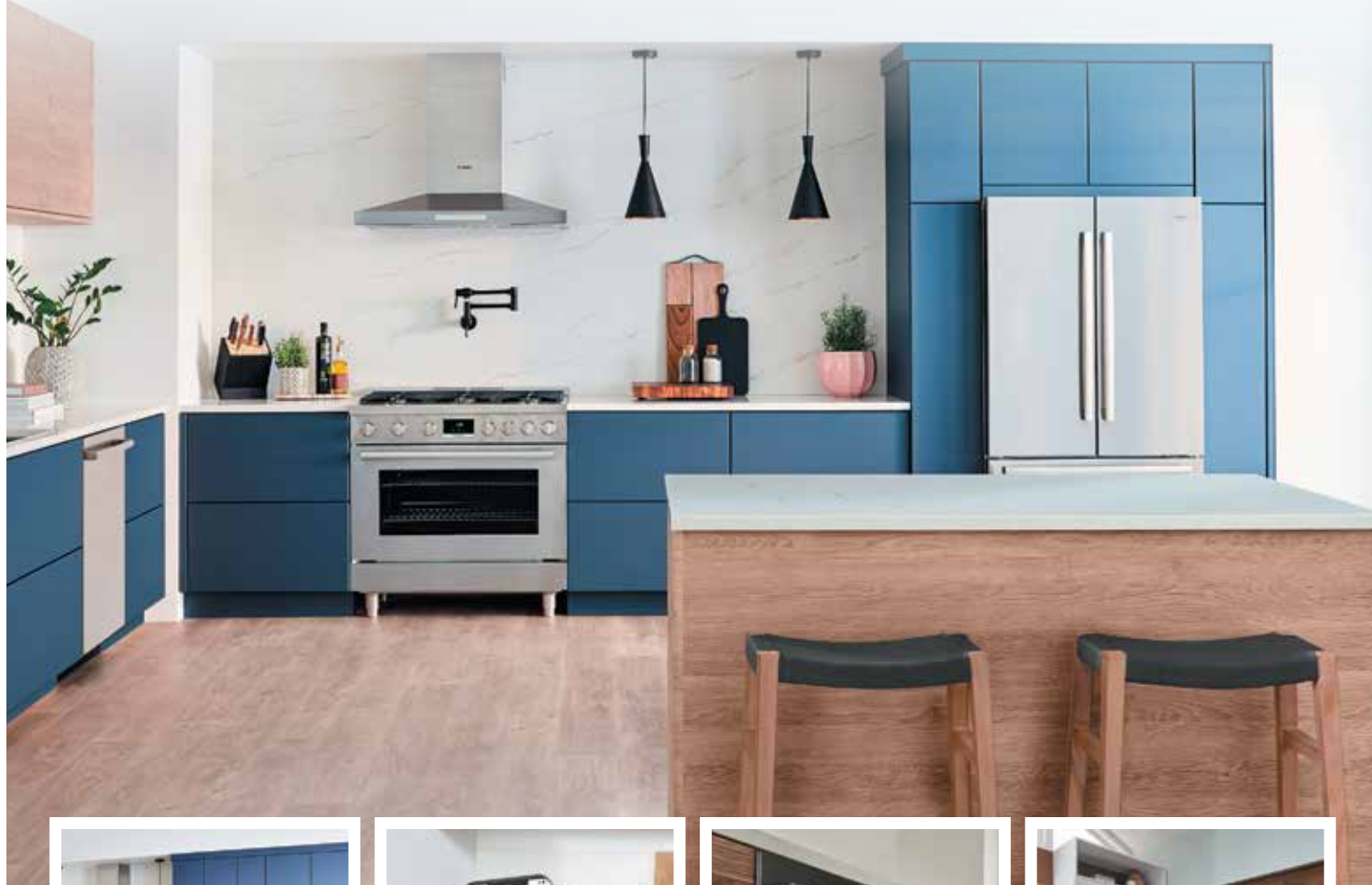
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IN PRAISE OF SHADOWS

Surround Architecture uses traditional Japanese philosophies and building techniques to turn an underutilized urban lot in Denver's Cherry Creek neighborhood into a contemplative oasis.

WORDS: Laurie Lauletta-Boshart

IMAGES: Dane Cronin

Measured and mindful are two words often associated with Japanese culture. And yet, when longtime Cherry Creek residents approached Dale Hubbard, principal at Boulder-based Surround Architecture, about building a Japanese-inspired home two blocks from their existing residence, neither anticipated the journey would take five years. Despite the challenges with municipal approvals, pandemic delays, and the constraints of a compact urban parcel, the finished product encapsulates what the couple was seeking: a dwelling that represents a place of serene respite from their busy professional lives.

Commissioned to be the clients' forever home, the residence consists of a series of clean-stacked boxes marrying traditional Japanese construction techniques with modern building technologies. The husband-wife homeowners wanted to comfortably age in place in their existing neighborhood, but desired a more functional home. The wife—who spent five years commuting between Denver and Japan for work—wanted to bring her admiration for the simple beauty of the Japanese lifestyle, along with its architecture and the surrounding landscape, into their residence.

The architects initially drew inspiration from *wabi-sabi*, a Japanese philosophy that embraces the beauty of handcrafted imperfection. They learned that the clients were also fans of *wabi-sabi* and had the same early reference books and design tomes they were pulling from. “The idea was to try to marry the concept of *wabi-sabi* and modernism,” says Dru Schwyhart, project architect for Surround.

The homeowners eschewed a traditional front lawn in favor of a Japanese-inspired entry courtyard and reflecting pond, which was key to the overall design concept. “The front garden was set up as a means not only to reflect the architecture, but also to reflect the state of mind,” explains Luke Sanzone, landscape architect with Marpa and lead on the project. As such, the garden is designed as a threshold to cleanse the mind and spirit before entering the house. Guests enter through a defined modern gate that separates the space from the city street. A series of 90-degree turns leads to the tranquil water feature, which is heated through the home's boiler system, and designed to flow year-round. To control the perimeter of the front garden, plantings of vertical screening trees were added for privacy, along with a detailed wood fence.

Materiality was also significant to the homeowners, who have an affinity for texture and tactile things. The



The Japanese-inspired residence was painstakingly brought to life through a series of organic, handcrafted fabrication techniques, including a unique hand flamed and wire brushed wood preservation practice that reveals a subtle wood pattern in the board formed concrete. The intentional and cognizant representation of how the front garden and foyer interface with the street is expressed through a courtyard design with reflecting pond that serves as a threshold between the busy outside world and the private inside space.



The immense, 40-foot-tall concrete fireplace spans three levels and is designed to appear seamless. The organically treated board formed concrete mimics the Japanese-inspired exterior and expresses the homeowners' affinity for texture. Butterflies made of volcanic rock, fiberglass, and resin by artist Ancizar Marin are individually hand-painted in the wife's favorite colors of teal and lime green, and magnetized for easy rotation.

“EVERYTHING FROM THE LIGHTING TO THE FLOORING TO THE TEXTURES HAS A HANDMADE QUALITY. EVEN SURFACES LIKE THE STONE COUNTERTOPS IN THE KITCHEN ARE SMOOTH AND MONOLITHIC, WITH A VERY EXPRESSIVE VEIN.”

–Jesse Brew



A modern light fixture is suspended from the soaring ceiling over the custom dining table in a staggered pattern. A temperature-controlled cellar houses the homeowners' vast wine collection and a custom-painted aluminum artwork by Thomas Arvid. Full height glazing tucks away in hidden channels to create a seamless experience between indoors and out.

exterior palette, which is primarily composed of board formed concrete and Ipe wood cladding, set the tone and helped inform the home's volumes and layers. It is like a shadow box, the project name aptly selected by the architects. "They wanted to make the most out of the site," explains Schwyhart. "We ended up getting three levels above grade, which is very unique for a house in this area."

The traditional Japanese method of wood preservation known as shou sugi ban was employed to treat the board formed concrete. The eight-inch fir wood members were hand flamed, wire brushed, and then used as the formwork for the poured concrete. The technique reveals the wood's subtle pattern, embedded in the concrete. "By charring the entire face of each board and then removing the char with wire wheels on grinders, the differential between the hard growth rings and the softer pulp was pronounced and made a much more dramatic, rustic impression," says general contractor Rusty Conway, president and CEO of Cadre. The material was installed in a staggered horizontal pattern that softens the rigidity of the volumes. Complementing the concrete's organic quality is the high-tech, modern assembly of the Ipe wood rainscreen. The rainscreen was inspired by yet another traditional Japanese technique known as *itakura*, which visually expresses the vertical framing members.

The vision of the exterior materiality continues on the interior, with board formed concrete fashioning the armature of the home. It is particularly evident in the kitchen, the 40-foot-tall fireplace, and the stairwells. "Everything from the lighting to the flooring to the textures has a handmade quality," says Jesse Brew, project



The chef's kitchen is designed to cater to the wife's love of cooking, and the couple's fondness for entertaining. In keeping with the rest of the home, everything from the lighting to the surfaces and the walls has a handmade quality that is dynamic and expressive. The board formed concrete anchors the back wall. A living green wall comprises hundreds of individual pots that can be easily switched out as needed.



A traditional Japanese soaking tub fashioned from hammered copper rests on a bed of smooth pebbles in the upstairs guest bath. The homeowners often retreat to the secluded space to enjoy a moment of calm and relaxation.

“THE IDEA WAS TO TRY TO MARRY THE CONCEPT OF WABI-SABI AND MODERNISM.”

-Dru Schwyhart

interior designer for Surround. “Even surfaces like the stone countertops in the kitchen are smooth and monolithic, with a very expressive vein.” The chef’s kitchen is outfitted with amenities and space to support the wife’s love of cooking, including the installation of a lush, green living wall which is serviced twice a month. Plants are individually potted for easy upkeep.

The subdued interior palette is contrasted with carefully placed pops of color from the owners’ travel-acquired artworks and objects. Artworks range from a one-of-a-kind Thomas Arvid painting on aluminum to hand-painted, magnetic butterfly sculptures by Ancizar Marin. Artfully arranged mosaic tiles in the bathrooms pay homage to van Gogh’s *Almond Blossoms*, while a body art creative who excels in the female form curated custom

artworks of cherry blossoms. The Arvid piece, titled *After All These Years*, is especially meaningful to the couple who recently celebrated their 23rd wedding anniversary.

Each of the home’s floors have generous outdoor space, something that was important to the couple who frequently entertain. A concealed elevator provides convenient access and spans all four floors. The ground level features full-height glass walls that open and pocket away to create an integrated experience of indoors and out. The top floor gathering spaces are outfitted for entertaining with a hot tub, firepit, pizza oven, and western views of the Rockies. “We defined the perimeter edge, beautified it, and really focused on how we could create quiet, private outdoor spaces that were removed from the dense, busy urban fabric that surrounds it,” says Sanzone.



The speakeasy was commissioned as a secret room with an element of surprise. The wife desired a “Narnia” room, inspired by the well-known C.S. Lewis tale. The plush materials and opulent décor reflect an Art Deco style that breaks the rest of the home’s design rules. The entire room is concealed behind a pair of weighted bookcases that provide entry into the space. Designed to seat up to 16 people, the velvet-covered banquettes double as storage for additional wine bottles below.



A screen acts as a privacy partition for the primary bedroom. The traditional Japanese paper is replaced with glass for longevity. The primary bath has handcrafted and glazed muted gray-blue tiles from Heath Ceramics. The color is meant to match the soothing shower mural, which is meant to depict the serenity of the ocean.

At the basement level, a speakeasy is tucked behind pivoting bookcases and is a departure from the rest of the home. Designed in a tasteful Art Deco style, the moody room features sumptuous high-back velvet seating, a mirrored ceiling, custom walnut cabinetry, and warm and glowing reflective finishes. The secret room is a favorite gathering place for the couple's friends, who frequently drop in for a nightcap. Even the homeowners have a standing nine p.m. date in the speakeasy where they play a competitive hand of cribbage. "My husband keeps winning," the

wife quips. "We may have to switch to shuffleboard."

The team at Surround applaud the couple for their longstanding patience and focus during the multi-year process. "They were incredible to work with and were willing to wait for things to be done correctly," says Schwyhart. "As a result, we were able to give them an amazing and immersive experience by taking advantage of every square inch of the lot, and providing a true physical and visual flow from interior to exterior." ■



PROJECT CREDITS

ARCHITECT:
Surround Architecture

INTERIORS:
Surround Architecture

BUILDER:
Cadre General Contractors

STRUCTURAL ENGINEER:
KL&A Structural Engineers

CONCRETE:
Cain Construction

STAIRS:
Coalesce Design + Fabrication

MURAL MOSAICS:
Buena Tile + Stone

AUDIO / VISUAL:
Aurum

LIVING WALL:
gsky

STYLIST:
Natalie Warady

LANDSCAPE ARCHITECTURE:
Marpa



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mid mod dream homes



THE LIGHTHOUSE

In the Tennyson neighborhood, Meridian 105 Architecture turns heads with a modern residence purposefully angled to provide privacy and direct sunlight inside.

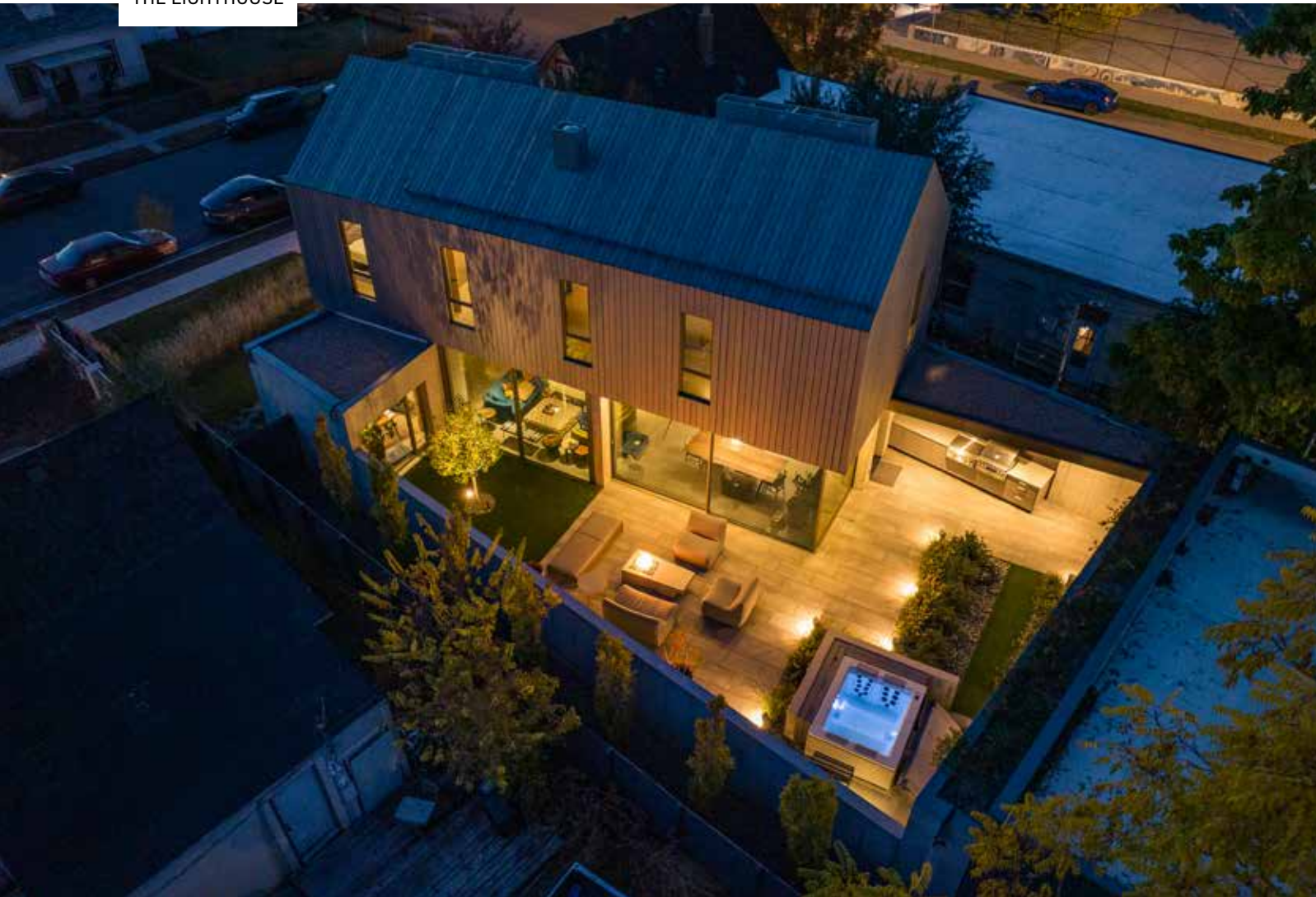
WORDS: Vanessa Kauffman Zimmerly

IMAGES: Parrish Ruiz de Velasco



ACHIEVING BALANCE SOMETIMES REQUIRES A SHIFT FROM CENTER.

Brooks Ferring was trying to bring three elements into harmony in his new residence a few blocks off Denver's busy Tennyson Street: privacy, openness, and light. Having most recently lived in the even denser and noisier LoHi neighborhood, Ferring wanted a feeling of retreat in his new home. He hired Meridian 105 Architecture, with whom he has a longstanding working relationship having developed and designed numerous properties around town together. "I trust them completely and they know I'm willing to take design risks, so the only directions I gave were to take their time and make something interesting," Ferring says.



The upper volume of the modern single-family residence designed by Meridian 105 Architecture sits at an angle, diagonally offset from the ground floor in order to increase natural light in the interior. It's fully clad in light-gray Accoya, a chemically-modified acetylated pine product imported from Scandinavia.



A triangularly-shaped glass ceiling floods the entryway with light and provides a window into Denver's dynamic seasons. The wood and glass stairway leads to the upper story where there are two en-suite bedrooms and a laundry room. The entryway opens up to the living area. The downstairs rooms are cohered by concrete floors and walls and several windows.

From the sidewalk, the modern two-story home exceeds interesting and enters into the enigmatic. There are no windows on the front facade, for one. Furthermore, of the two distinct volumes comprising the lower and upper floors—the bottom made of concrete and the top clad in wood—the upper sits at a diagonal, the whole second story pointing to the southwest. “There were several occasions during construction when a passerby would say, ‘You know that’s crooked, right?’” principal Chad Mitchell shares with a laugh. “As though any professional architect or builder could’ve made that mistake.”

There is no mistake: the diagonally-set upper story isn’t only purposeful, but is the main axis the design depends on. “Brooks wanted an enclosed exterior courtyard that occupied a good part of the lot, a compact interior that adjoined it, and he wanted as much light as possible in both,” says Mitchell. “We found that the best way to maximize usable space on a small city lot and direct the sunlight was by getting away from having a true north orientation.”

By turning the upper volume at an angle, there are more planes for sunlight to hit. Instead of having four exterior walls, the house now has eight, as well as exposed ceilings in some portions of the ground floor.

Thanks to Meridian’s innovative offset floor plan, at just over 2,000 square feet the interior feels bright, expansive. Cleverly, you have to step inside to really experience the exterior. “This house is both inwardly and outwardly focused,” says Mitchell. “It’s surrounded by an opaque concrete wall that accomplishes the aspect of privacy that Brooks really wanted, but it’s outwardly focused in that it prioritizes a strong connection to nature. The house reflects our philosophy of architecture, but it also reflects Brooks’s philosophy of living.”

“WE FOUND THAT THE BEST WAY TO MAXIMIZE USABLE SPACE ON A SMALL CITY LOT AND DIRECT THE SUNLIGHT WAS BY GETTING AWAY FROM HAVING A TRUE NORTH ORIENTATION.”

—Chad Mitchell



A glass wall runs the entire length of the house connecting to the courtyard—where there’s a seating area, outdoor kitchen, and hot tub—and a glass ceiling is installed above the triangularly shaped entryway and powder room. “That’s the trick of this house,” says Ferring. “It intentionally doesn’t have any openings on the front so that you feel some drama when you walk in and are greeted by a bunch of light.”

The home’s simple interior program afforded time and attention for material detail. On the first floor

are the powder room, office, and open kitchen, living, and dining area. Two en-suites, a laundry room, and the utility closet are on the second floor, up a wood and glass staircase with a specialty handrail designed by Meridian architect Daniel Lipscomb. At the back of the property is a three-car garage that houses Ferring’s vehicles and a golf simulator. To integrate it and the courtyard, landscape architects Elevate By Design created a green roof so that the garage structure is softened by plants.

The entire downstairs is illuminated by floor-to-ceiling glass walls, and the living area is where the unique qualities of the architecture can be felt most acutely. “The kitchen sits rectilinearly with the lot lines whereas the living and dining area sits on the angle relative to the volume above,” explains architect Chad Mitchell. “The two angles come together on the first floor.”



An avid home chef, homeowner Brooks Ferring worked with bulthaup designers William Landeros and Jed MacKenzie to create a sleek German-made kitchen that prioritizes ease and function. Mirroring the indoor kitchen is an exterior cook space with flat top range and grill.





Homeowner Brooks Ferring's office is on the main floor adjacent to the living room and overlooking the courtyard. Ferring chose the interior finishes throughout the home, including the Muhammad Ali wallpaper from Flavor Paper based on original Andy Warhol polaroids of the boxer from 1977. Ferring sourced house plants from Denver-based Plant Dope.



The stair rail detailing is Meridian 105 architect Daniel Lipscomb's design, and was executed by a woodworker on site. The rail is made of two solid wood pieces and includes a carved-out, LED-lit channel for the hand to follow. **LEFT:** A piece from artist Éric Nado's *Typewriter Guns* series, in which the artist meticulously sculpts objects out of recycled typewriter parts as a commentary on gun culture, is installed at the end of the upstairs hallway.

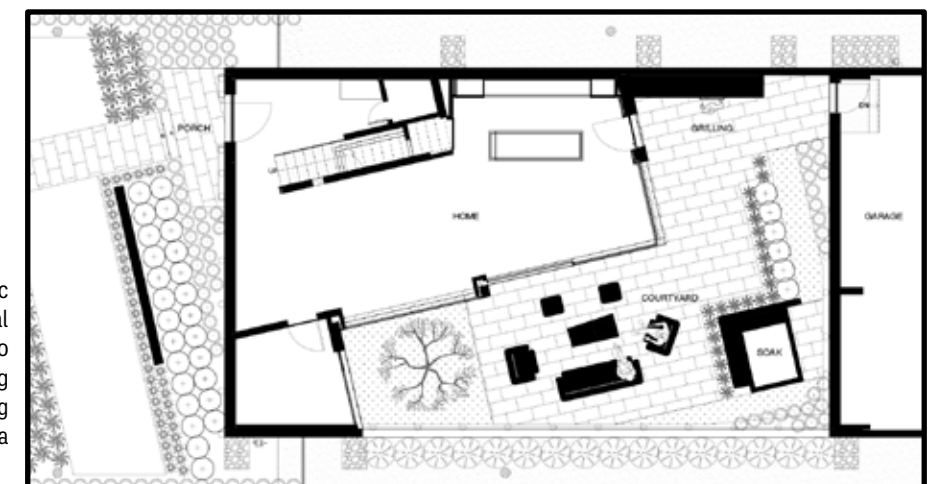
Ferring took the lead selecting interior finishes, choosing fine Salvatori tile from Italy for the bathrooms, and working with local designers and millworkers at Bulthaup and Aspen Leaf for the kitchen and closets. Alongside pieces from his impressive contemporary art collection, Ferring's selections enter into a dynamic interplay with the other building materials.

"In this home we specified materials that aren't overly processed, like wood, concrete, and glass. These materials aren't perfect, they have character and are approachable, especially at close scale. We felt they were appropriate for a single-family home and consistent with our other projects in the neighborhood," Mitchell says, indicating the Berkeley Hotel that he and Ferring designed and developed in 2021.

On the home's exterior, Meridian tried something new. The upper volume is fully wrapped—moving seamlessly side to side and over the roof—in light-gray Accoya, a chemically-modified acetylated pine product imported from Scandinavia. "This is the first project in the city of Denver that uses this kind of plank wood roof installation," Mitchell explains, while Ferring shares how it is affixed atop a waterproof membrane so that a traditional gutter system is not needed. "Rain is directed straight down, which both looks nice and sounds amazing," Ferring says.



The modestly-sized primary suite is left spare to focus on sleep hygiene. The walls are covered with a Wellfleet lime wash from Portola Paints. In the adjoining bathroom, the shower and toilet area are partitioned. The floor and walls are finished with sand-colored Salvatori tile from Italy.



The floor plan schematic shows how the architectural forms are situated to maximize interior living space while accommodating the homeowner's wish for a private walled courtyard.



PROJECT CREDITS

- ARCHITECT:**
Meridian 105 Architecture
- INTERIOR DESIGNER:**
Meridian 105 Architecture + Homeowner
- GENERAL CONTRACTOR + BUILDER:**
Old Greenwich Builders
- STRUCTURAL ENGINEER:**
phStructure
- CIVIL ENGINEERING:**
Yarnell Consulting
- MILLWORK, KITCHEN:**
bulthaupt
- MILLWORK, CLOSETS + BATHROOMS:**
Aspen Leaf
- EXTERIOR WOOD:**
Resawn Timber Co.
- WINDOWS + GLASS DOORS:**
Reynaers
- FRONT DOOR:**
Castlewood
- MECHANICAL, ELECTRICAL, PLUMBING:**
Design-build
- TILES:**
Salvatori, Porcelanosa
- LANDSCAPE ARCHITECTURE:**
Elevate By Design

Fully unpainted, the exterior wood and concrete are meant to weather gracefully, with subtle variegations in tone and texture emerging as time passes. Even now, like anything bathed in sunlight, the architecture is temporally inflected by shifting shadows, many of which are cast by the structure's unique diagonals.

The formal and material experimentations are what make the residence feel most distinct to

Mitchell. And there's meaning for him in that distinction. "It makes for an interesting house in the neighborhood," he shares. "There's a lot of new construction in Denver right now—much of it looking the same. We're proud of the fact that this home uses high-quality materials and offers something unexpected." ■



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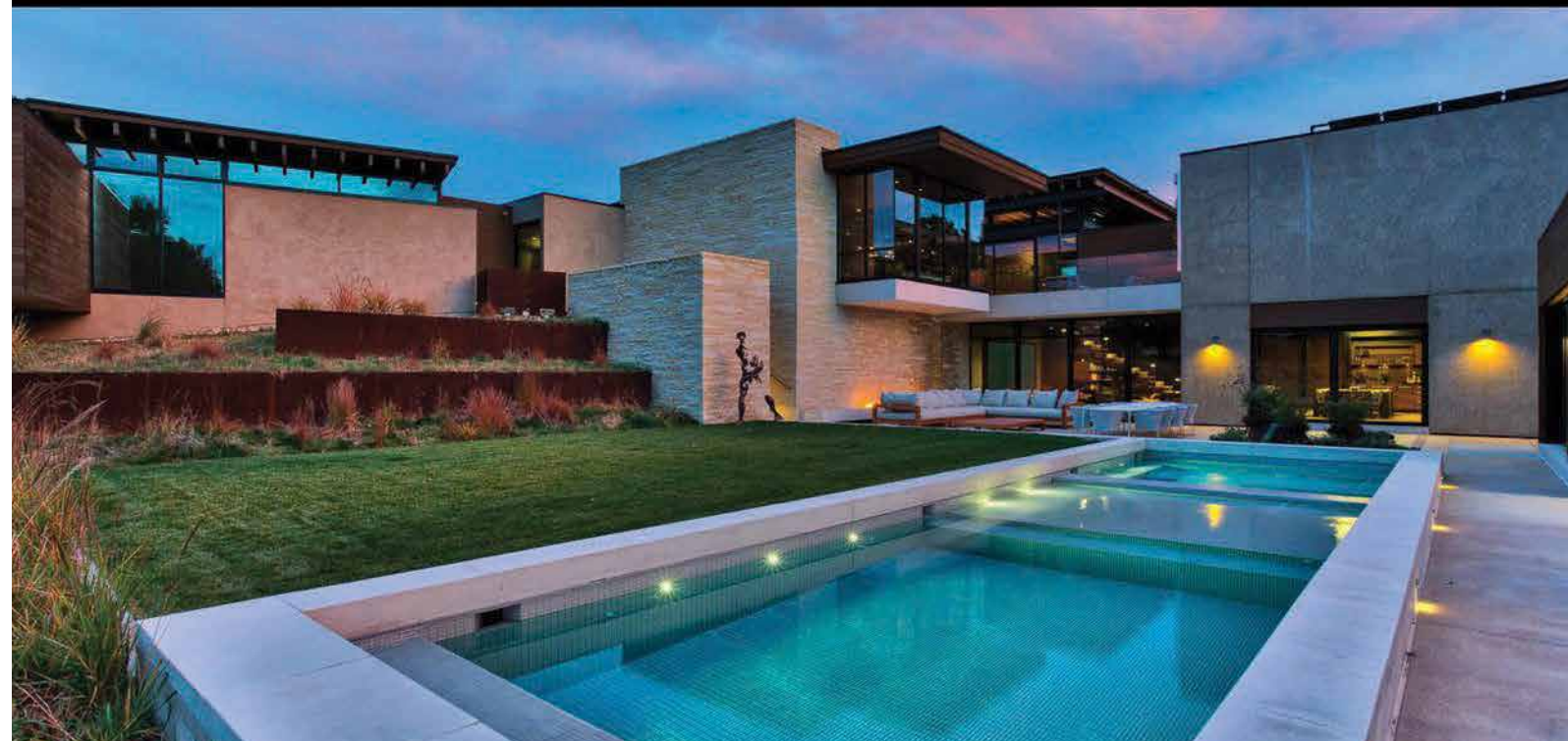
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MARFA, TEXAS

OUT THERE



There's something in the air in Marfa. In the 1970s the tiny West Texas town went from being a railway water stop to an infamous, much adored arts and culture enclave. The person behind the transformation was minimalist artist Donald Judd, but today Marfa's evolutionary identity more closely resembles the Chihuahuan Desert light: vast and ever-changing.

WORDS: Vanessa Kauffman Zimmerly
IMAGES: James Florio





Marfa is dusty. Windy. In an arid expanse like West Texas, there is little to stop either—in fact, they work together. The wind carries the dust, moving its many minuscule particles along in pursuit of nothing much more than that: movement. The movement transfigures the dust, makes shapes out of it, lets it be seen.

Driving into Marfa—three hours east from the El Paso airport or 12 south from Denver—flat sheets of dust slide over the highway. Dust cascades down from opening car doors, walks the town alongside goat thorns caught in shoe soles, collects in between book pages. Always there yet only visible at night, another kind of dust reveals itself: the Milky Way, brilliantly scattered above. Off in the distance, swirling tunnels of dust rise up into the sky from the plains like narrow cords. Dust devils—storms of their own making, energy careening into itself, a channel of vital matter moving toward a new form. That dust, that’s Marfa.

Even if you’ve read everything published about Marfa—the storied art world town with an uncanny convergence of contemporary galleries, boutiques, restaurants, celebrities, cattle ranching, and yes, dust—you can’t really know Marfa until you’re there amidst it. In part because it’s always shifting, being made moment by moment.

“Marfa is constantly reinventing itself,” says RULE Gallery director Valerie Santerli. She and co-director

Rachel Beitz have been splitting their time between the gallery’s two locations, Marfa and Denver, for almost a decade. RULE Gallery was founded in Denver by Robin Rule (1958–2013) in 1991, and Santerli and Beitz opened the Marfa location in 2015, having traveled to the town shortly after Rule’s death to mourn her in a place she’d always spoken highly of. “We were grieving, and wanted to honor Robin by have some fun doing it,” says Santerli. “We showed up in Marfa and instantly knew that RULE needed a second gallery space there. Very suddenly, we couldn’t see ourselves without it.”

They wouldn’t be the first nor the last to act on that feeling. An international art destination since American minimalist artist Donald Judd (1928–1994) arrived from Manhattan in 1971 and made his part-time home and studio there, Marfa’s stabilizing force seems to be its acceptance of transformation and change. Other than its awe-inspiring natural beauty, it’s not immediately apparent what would make Marfa—a small Trans-Pecos town near the Big Bend of the Rio Grande—an ideal place for prominent modernist artists like Judd and the others he invited there to call home. But that ambiguity was generative, a central part of why they were there.

Judd’s life in Marfa was in pursuit of making large-scale installation work in a physical and social landscape wholly other from his Soho studio practice and the 1970s New York gallery scene. He was there to push toward what he called the anti-museum; to see his spare, materially-focused

Marfa is a 1.6-square-mile town with 1,725 residents in the Big Bend region of West Texas. Established in 1883 as a railway water stop, Marfa has become a legendary destination for artists, seekers, and everyone in between thanks to Donald Judd, the American minimalist who relocated to Marfa from Manhattan in the 1970s.

Marfa businesses are run on dreams and elbow grease, meaning they’re often changing hands, addresses, or leaving town altogether. Here’s a current list of restaurants, bars, boutiques, and places to stay—but wait too long, and you’ll have to make your own.

EAT + DRINK

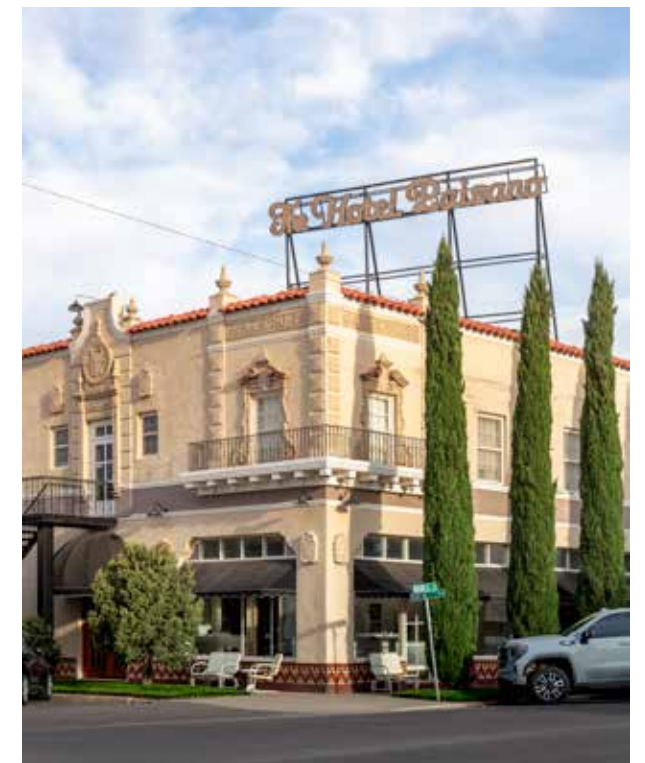
- | | |
|------------------|----------------|
| Aster | Margaret’s |
| Bar Saint George | Mutual Friends |
| Big Sandy | Otherside |
| Bitter Sugar | Para Llevar |
| Bordo | Planet Marfa |
| Cochineal | The Pony |
| Convenience West | The Sentinel |
| Marfa Burritos | The Water Stop |
| Marfa Spirit Co. | |

SHOP

- | | |
|------------------|----------------------|
| Cactus Liquors | Marfa Brand Soap Co. |
| Cobra Rock Boots | Moonlight Gemstones |
| Communitie | RABA MARFA |
| Garza Marfa | Stop + Read Books |
| The Get Go | Wrong Store |
| Marfa Book Co. | XOXO Marfa |

STAY

- | | |
|-------------------|--------------------|
| Brite Building | Hotel Saint George |
| El Cosmico | Thunderbird |
| The Hotel Paisano | |



A view from the Presidio County Courthouse down Highland Street [TOP] shows how small the town is. Despite its diminutive area, Marfa is brimming with creative and intellectual energy. ABOVE: Designed by Henry Trost, the historic Hotel Paisano accommodated the cast and crew of *Giant*, starring Elizabeth Taylor, James Dean, and Rock Hudson. The Mission Revival-style hotel offers a range of guest rooms and suites, and is home to Jett’s Grill.

“THIS IS A PLACE WHERE PEOPLE COME TO TRY SOMETHING. EVERYTHING THAT’S TRIED, WHETHER IT’S QUICK OR LONG-LASTING, CONTRIBUTES IN SOME WAY TO MARFA’S EVOLUTION.” -Valerie Santerli



OUT THERE

concrete and aluminum sculptures situated in vast space, inflected by the inimitable Chihuahuan Desert light. He arrived as a renter, became a multi-property and ranch land owner, and finally established the Chinati Foundation/La Fundación Chinati in a former military compound called Fort D.A. Russell, just outside of town. (The purchase of the Fort, its surrounding acreage, and a few buildings downtown was made possible through the Dia Art Foundation in 1979). Today, 13 artists, including Dan Flavin, John Chamberlain, Robert Irwin, and Roni Horn, have work permanently installed at Chinati—both on the land and inside structures dilapidated to various degrees—in what Judd envisioned as a setting where “the work is not disembodied spatially, socially, temporally, as in most museums.”

Marfa’s current complexion is strongly influenced by Judd’s presence and steeped in the legacy of American minimalism, but its story begins long before. Less than two square miles by area and easily walked in under an hour, Marfa was established in 1883 on the unceded indigenous lands of the Jumano Nation, Lipan Apache, and Mescalero Apache tribes. The town was made to be a water stop and freight headquarters for the Galveston, Harrisburg, and San Antonio Railway in 1883, and was named Marfa by a railway executive’s wife, after a character in a Jules Verne novel she was reading. → 122

ABOVE: Commissioned by Art Production Fund and Ballroom Marfa, artists Elmgreen & Dragset established their Prada Marfa piece in 2005. The conceptual artwork and architectural folly has become a well-known cultural touchpoint for Marfa. Adding to its mystique, the locked shop facade is actually in the tiny town of Valentine, about a 30-minute drive away on Highway 90. **OPPOSITE:** Artist John Cerney donated a large-scale work honoring the film *Giant* to the city of Marfa. Sited five miles out of town, the mural has a hidden audio element that plays music by Michael Nesmith’s First National Band Redux.

“THE INSTALLATION OF MY WORK IS NOT DISEMBODIED SPATIALLY, SOCIALLY, TEMPORALLY, AS IN MOST MUSEUMS. THE SPACE SURROUNDING MY WORK IS CRUCIAL TO IT: AS MUCH THOUGHT HAS GONE INTO THE INSTALLATION AS INTO A PIECE ITSELF.” -Donald Judd, 1977



Images opposite and above: © 2024 Judd Foundation / Artists Rights Society (ARS), New York

OPPOSITE: Donald Judd, 15 untitled works in concrete, 1980–1984. Permanent collection, The Chinati Foundation, Marfa, Texas. Donald Judd Art © 2024 Judd Foundation / Artists Rights Society (ARS), New York. **ABOVE:** Twenty-seven artworks are installed in Judd’s downtown Marfa residence, an adobe-walled, multi-structure complex he called “The Block.” The untitled works shown in the above photo are from 1963–1969. Permanent collection, The Judd Foundation, Marfa, Texas. Donald Judd Art © 2024 Judd Foundation / Artists Rights Society (ARS), New York.

OFFICIAL MARFA SLOGAN:

Tough to get to. Tougher to explain.
But once you get here, you get it.



OUT THERE

Ranchers from the region (a swath of semi-arid plains encircled by the Davis, Chisos, and Chinati Mountains) would come into town for church, shopping, and haircuts, staying in what were called “Sunday homes.” Marfa’s initial brush with celebrity was in 1955, when Warner Brothers came to town to shoot the classic Western *Giant*. Stars James Dean, Elizabeth Taylor, and Rock Hudson—plus 150 other cast and crew members—spent six weeks at the Mission Revival-style, Henry Trost-designed Hotel Paisano, which still operates today.

For Judd, whose first residence in town was a rented adobe-style Sunday home, Marfa offered an opportunity for integration through inversion, a striking site rife with stimulation. Thirty years after his death, the energetic invitation he felt and forwarded continues to define modern-day Marfa as a nexus for culture-makers and -seekers. For decades, folks have flocked to Marfa to partake in its ever-changing array of art, food, and festivals (see El Cosmico’s Trans-Pecos Festival of Music + Love, the Agave Festival, Chinati Community Day, or the Marfa Invitational). And many, like Santerli and Beitz, who thought they were merely making a brief Marfa stop-over, have never left.

“More than anywhere else, I felt immediately here that I was part of culture,” says Tim Johnson, who, on the heels of a six-month Chinati residency in 2006, took over the operation of Marfa Book Co. and turned it into a multifaceted art- and poetry-focused shop, exhibition space, and publishing platform. With his partner, Caitlin Murray, Johnson has since hosted innumerable public events, including the annual Agave Festival that draws

hundreds of artists, intellectuals, activists, and diverse West Texas community members to town to study and celebrate the ancient agave plant and “advocate for the multiplicity of possibilities and distinctions it represents, all rooted in indigenous and historical contexts that have emerged from this place.”

“I’d never really had an integral experience of culture before moving to Marfa,” says Johnson. “Unfortunately, in our society we’re mostly shoppers or observers of culture. Not here. Having so few established venues, people in town are responsible for their own entertainment, which leads to really interesting, informal ways of thinking about what it is to spend time and make art together.”

Talking to Johnson, you can draw the undeniable conclusion that Marfa takes work, and that in the work is pleasure. Unlike other popular travel destinations, Marfa doesn’t immediately present itself to visitors, nor is it always easy living for full-time residents. Signage is scant, hours of operation iffy, wi-fi wobbly. Housing and public services, including education and health care, are limited. Sometimes the whole town runs out of gas. A trip to Marfa must be planned in advance (don’t come on a Monday or Tuesday, for instance, when everything is closed) but held loosely enough so that the unplanned—i.e. the best part—has time and space to be revealed. You have to push on a few doors to see which will give. Again, it’s dusty.

Multigenerational Marfans live with a growing level of precarity as outside interest in the area surges with its even greater level of notoriety. The number of famous



OPPOSITE: Charles Harlan’s *Roll Gate*, 2022, installed at the Marfa Invitational Sculpture Grounds. **TOP:** Artist Rana Begum’s *No. 1193 Mesh* (2023) was a permanent gift made to the Marfa Invitational, a contemporary art fair that ran from May 10–12 this year. Made from industrial materials, the architectural sculpture is inspired by minimalism and Islamic geometries. **ABOVE:** Tim Johnson and Caitlin Murray run Marfa Book Co. from their live-work space on Kelly Street. Beyond selling books, Johnson and Murray host readings, film screenings, concerts, and organize the annual Agave Festival. “I think a lot about hand-to-hand culture,” says Johnson, “which is often driven very specifically from a place and by sharing space.”



Renderings from the forthcoming Sunday Homes residences—the next evolution of the fan favorite hotel-campout community, El Cosmico [OPPOSITE]—show the organically-shaped 3D-printed structures in situ with the Davis Mountains behind. The new El Cosmico includes thirty-seven residences, hotel accommodations, an open-air bathhouse, restaurant and bar, and communal kitchen.

Taking a term from Marfa's history books, Sunday Homes is the next venture for West Texas hospitality entrepreneur Liz Lambert, who opened El Cosmico in 2009. Slated to break ground this year, the 62-acre development comprises curvilinear, land-inspired hotel accommodations and private residences, all of which are 3D printed out of lavacrete, a proprietary mud and concrete material. The project is being made in partnership with internationally renowned Danish architecture firm Bjarke Ingels Group and the Austin-based construction technology firm ICON.

folks who spend some amount of their time in Marfa has grown from art world A-listers like Richard Linklater, David Byrne, Rick Rubin, and Eileen Myles to include mainstream celebrities like Matthew McConaughey, Beyoncé, and Jay-Z. With no regulation on short-term rentals, housing has become desperately winnowed in the last few years. “Marfa is susceptible to radical change based on investment,” says Johnson. “So then the question is, how do you allow a diverse group of people to live and feel safe in a place that’s at the whims of larger economic interests?”

Hospitality entrepreneur and seventh-generation West Texan Liz Lambert has played a central role in building values-aligned community in Marfa since she opened the wildly successful El Cosmico in 2009. Adjacent to the Chinati Foundation land and serving as the site for the Trans-Pecos Festival of Music + Love, El Cosmico accommodates visitors in a variety of shelters, including vintage trailers, safari and bushtec tents, yurts, and teepees. This year, construction begins on Lambert's newest venture in Marfa, which she has developed with internationally-renowned Danish architecture firm Bjarke Ingels Group (BIG), and ICON, an Austin-based construction technology firm that is in the business of building 3D-printed homes on Earth while exploring infrastructure developments on the moon and Mars for NASA.

The new El Cosmico development will have the first 3D-printed hotel anywhere. And on the same property, private residences—fittingly called Sunday Homes—will be available for purchase. The construction material for both is mud—piped out through a 3D printer to form the structures' uniquely curved walls—to stay in keeping with Marfa's vernacular architecture, adobe. “The new El Cosmico and Sunday Homes represent how so much





One of the town's most prominent art venues, the 20-year-old Ballroom Marfa is a non-collecting contemporary art museum that hosts rotating exhibitions and commissions site-specific projects that draw inspiration from the region's sociohistorical context and landscape. Michelle Lopez's *Safety Dream* [ABOVE, RIGHT] is a part of *STEADY*, up through September 8, 2024.



MAINTENANT is an art and boxing project run by partners Sabrina Lejeanvre and Jeff Matheis on their property a few miles out of town. The barn and surrounding acreage is a site for exhibitions and land-based installations. On Sunday mornings the couple hosts boxing practice.

OUT THERE

of our work is both ancient and futuristic. Humans have been building structures with mud and a binding agent for thousands of years," Lambert explains. In this way, she sees Sunday Homes as an extension of the landscape, and a time-honored path forward for Marfa.

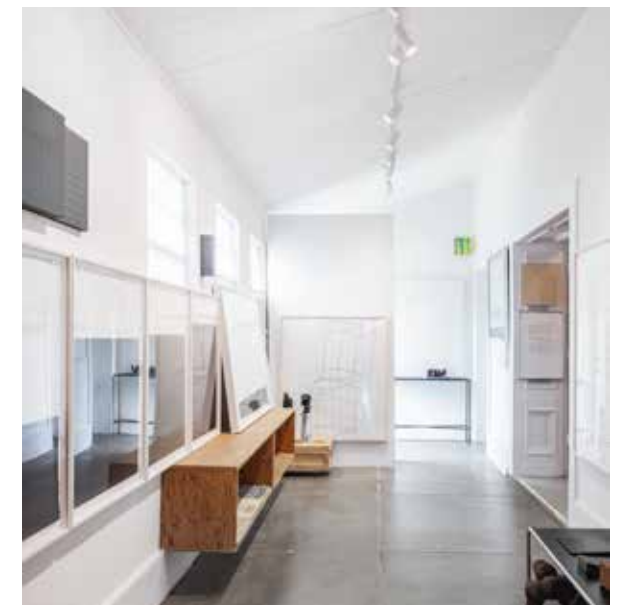
"There's a shortage of affordable housing in Marfa because many homeowners there offer short-term rentals," Lambert explains. "At the new El Cosmico, we're adding more rooms to the city's hotel inventory, which we hope creates high quality jobs and gives people other options when traveling. We're also planning to turn the current site into affordable housing in partnership with ICON and their Igg initiative, which has engaged architects globally in a competition to design housing that is affordable, beautiful, and sustainable."

Overall, Lambert says about the design process that "it's unlocked another dimension of creativity."

While you can feel the local reverence for place in Marfa, to expect a tight hold or nostalgia for what once was would be unfounded. "This is a place where people come to try something," says RULE Gallery's Santerli. "Everything that's tried, whether it's quick or long-lasting, contributes in some way to Marfa's evolution." She and Beitz describe the relationship as reciprocal. "We still feel what we first experienced in Marfa ten years ago—a sense of people being themselves in very different ways," says Beitz. With an open and engaging disposition to the community, they and RULE Gallery have been likewise reinvented.

Opening RULE's second location in a small home they purchased from the Marfa Public Radio Station down the block from Ballroom Marfa on San Antonio Street, was, Santerli says, an act of anticipation with no expectation. The gallery space doubles as their primary Marfa residence, something they saw being done by Dennis Dickinson who runs another longtime gallery in town, exhibitions 2d. Dickinson's gallery, which he opened in 2003 after working in advertising and set design in Los Angeles, is oriented around an affinity for reductive, minimalist art—he shows mostly drawings, works on paper, and small sculptures. "I always wanted to find a way to live with art in an immediate way, and I found that running a gallery here was the best way I could do it," he says.

Likewise inspired by Marfa's legacy of live-work spaces, partners Sabrina Lejeanvre and Jeff Matheis opened their new project, MAINTENANT, in a barn on their property in October of 2020. Named after a Dadaist art newspaper published in the early 1900s by artist, poet, and boxer Arthur Cravan, MAINTENANT (which means "now" in French) hosts rotating art exhibitions, community events, and Sunday morning boxing practice. "We tell the artists we show that they have to be alright with the possibility of blood or sweat ending up on their pieces,"



FROM TOP: Wrong Marfa, RULE Gallery, and exhibitions 2D are among the longest-standing galleries in Marfa. All three gallerists have found ways to fuse commercial and residential space. In addition to Wrong, owners Buck Johnston and Camp Bosworth run the Do Right Hall event space in a nearby converted church, where they live in the parsonage.

A drive out of town on Pinto Canyon Road yields every kind of beauty: big sky, big plains, big flora, big feelings. The road skirts the west side of the Chinati Mountains and leads all the way to Mexico.

Lejeanvre jokes. Saturday evenings are a favorite time at MAINTENANT, when dozens drive out to experience the work—some of which is installed outside on the acreage—intermingling with the sunset.

Blood, sweat, sunshine, stardust. Sounds like Marfa. When Judd installed his sculptures onto the land at Chinati, he was setting into motion a lineage of artists who would become interested in how art could be changed by exposure to the elements. Standing by his concrete monuments and looking out at the horizon—at the intersection of permanence and ephemerality—there’s the understanding that a structure’s power is in the grace it allows to all that moves through it. At exhibitions 2d, Dickinson puts it this way: “We’re not going back to what was—not to the era of Marfa when Judd first arrived and his pilgrims followed, not to the era of Marfa when I arrived. Marfa doesn’t go back. I wouldn’t want it to.”

The spirit of reinvention is what makes it hard to leave Marfa. You don’t want to miss whatever magic you know is about to unfold. But leaving with the desire to stay is also making a promise to return. Marfa might not go back, but we can. Again and again. Each time seeing and feeling and being caught in the dust storm of something new. ■

ART + THE FAR OUT

Marfa is one of the best places to mull over Oscar Wilde’s claim that “life imitates art far more than art imitates life.” Here’s a list of spots where you can puzzle through Wilde’s words.

Galleries, Museums, + Cultural Institutions

- Arber + Sons Editions
- Ayn Foundation
- Ballroom Marfa
- The Blackwell School
- Chinati Foundation
- Crowley Theater
- Do Right Hall
- Exhibitions 2D
- Hetzler | Marfa
- Judd Foundation
- MAINTENANT
- Marfa Public Radio
- Marfa Studio of Arts
- RULE Gallery

Natural + Supernatural Wonders

- Big Bend National Park (90 minutes)
- Chinati Hot Springs (90 minutes)
- Marfa Lights Viewing Area (10 minutes)
- McDonald Observatory (45 minutes)
- Pinto Canyon Road
- take it all the way to Mexico!

WE DESIGN EXPERIENCES



photo by parrish ruiz de velasco
ECHO MOUNTAIN

NATURALLY REFINED

Elegance thrives at the intersection of antique and modern in this refreshing, Red List-free renovation of a 1970s condo by Denver's Tweed Studio.

WORDS: Rachel Walker Youngblade

IMAGES: David Lauer

“WE WANT TO BE SIMPLY THOUGHT OF AS PROBLEM SOLVERS,” ARCHITECT AND DESIGNER HAILY TWEEDIE SAYS OF HER AND PARTNER AARON TWEEDIE’S DESIGN ETHOS. “OUR MISSION IS TO HELP EVALUATE AND UNDERSTAND THE CHALLENGE AT HAND, AND TO WORK CREATIVELY TO SOLVE IT.”

That problem-solving mindset was put to the test with a Cheesman Park condo renovation that supplied no shortage of design challenges for the duo, who established their Denver-based firm, Tweed Studio, in 2022.

“It’s a 1970s building. All their furniture is antique. And she’s showing me these really modern images,” Haily recalls of kicking off the design process with the homeowner. “How are we going to bridge all of this?”

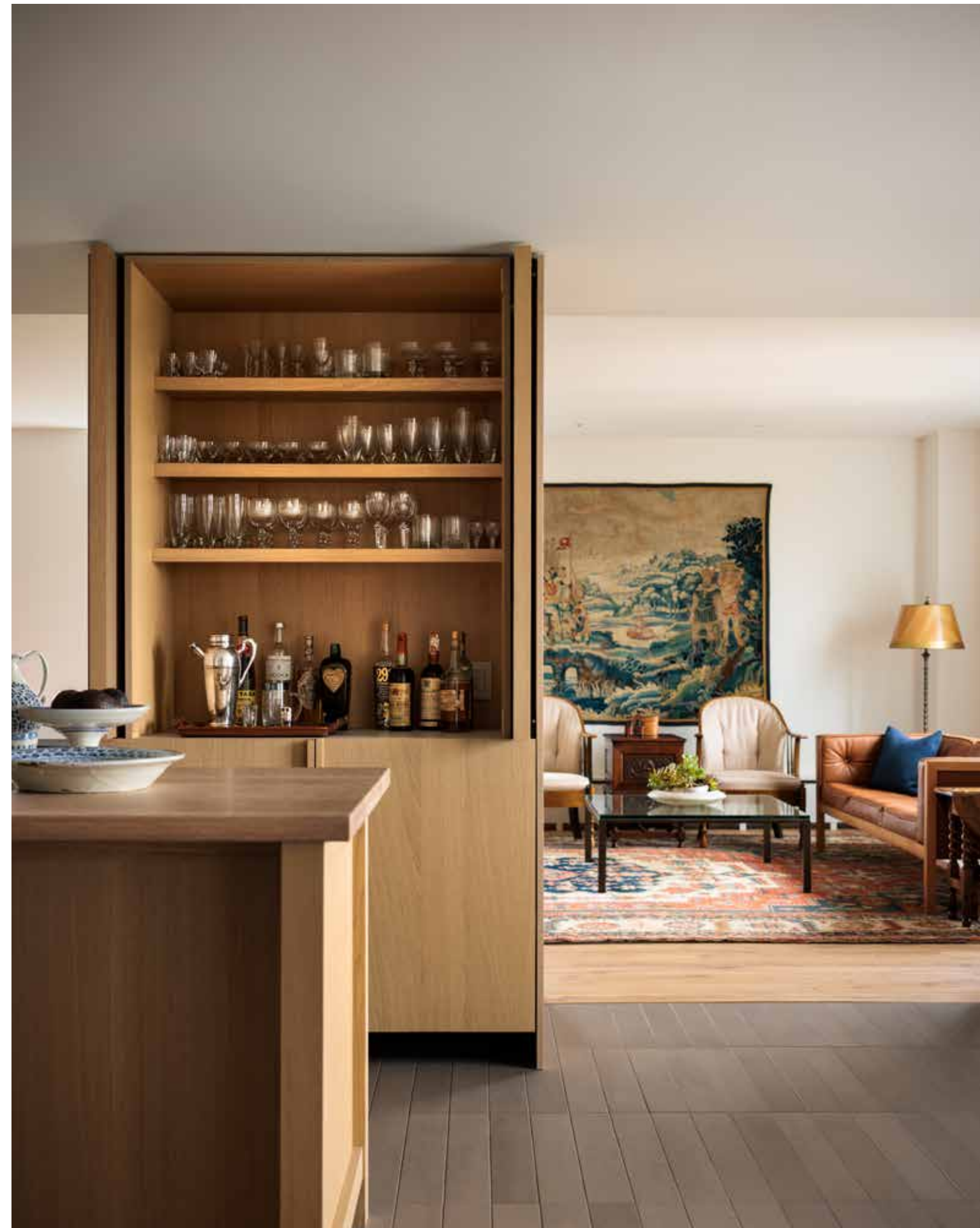
Not only a stylistic challenge, the building structure itself was a puzzle to parse. The condo’s eleventh floor location provided sweeping views of Denver—and also meant most of the infrastructure and plumbing had to remain untouched. Add to that the designers and homeowners’ shared commitment to sustainability and using Red List-free materials (chemicals prevalent in the building industry that pose significant threat to human health), which they did throughout the home, and Tweed Studio had the perfect opportunity to test their problem-solving propensities.

The Tweedies experience in sustainable commercial projects, Haily at Semple Brown Design and Aaron at Tres Birds Workshop, gave them deep knowledge of environmentally friendly construction techniques and materials. Haily sees the consideration for the environment as a de facto part of her work and educates herself upfront when introducing new materials.

The homeowners, who have worked extensively with the Rocky Mountain Institute and in climate and water sustainability, saw the renovation as an opportunity to tread lighter on the Earth while staying in the Cheesman Park neighborhood, where their family has



Finding a contractor with the right experience to do a small-scale, high-end residential renovation in an occupied high-rise was critical to the project’s success. “There just aren’t many general contractors with that specialty in their wheelhouse,” architectural designer Haily Tweedie says, noting this renovation helped Elite Custom Builders establish that niche.





“THE SPACE NEEDED TO FEEL LIVABLE AND COMFORTABLE WHILE BRINGING TWO ENDS OF THE DESIGN SPECTRUM—ANTIQUE AND MODERN—TOGETHER.”

—Haily Tweedie

lived for generations. “Consumers have influence over what’s put into building projects and homes,” the homeowner says.

“Let’s take this problem and make it great,” Haily says to describe digging into the renovation in problem-solving mode. “Let’s use all of its elements to our advantage.”

Step one was cataloging the owners’ extensive antique furniture and art collection. Instead of relying on photos, the Tweedies brought many pieces of furniture to their studio to photograph, measure, and assess their condition. Vision boards were translated into 3D renderings so

the team could play with furniture combinations and begin to see needs for new pieces. Step two was seeing how the floor plan could accommodate a new vision.

One of the initial observations was that a renovation in the 90s left the condo feeling tired and closed off. Updating the space plan included opening up the kitchen to the living areas, and finding creative ways to balance openness with flexible segmentation. A design plan began to take shape with hard finishes like white oak millwork and flooring and lighting selections that worked to form a neutral, modern backdrop for the couple’s antiques and art.

ABOVE: Natural finishes, like the island’s wood countertop, were chosen for their sustainable properties and proclivity for patina—a benefit if you ask the homeowners. “I have no doubt this 10-foot wood island will get stained,” the homeowner shares. “It’s very alive.”

LEFT: A collection of antique masks stands out against a black backdrop in the elevator foyer. Previously a public space, the area extends the home’s footprint. Custom pocket doors allow borrowed light to filter through while maintaining privacy and security.





Door casings were extended to the ceiling to open up sight lines, invite light inside, and shift focus from architectural details to the furnishings and art the homeowners wanted to showcase.

“I didn’t want anything too modern to overpower it because you have to respect the existing space as it was,” Haily says of exercising restraint with the custom cabinetry and millwork, all of which was designed by Tweed Studio and built by local Denver fabricators Vonmod. “The space needed to feel livable and comfortable while bringing to ends of the design spectrum—antique and modern—together.”

Desiring to only make sustainable choices and eliminating Red List materials entirely influenced the home’s aesthetic, which prioritizes natural materials and welcomes patina and wear. “There is an honesty to materiality here,” Haily says of the intention behind the color palette. “Gypsum board walls are white, wood is wood, and tile is tile.”

For the cabinetry, Vonmod used wood veneer and laminate products that are carbon neutral and adhere to the strict EU and US guidelines regarding volatile



LEFT: Local artist Katie Porter White’s large abstract piece *Orange Slice* contrasts beautifully with a 12th-century cabinet from a chapel in Marciac, France, which serves as a focal point and display space.

TOP: By keeping hard finishes clean and minimal, the designers allowed character-filled antiques, including a lovingly preserved bright red Harry Bertoia bird chair, to take center stage.

ABOVE: The designers focused on creating flexible, multi-use spaces that could shift with the homeowners’ needs while maintaining a clean and uncluttered feel.





organic compounds (VOCs). The substrates for these products only come from responsible forestry and are FSC certified and formaldehyde-free. Custom wood finishes are LEED rated and environmentally responsible, with no artificially colored pigments or preservatives. Additional eco-friendly choices include incorporating responsibly made tile and OEKO-TEX® certified upholstery, transitioning to an induction cooktop, removing an old gas fireplace, and keeping the existing efficient mechanical systems.

Marrying the client’s antique furniture collection with new pieces was a room-by-room endeavor. “The modern pieces that we chose are very classic. They’ve been around for a long time,” Haily notes. “So in a sense, they are sort of antique. There’s a timelessness to them.”

A bright red Harry Bertoia bird chair in pristine condition, a leggy

wood desk in the office, and a 12th-century cabinet from a French chapel (originally on display at the Denver Art Museum) easily made their way out of storage and into the clients’ new home. Additions like an Eero Saarinen table in the breakfast nook and a Herman Miller cube sofa feel right at home.

Tweed Studio differentiates themselves through their thoughtful, detailed process, which includes extensive modeling to head off unexpected issues and avoid delays. Still, as with any renovation or adaptive reuse, surprises are guaranteed.

“Once we tore down the walls, we were left with all these different ceiling heights that we then had to make sense of,” Tweedie recalls. “We used the millwork to make it look like it was holding up portions of the drop ceiling.” Updating electrical wasn’t in the plan until demo revealed all



TOP: Sweeping views of the outdoors greet every window in the home, a reminder of the homeowners’ goal to make design choices that tread lightly on the Earth.

ABOVE: To create spaces that feel individual but still cohesive, Tweed Studio stuck with a refined color palette and implemented it through different finishes. Every room, including the bathroom, benefits from artwork from the homeowners’ personal collection.



Tweed Studio takes a holistic view of sustainability: “We consider thoughtfulness and quality in design to be important values in the sustainability of architecture. If a building is beautiful, functional, and appropriate, it is most likely to last a long time and sustain the people who use it.”

the wiring ran through the concrete slab floor.

A bent for multi-functional spaces and attention to detail meant Tweed Studio approached these challenges with the goal of adding function, not just disguising flaws. “Our time living and working in New York taught us that everything has to have multiple functions. You had to solve three different problems out of one little space. We were just trained that way.”

In the kitchen, a waste pipe is camouflaged by a sleek bookshelf. Countertops were kept clear, a request from the homeowner, by creating a butler’s pantry to house the oven and small appliances. Pocket doors in the bedroom act like moveable walls, offering the

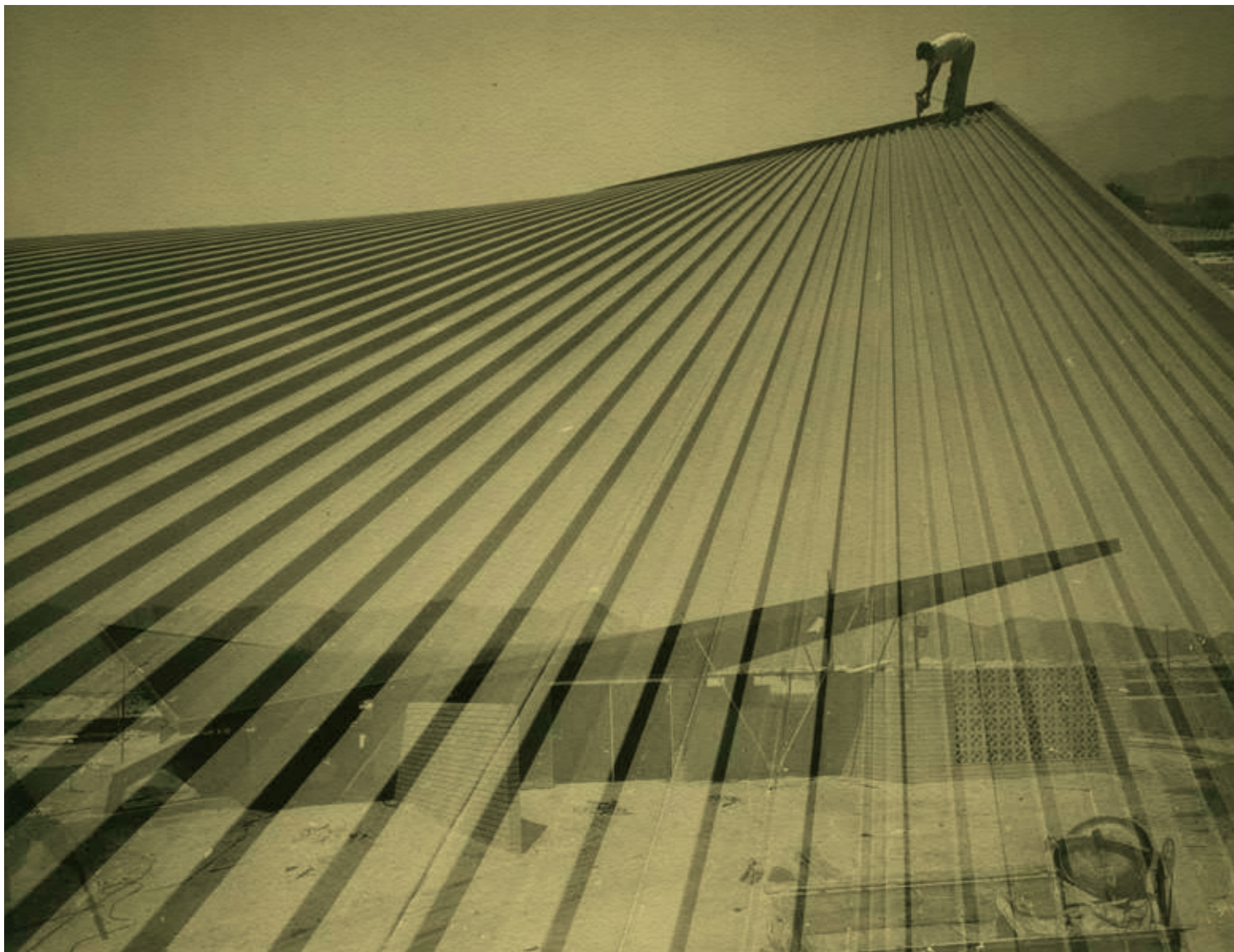
option for two spaces when guests stay or one larger room for lounging. A cabinet wall in the office conceals a murphy bed and features a bar for displaying a selection from the homeowners’ extensive textile collection.

As Tweed Studio’s first residential project, the Cheesman Park condo sets a high benchmark for future work. While Haily is thrilled with the outcome, she’s ready to challenge herself again and is excited to see what problems they can solve for future clients.

“What we’re designing is not for us, it’s for them,” she says of translating each client’s vision into reality. “They’re the ones who will be living there.”

PROJECT CREDITS

- ARCHITECT:**
Tweed Studio
- INTERIOR DESIGNER:**
Tweed Studio
- GENERAL CONTRACTOR:**
Elite Custom Builders
- MILLWORK:**
Vonmod
- FLOORING:**
T&G Flooring and Crossville
- LIGHTING:**
Tweed Studio, Intense Lighting
- COUNTERTOPS:**
Caesarstone
- MECHANICAL, ELECTRICAL, PLUMBING:**
MEC + MV Consultings
- FURNISHINGS:**
Tweed Studio + Homeowners



A LESSON IN LIGHT



With his homes in Californian deserts and Rocky Mountain mesas, architect Walter S. White made a significant impact on the Colorado landscape as he sought to harness the sun and leave the Earth better than before.

WORDS: Heather Shoning

Wright. Eames. Mies van der Rohe. Fans of mid-century modern architecture know these names. But a lesser known, though no less talented, architect is responsible for peppering the Colorado Springs area with modern homes, sun-harvesting elements, and environmentally friendly cabins that changed the Centennial State's design landscape.

Walter Stares White, Jr. was born on January 24, 1917, in San Bernardino, California. His father was a carpenter and worked in construction, which might have been the foundation for White's interest in architecture; as a senior in high school in 1936, he won a state fair award for architectural lettering. The following autumn, White attended San Bernardino Valley Junior College, where he received failing grades and only stayed for one semester. He struck out to design his own

career based on apprenticeship-style learning and spent the next decade working mainly short stints for a number of architects, builders, and engineers, mostly in Los Angeles. During this time, he also worked as a machine tool designer for Douglas Aircraft before returning to architecture in 1947.

White worked with some of California's best-known early modernist architects, including Harwell Hamilton Harris, Rudolf M. Schindler, and Leopold Fischer. Unfortunately, there is little specific documentation regarding the projects White worked on throughout these years. However, in 1949, White built a small office building on the edge of Palm Desert and adorned it with a shingle announcing, "Walter S. White Jr. Designs." It was from this office he would create some of his most daring architectural designs.

SHAPING THE SKYLINE

While not as well-known as some other mid-century architects of his time, White was a prolific designer and contractor who blanketed California's Coachella Valley with homes. Although he was never formally trained in engineering—or architecture, for that matter—White designed some homes that proved to be engineering marvels. He was particularly interested in the roof.

Notable contributions to the Palm Springs area include the the Dr. Franz Alexander residence, built in 1954 with a curved roofline that looks as though the top of the home is being peeled back to reveal the wall of windows below. The Miles C. Bates House, built the following year in Palm Desert, is also known as the Wave House. Its undulating roofline is said to mimic the crest of the San Jacinto Mountains.

Perhaps White's most impressive feat of engineering can be found in Indio, California: the Willcockson house. Two anchoring supports on each side of the house rest on two concrete feet, and they hold up the roof that juts skyward in two directions. The

roof was constructed first, then the house was built underneath. White oriented the structure so that the highest points of the roof would block the strongest sunlight but still allow for ample views of the nearby mountains. He patented this hyperbolic-paraboloid roof design several years before more well-known architects profited from its form. This management of the sun would radiate throughout much of White's work.

TAMING THE SUN

White's concern for the fluidity between interior and exterior spaces entrenched him in the company of true mid-century modern

architects. But his distinctive roof designs set his work apart and segued into his pioneering environmental explorations.

His desert designs focused on rooflines and extroverted curves that mimicked the sun's path across the horizon to keep the harshest daylight rays from penetrating the home. But a more complicated passive-solar approach was needed to harvest the sun's energy to heat the home during the winter months while keeping the heat out during the summer. White's solution: the Heat Exchanger Window, which he designed in the early 1970s. Unfortunately, the design relied on rotating the windows twice



Walter S. White papers, Architecture and Design Collection, Art, Design & Architecture Museum, University of California, Santa Barbara.

Walter S. White, born in California in 1917, was an American modernist architect and industrial designer who populated California's Coachella Valley with his unique style in the 1950s, and the Colorado Springs area in the '60s. While not as well-known as some mid-century architects, he is noted for his innovative roofing and window systems. He designed homes until he died in 2002.



The Dr. Franz Alexander home built in Palm Springs in 1955 was one well-documented by White throughout the building process. He portrayed it in several color slides showing the steel frame, the roof construction, and the completed project. The home was added to the National Register of Historic Places in 2016.

a year, which proved inconvenient to the point of unsuccessful. Despite setbacks, he went on to push the boundaries of environmental design.

CARVING COLORADO

White's Palm Desert career allied him with Al and Margaret Hill, Dallas entrepreneurs who, by the time Palm Desert was laid out, had already purchased land in Colorado Springs and were planning the expansion of the Garden of the Gods Club. This expansion included "patio rooms," which would be one of White's first projects after relocating. He also designed one- and two-bedroom guest cottages with large outdoor terraces and floor-to-ceiling glass walls. Once the Hills developed the area around the golf course—Kissing Camels Estates—for private homes, White's main occupation became designing private residences, including one for himself and his wife based on his "ideal home" design he had conceived of in 1940.

The linear floor plan for their home included a narrow central section

with the entrance, living room, dining area, and kitchen flanked by two deeper sections on each side. One of the deeper sections comprised a garage and storage area only accessible from the outside. A circular fireplace connected the living room to a study, which led to the second deeper section: a private wing with bedrooms and a mitered-glass corner.

White designed about 15 private homes for Kissing Camels Estates, with a reported 10 being built. While some adopted the modern style he'd created in his own home, many were ranch houses with splayed floor plans and shingled roofs.

The Schuhmacher house, outside of Kissing Camels, is among the first

buildings with an Asian motif that White designed. It incorporated some design elements, including its unique roofline, White had developed in California. Although he didn't copy any earlier homes, he did include adopted materials such as concrete blocks and design details like the mitered-glass corners, although the glass corner proved unsuitable for Colorado winters.

Despite the corner window challenge, revisiting some ideas that he employed in his earlier designs articulated White's vernacular across the desert and the mountains. The unbuilt passive-solar "Sun-Song" house for Kenneth Covell (Holiday Hills, 1977) borrows features of White's earlier desert designs including a curved roof and



Walter S. White papers, Architecture and Design Collection; Art, Design & Architecture Museum; University of California, Santa Barbara.

The Miles C. Bates house in Palm Desert (completed in 1955) includes glass walls, a semi-open floor plan, and the notable curved roof. Its design and structure allowed it to float above the house, distinct from the massing of the floor plan. Many of White's daring designs would include this distinct element.



Walter S. White papers, Architecture and Design Collection; Art, Design & Architecture Museum; University of California, Santa Barbara.

White took his daring roofline designs to new heights with his patented hyperbolic-paraboloid roof plan that he used on the Max E. Willcockson house in Indio, California, in 1959. The roof structure was completed first, and then the house was built under it.



Walter S. White papers, Architecture and Design Collection; Art, Design & Architecture Museum; University of California, Santa Barbara.

integrated porte-cochère. The Black Forest-area Smith house, completed in 1982, has a curved floor plan that, from one exterior angle, fittingly resembles a sundial with its open interior, sweeping roof, and rows of Heat Exchanger Windows.

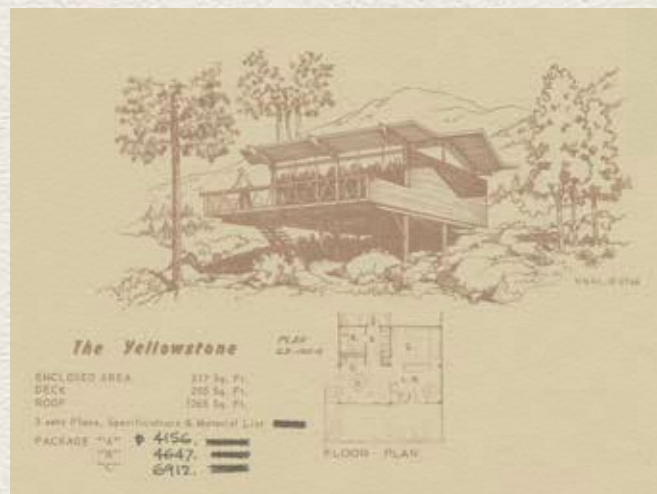
From 1939 to 1942, White worked for Win E. Wilson helping to plan and design prefabricated war housing, and during his time in Colorado, small, affordable housing still captured White's attention. He began designing weekend cabins in both partially prefabricated and self-buildable designs.

THINKING SMALL

The war housing designs might have been the impetus for White's 1945 cabin design. The 420-square-foot home was inexpensive—slightly more than \$1,500 at that time, and less than half the price of an average new home—and White built a number of them in the Hollywood Hills between 1946 and 1948. He continued to develop the “tiny home” concept in projects such as the La Quinta Bungalows in the mid-1940s; the Sun Lodges, a condominium-like development in Palm Desert initially conceived of in 1948; and his Colorado

cabins in the mid- to late-1960s. White developed a prefabricated cabin that could be erected by a small crew in less than two weeks and then expanded that into a series of DIY cabins. By 1965, he had developed five different models including “The Yellowstone.” He used this 517-square-foot, steel-framed prototype for his personal weekend home at Eleven-Mile Reservoir between Lake George and Hartsel,

White brought the distinct California architectural style to Colorado Springs in the 1960s with the guest cottages for the Kissing Camels Golf Club. Hallmarks of the designs included floor-to-ceiling glass walls and strategic use of breeze blocks. During this period, White also expanded on his portfolio of “tiny home” designs with his series of DIY cabins.



Walter S. White papers, Architecture and Design Collection; Art, Design & Architecture Museum; University of California, Santa Barbara.

WALTER S. WHITE / A LESSON IN LIGHT



Walter S. White papers, Architecture and Design Collection; Art, Design & Architecture Museum; University of California, Santa Barbara.

Colorado. He would prove the strength of the design and materials when, while blasting rock for a septic tank, a two-ton boulder landed on the cabin roof and neither the roof nor the steel structure collapsed. Later cabin floor plans grew as they were adapted to longterm and permanent residency, but they retained White's signature roof styles with clerestory windows for optimal natural light.

White practiced architecture with no formal education for more than 30 years before finally obtaining his license in Colorado in 1968, which opened doors for large commercial and civic projects. One such project was the redesigned First Assembly of God Church in Colorado Springs, now known as Living Hope Church. White employed his hyperbolic-paraboloid roof design, but the project suffered serious construction problems, leading to a complete redesign of the roof.

The Dr. Warren Hamula house in Monument, completed in 1981, sold in 2023 and had been listed for \$1.15 million. While recordkeeping was spotty at best, upwards of 50 known Walter S. White single-family homes were built in Colorado between 1960 and 1989, in addition to the Kissing Camels cottages, numerous remodels and commercial buildings, plus many designs that were never built. In the 1980s, White and his second wife



Walter S. White papers, Architecture and Design Collection; Art, Design & Architecture Museum; University of California, Santa Barbara.

moved from Colorado Springs to Los Angeles. The Metz and Waite ranch house near Mission, Texas, completed in 1988, demonstrates White's expertise with passive-solar houses and was one of the last houses he built, although he continued designing buildings until his death in 2002.

Although White never achieved the notoriety of some of his contemporaries, his work was nonetheless spectacular and innovative. His engineering feats and willingness to try and fail, then try again, turned the sundial on impactful, environmental-forward modern design in the West. ■

Upon moving to Colorado, White designed a Kissing Camels Estates home for his family—the first large home he'd built for himself. In 1968, White received his Colorado architect license and was able to begin designing civic and commercial projects, one of which was the First Assembly of God Church in Colorado Springs that uses his hyperbolic-paraboloid roof design. Unfortunately, the construction was marred with issues and the roof design was modified from the original drawings.

THE BIG SHOW

Immersive installations and new collections inspired by design history come into sharp focus at this year's Salone del Mobile.

WORDS: Heather Shoning



April showers the design world with the bold, innovative, and sometimes obscure creations by designers from around the globe at Salone del Mobile, the international furniture fair held annually in Milan, Italy. Arguably the root of design significance since its inception in 1961, this year's event was attended by 370,824 people—up more than 20 percent from 2023—and featured 1,950 exhibitors from 35 different countries. As always, forward-thinking attitudes steeped in environmental reverence had top billing, as seen in many of these standout designs.

Za:ZA by Zaven Zanotta

This Za-Za monobloc sofa by Zaven for Zanotta is as comfortable as it is fashionable, thanks to the hammock-like suspension structure that allows the soft, pouf-like sofa to take on a natural curve conforming to the user. It features a painted cylindrical tubular steel frame that supports stiff polyester straps upon which its cushions—made of regenerated polyurethane—rest. Absent of toxic adhesives, the cushions are housed in a removable fabric cover.



Under Pressure Solutions (UPS) ÉCAL/University of Art and Design

Inspired by the late Italian architect-designer Gaetano Pesce's UP5 chair, five industrial designers who teach at ÉCAL/University of Art and Design Lausanne in Switzerland presented a series of furnishings—Under Pressure Solutions (UPS)—made from compressed sheets of biodegradable and renewable cellulose sponge. In their compressed sizes, the pieces are easily packaged and shipped; then, when moistened or submerged in water, they grow up to 10 times their packed size. Once dry, they harden enough to hold the weight of a person. The UPS collection includes several stools and side tables, a chair, star-shaped base for a coffee table, bottle rack, and shelving. Once the pieces have reached the end of their life, they can easily be recycled or reused as compost, breaking down into soil within a matter of months.

Pop Lighting Nahrang Studio x Rakumba

The Spanish design studio Nahrang created a centerpiece fixture for its Pop lighting collection for Australian brand Rakumba. The undulating metal arms allow multiple configurations, including stretched horizontally or hung in groups, to create an interplay of color and shape over a long dining table. The long arms can be looped back on one another for a more compact, sculptural design. Additionally, the light modules rotate for a custom arrangement of light.





Alder by Patricia Urquiola
Mater

A collaboration between Danish green-tech design brand Mater and renowned Spanish architect and designer Patricia Urquiola, the Alder collection employs myriad waste streams to create the line. The collection includes a lounge table, side table, and stool in multiple sizes and four colorways. The frames are made from 94 percent recycled steel, and when the furnishings reach the end of their life, each component can be upcycled into new products through Mater's take-back program.

Brando expanding chair/ recliner
Campeggi

Italian furniture designer Giuseppe Arezzi introduced Brando, a fresh take on a camp bed made with an accordion ash wood base that expands and contracts as needed. Cushioned fabric and an attached pillow make it perfect for a comfy stool when compressed. Then, extend the base to convert it into a cot-style guest bed. It's ideal for small apartments and those who don't want to sacrifice high style in downsized living.



LC14
Bottega Veneta

Le Corbusier once turned a whiskey box into a phenom that's still inspiring design today, as evidenced in a limited-edition series commissioned by Matthieu Blazy for Bottega Veneta's Fall/Winter 2024 womenswear show at Milan Fashion Week. Each wood box is finished using the traditional Japanese method of shou sugi ban (or yakisugi), which preserves wood by charring its surface with fire, resulting in a beautiful finish that highlights the distinct patterns and grain.



FLOW OF IDEAS

Avant-garde filmmaker David Lynch presents a surreal space meant to unlock the unconscious.

The installation "Interiors by David Lynch. A Thinking Room" is a misnomer, as the experiential space actually comprised two rooms—two ovoid shells, two circular red velvet curtains, two zones around which attendees had to walk to find the entrance. Set amid the bustling pavilions, the Thinking Rooms were the brainchild of American film director David Lynch. His affinity for surreal and sometimes disturbing cinematography came to life in these spaces, harkening back to his famous *Blue Velvet* and *Twin Peaks* titles, as bright red turned to total blackness.



On display: photographs by Alessandro Saletta and Melania Dalle Grave (DSL Studio), which recount the creative process of the installation. Lynch is known to practice woodworking as a form of creativity, however, the Piccolo Teatro di Milano-Teatro d'Europa artists built the installation and furnishings under his direction. Lynch selected a deep, soothing dark blue for the walls to facilitate deep thinking, while the ceiling was gold, illuminating the room below to spark ideas. Centered in one space was a wooden thrown-style seat. Its seven chimneys connected to the ceiling, which Lynch says created a conduit for keeping in touch with all realms. Ahead of the event, he said that visitors leaving the space would experience flowing ideas, energy, and happiness.





Bateau Collection
Kallista

A new level of luxury comes to a bathroom near you this year. Kallista's Bateau Collection of showerheads reimagines the fixture taking inspiration from wearables, like headdresses, as well as the sculptural, pared-back silhouettes of current interior design styles. The elegant oblique shape—with both oval and round spray nozzles—comes in a subtle French gold or matte black finish, each adorned with imperial embellishments carefully carved from a single piece of marble.

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Pi Table and Chair
Ethnicraft

Exquisite joinery, soft sanded curves, and sturdy yet delicate-looking lines define the Pi collection of dining tables by designer Alain van Havre. With a decided nod to classic mid-century silhouettes, this line is hand-finished to embrace nature's slight imperfections and retain the individual character of each piece of solid oak wood. The table is available in various lengths to fit nearly any space, and comes in a hard wax finish or teak brown varnish.



Architect Diébédo Francis Kéré gathers viewers in to celebrate the element that's kept humans alive and connected throughout history.

RING OF FIRE

Exploring the concept of the kitchen as today's source of fire, architect Diébédo Francis Kéré created a circular pavilion made from spruce logs for German kitchen brand next125. The fire has been a central and circular gathering place for humans throughout history. Hence, Kéré's "archaic" spruce shelter with arched, cave-like openings. Inside, light filters down through seemingly haphazardly bundled wood in various lengths and diameters, igniting the sleek, modern kitchen with mirrored next125 cabinetry below. The built-in seating along the rooms' circumference reflects in the cabinetry, showcasing next125 kitchens as meeting places full of warmth and conviviality, where people come together to cook, eat, talk, and connect. The installation included a striking matte black built-in refrigerator and coordinating countertop and an inviting circular table.





Morphologica
Misha Kahn

New York-based designer and sculptor Misha Kahn's lauded abstract and Wonderland-like works come to life in his new Morphologica collection, created for Italian furniture brand Meritalia. The upholstered armchair and sofa are made of sculpted polyurethane foam modules, while a built-in software program creates endless color and tone possibilities—Kahn describes it as an almost “shocking couch.” Kahn is an exemplar of anti-conformism, so the collection is simply an extension of his other works.



THE BIG SHOW - Salone del Mobile 2024



Chamade collection
Saint-Louis

Designer and illustrator Pierre Marie Agin launched his career creating scarf patterns for Hermès. Today, his work focuses on interior design, demonstrated in his Chamade collection. Each creation in the three-piece set is an arrangement of complex patterns and shapes displaying the artistry of hand-cutting and glassmaking—recently recognized by UNESCO on its Intangible Cultural Heritage of Humanity list. With its visually dynamic collection of reeds, bud vases, spheres, cones, and more, the set forms a cohesive trio—yet each piece can stand alone.

Kida Chair
Dedon

Expanding on the KIDA armchair and hanging chair, the latest design by Stephen Burks, an American designer and professor of architecture at Columbia University, takes the wrapped DEDON fiber collection to the next level. The lounge chair and ottoman can be enjoyed with or without cushions, thanks to its ergonomic design, for a relaxing sit indoors or out. The white mid-century sled base comes in three DEDON fiber colorways, wrapping the graceful cradle-like seat.



Additional System
reediton by Joe Colombo
Tacchini

The Additional System Chaise Lounge by Tacchini is an ergonomic-to-fit design based on the original 1967 design by Joe Colombo that used cushions in six different sizes to create one perfectly fitting piece of furniture. Tacchini's individual modules allow for dynamic, flexible combinations for ever-evolving arrangements that can be tailored to different spaces and styles. The lounge is designed with variable-density polyurethane foam padding and a removable cover. Today's version honors the spirit and futuristic allure of Colombo's vision.



La DoubleJ
Solar Collection

La DoubleJ founder J.J. Marti is known for maximalist, magnetic energy in her fashion and homeware lines, with eye-popping prints and colors based on the sacred chakras. La DoubleJ's new Solar collection includes celestial plates and vessels, plus Venetian striped glassware, raffia placemats, and coordinating napkins and tablecloths. The assortment was aptly displayed at Salone in a display based on the Eames “Solar Do Nothing” machine from 1957. Its whirling and twirling were a perfect match for the colorful whimsy of La DoubleJ's ethereal designs

ONE LAST THING
Person, place, or thing we LOVE



POPPY SHOPPING BAG



BAGGU's new Keith Haring collection allows you to bring a piece of Pop art along for your routine grocery shop.

WORDS: Vanessa Kauffman Zimmerly

Being an eco-conscious shopper just got even cooler, thanks to a collaboration between San Francisco-based reusable bag company BAGGU and the Keith Haring Foundation. Featuring three of the late Pop artist's lesser-known prints, the collaboration delights with its witty and colorful illustrations of dogs and cats, flowers, and the iconic Keith Haring heart, radiating with wiggles.

Haring, who died of AIDS at age 31 in 1990, rose to fame in the 1980s New York art scene, deriving his signature scrawl from the graffiti subculture. First using subway stops and chalk as his canvas and medium, Haring gained recognition following a solo show at Tony Shafrazi Gallery, and went on to create many large-scale murals and public art commissions.

In 1986, Haring opened the Pop Shop, a retail space he considered integral to his art practice and the fulfillment of his childhood dream

to be a storeowner. The shop sold objects and memorabilia made by Haring and other Pop artists. The goals were to make art more accessible and participatory.

What could be better than honoring the Pop Shop proprietor with a shopping bag? In addition to adorning BAGGU's beloved tote, Haring's prints appear on laptop sleeves and a three-piece set of hangable, zippered pouches meant for stowing smaller items like toiletries, accessories, snacks, or office supplies. Every piece in the collection is made of ripstop nylon that is lightweight, durable, and machine washable, and the laptop sleeve is filled with post-consumer recycled PET polyfill. The standard tote holds up to 50 pounds, and folds down to a compact 5"x5" pouch when not in use.

With the Keith Haring BAGGU, the fun is already in the bag. Whatever else goes in it is up to you.



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