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THIS IS ISSUE #
70
YOWZA!

 **FALL ISSUE**
20TWENTY-FIVE

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SIDEBYSIDE

Architect E.J. Meade's design evolution is expressed in his two homes, designed 25 years and 50 feet apart. p.94



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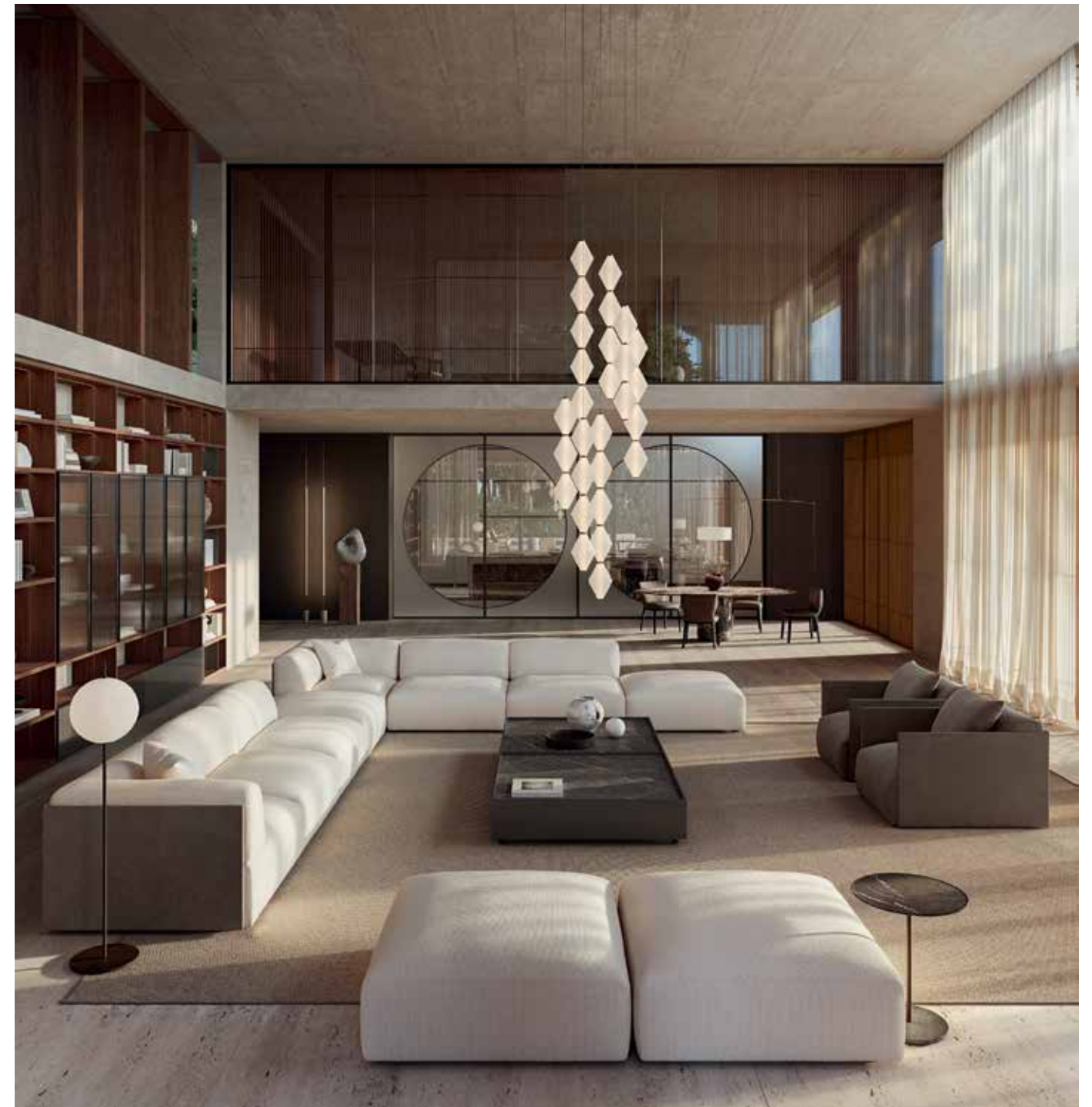
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Fall 2025

MODERN IN DENVER

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It's our 70th Issue-versary! To commemorate this publication milestone, we're highlighting one project from each of our past issues that continues to inspire, amaze, or simply make us smile.

"Architecture is like writing. You have to edit it over and over so it looks effortless." –Bjarke Ingels



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hello.



“Architecture is a dangerous mix of power and potential. Its value lies in its ability to adapt, mutate, and evolve to remain relevant. What is permanent is the necessity of reinvention.”

– Rem Koolhaas

Architecture and design—like life—are never still. To be creative is to remain in motion: to keep learning, becoming, and evolving. The goal is not perfection, but transformation. Great architects embrace growth, expand their vision, step onto new ground, and welcome new materials, technologies, and philosophies. This openness is a sign of vitality.

Few stories illustrate this better than a quiet stretch of Mapleton Avenue in Boulder, where two neighboring houses—designed by the same architect nearly a quarter-century apart—stand as a living portrait of evolution.

The first house, built in 2001 by Arch11 founding partner E.J. Meade, carries the raw energy of exploration. Carved from a century-old duplex, it is marked by origami-like walls, unconventional windows, commercial roofing panels, and a “temporary” staircase that was never replaced. The home feels exuberant, unselfconscious, and deeply personal—more sketch than polished statement. Its light-filled openness and playful details reveal a young architect eager and unafraid to test ideas.

Next door, Ludica, completed in 2024, is the work of the same hand, but not the same mind. Meade’s two decades of practice and life experience bring maturity. Every line is considered, every connection deliberate. Floating stairs, steel and glass volumes, skylit atriums, and surprises like a hidden powder room speak to mastery and precision. The playfulness remains, but it’s measured, balanced with sophistication. Together, the two homes—side by side yet worlds apart—capture the architect’s arc of growth, the shift from improvisation to orchestration, impulse to intention.

To measure an architect’s work is not to judge a single building, but to follow the trajectory between them. In design, growth is less about abandoning past ideas than conversing with them: returning, revising, expanding. Meade’s two houses on Mapleton Avenue remind us that architecture, at its best, is a lifelong unfolding. You’ll find this story on page 94.

Evolution in design is also the focus of a special feature beginning on page 82, where our editor, Vanessa Kauffman Zimmerly, spoke with nine top architects about the future of modernism. With the first modernist homes now more than a century old, it felt like time to explore how contemporary architects see modernism’s impact, how it has shaped their work, how it has changed, and where it’s headed. We’ve included a portion of that conversation in print, with the full discussion shared on our website in the coming weeks.

This fall edition of *Modern In Denver* is a milestone for us, too: it’s our 70th issue! The occasion has given us a chance to reflect on our own evolution, from our first, overly enthusiastic issue in 2008—full of awkwardness and ambition—to today’s (hopefully) more mature but still deeply passionate publication. We are grateful to our readers and community for 17 years of support. To celebrate, we revisited some of our favorite stories and moments from the past 70 issues; look for them on page 152.

Stick together, and keep evolving.

Enjoy!
William Logan



ON THE COVER

Arch11 founder and principal E.J. Meade stands outside his personal residence, one of two neighboring homes he’s designed for himself and his family in the last 24 years. Photographer Daniel Jenkins captures him in front of the home he calls “Ludica,” a sophisticated modern home with a functional camera obscura art piece by artist Ethan Jackson embedded in the front facade. Read more about how Meade’s architectural evolution is built into these side-by-side residences in the feature on page 94.

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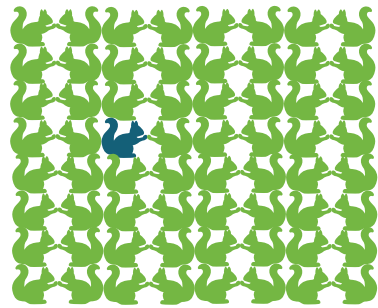


“Architecture will always be evolving,
just as life does. The important thing is
to remain faithful to creativity, to invention,
to beauty, even as the forms change.”

– Oscar Niemeyer



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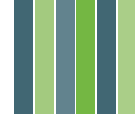
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Published by Modern In Denver LLC.

SPECIAL THANKS! *Eliza Dae Logan, Dr. Azure Avery-Logan, Jeri Marshall, Gavin Levy, James Avery, Angela Avery, Justus and Ada Kauffman Zimmerly, Sarah, Scottie, and Lou Burns, Elizabeth Logan, Chris Frederick, David Lucas, Lauren Burns, David Suro*

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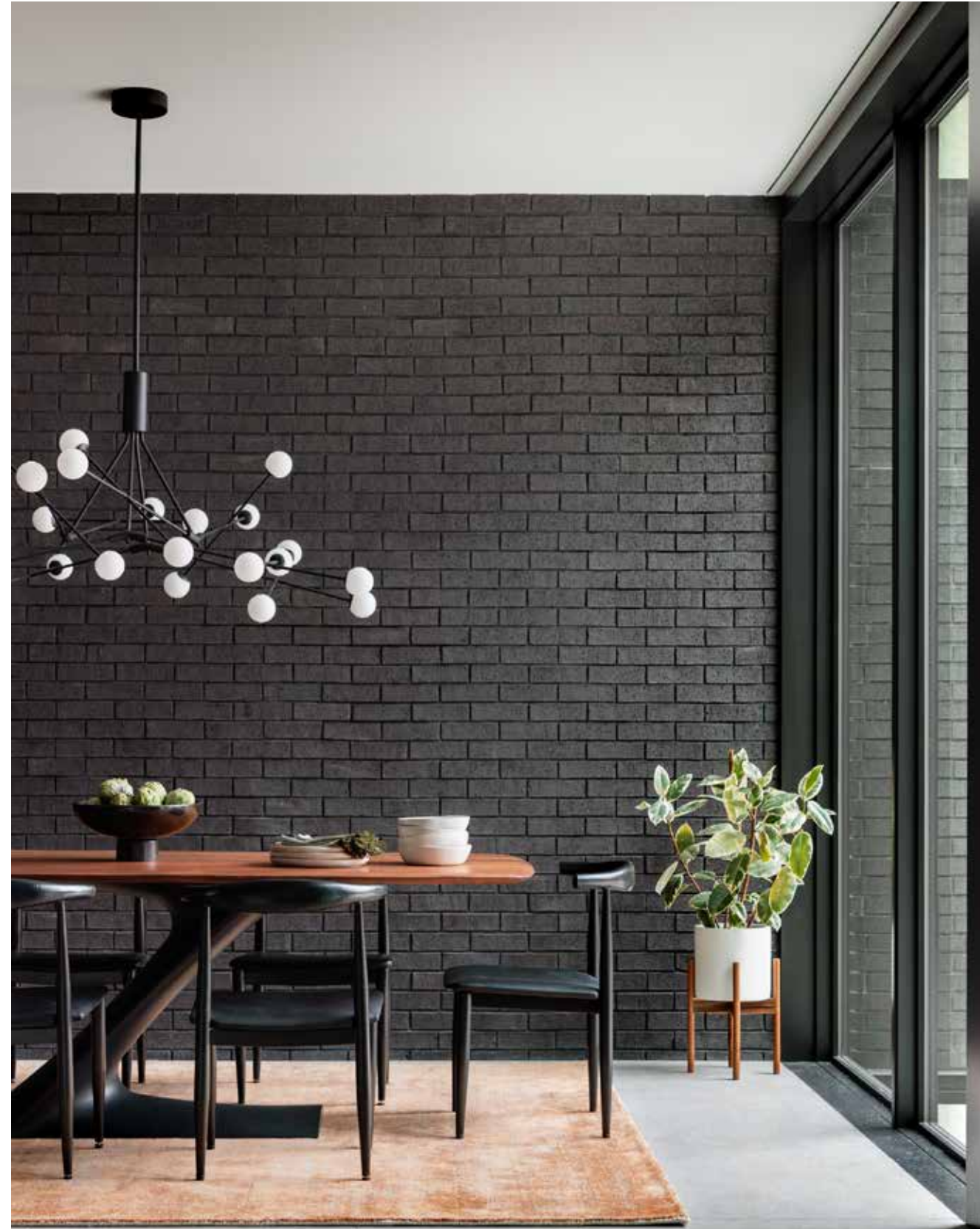
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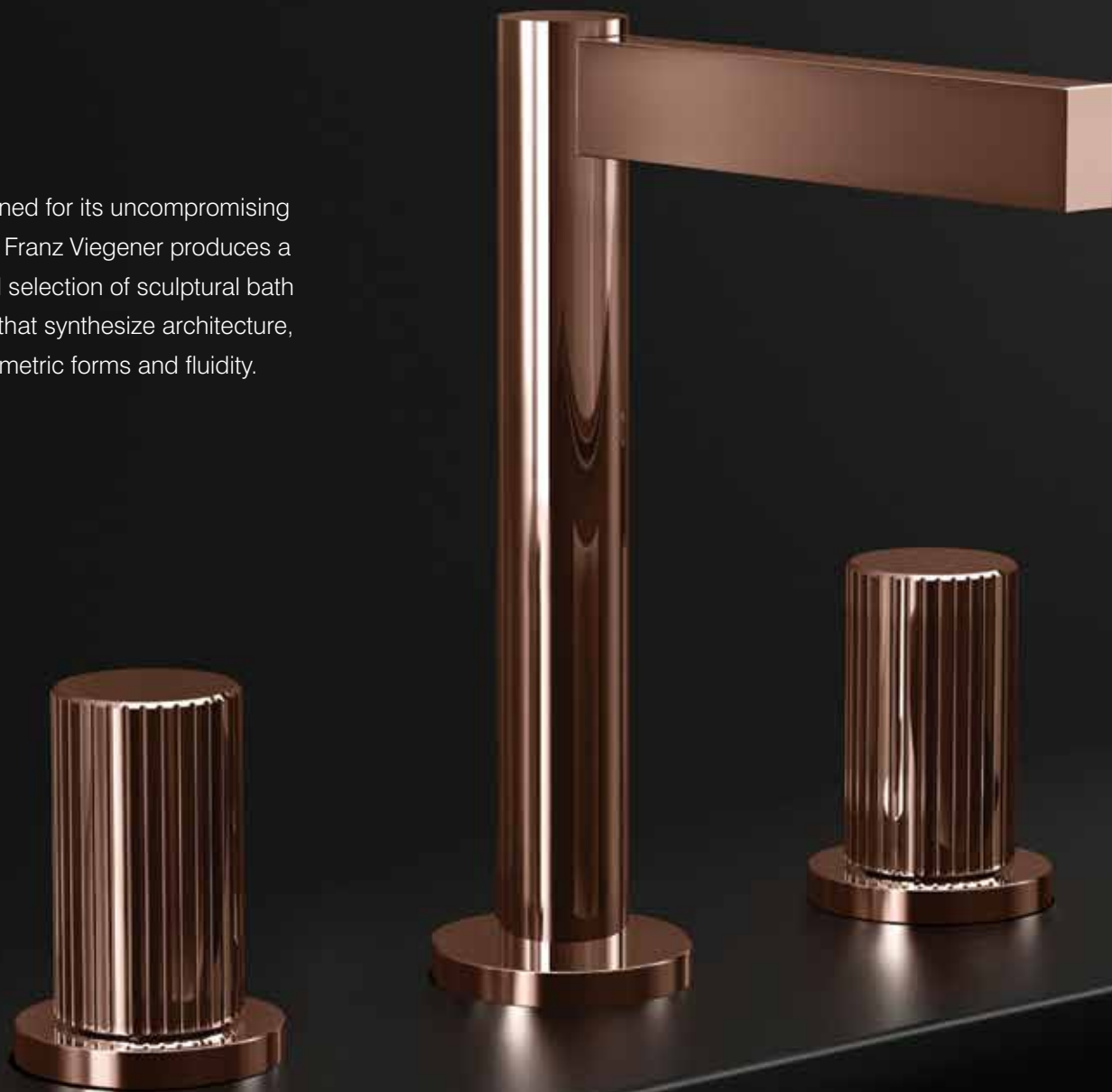


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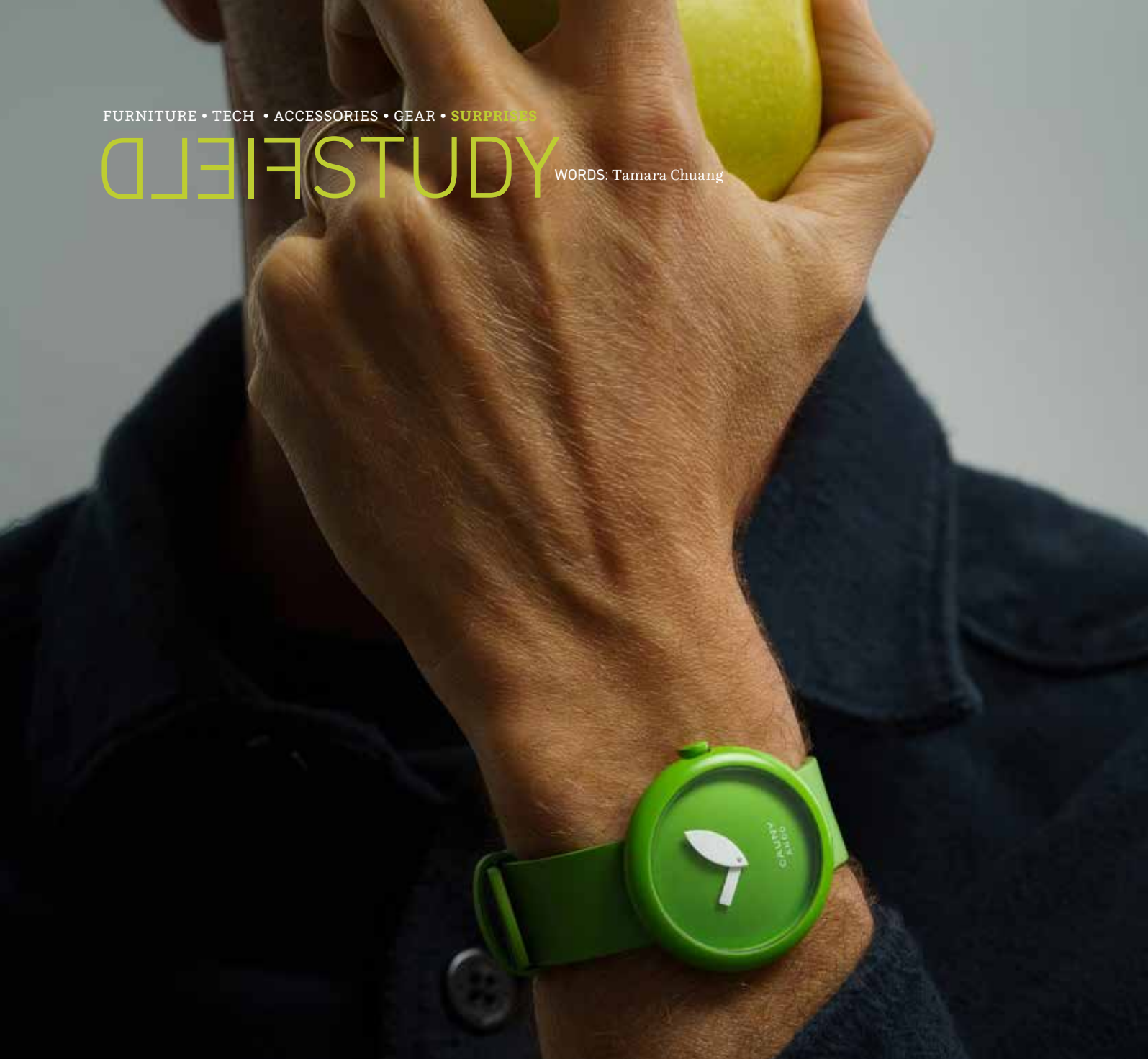
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WORDS: Tamara Chuang



TICKTOCK POP

The vibrant hue of the Cauny X Tadao Ando watch seems a little rebellious compared to the more classic timepieces in the Portuguese watchmaker's lineup. But for Japanese architect Tadao Ando, it's a classic. He plucked inspiration from his longtime affinity for green apples, which he calls a metaphor for youth. Still minimal, Ando's version reimagines time with color and a leaf-shaped minute hand. Call it a pop classic.

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NOT JUST NOTHING

There's definitely something behind the new Nothing Headphones from KEF. The wireless cans benefit from KEF's more than 60 years of research, development, and audio engineering that garnered the British company's speaker systems multiple awards and satisfied customers. The nothing part? Nothing is just the name of KEF's partner, a consumer electronics company that is expanding into the world of audio products.

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CUTE AS A...

Inspiration struck graphic designers from KAOI Studio in Bangkok City as they explored a colorful fabric market in Thailand. They stumbled into a store filled wall-to-wall with buttons of all sizes and designs, and soon, they were crafting their own perfect circle that needed to be yay wide and comfortable for any bottom. The stackable Bjorn Button Stools, made from rubber wood, come in an array of colors and interchangeable seats.

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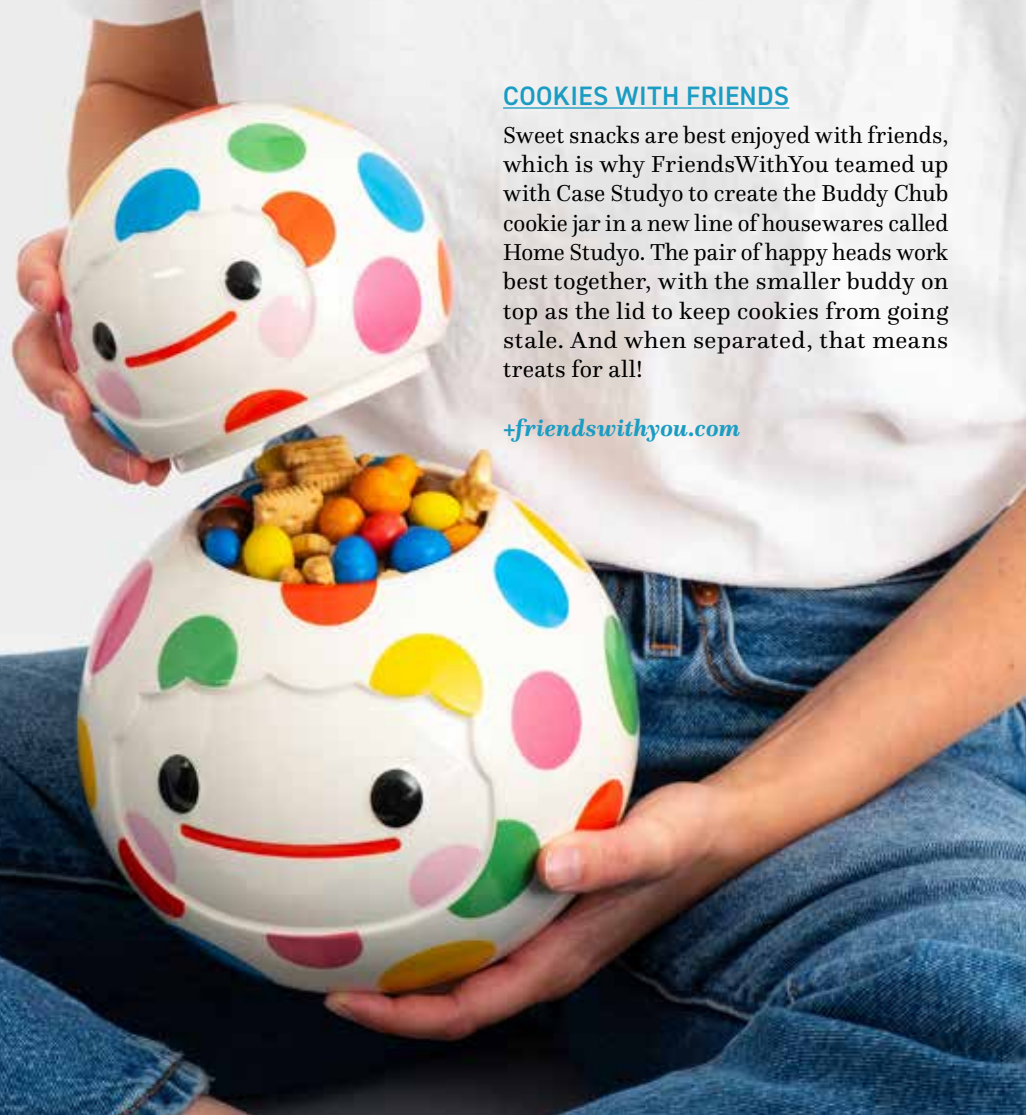
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COOKIES WITH FRIENDS

Sweet snacks are best enjoyed with friends, which is why FriendsWithYou teamed up with Case Study to create the Buddy Chub cookie jar in a new line of housewares called Home Study. The pair of happy heads work best together, with the smaller buddy on top as the lid to keep cookies from going stale. And when separated, that means treats for all!

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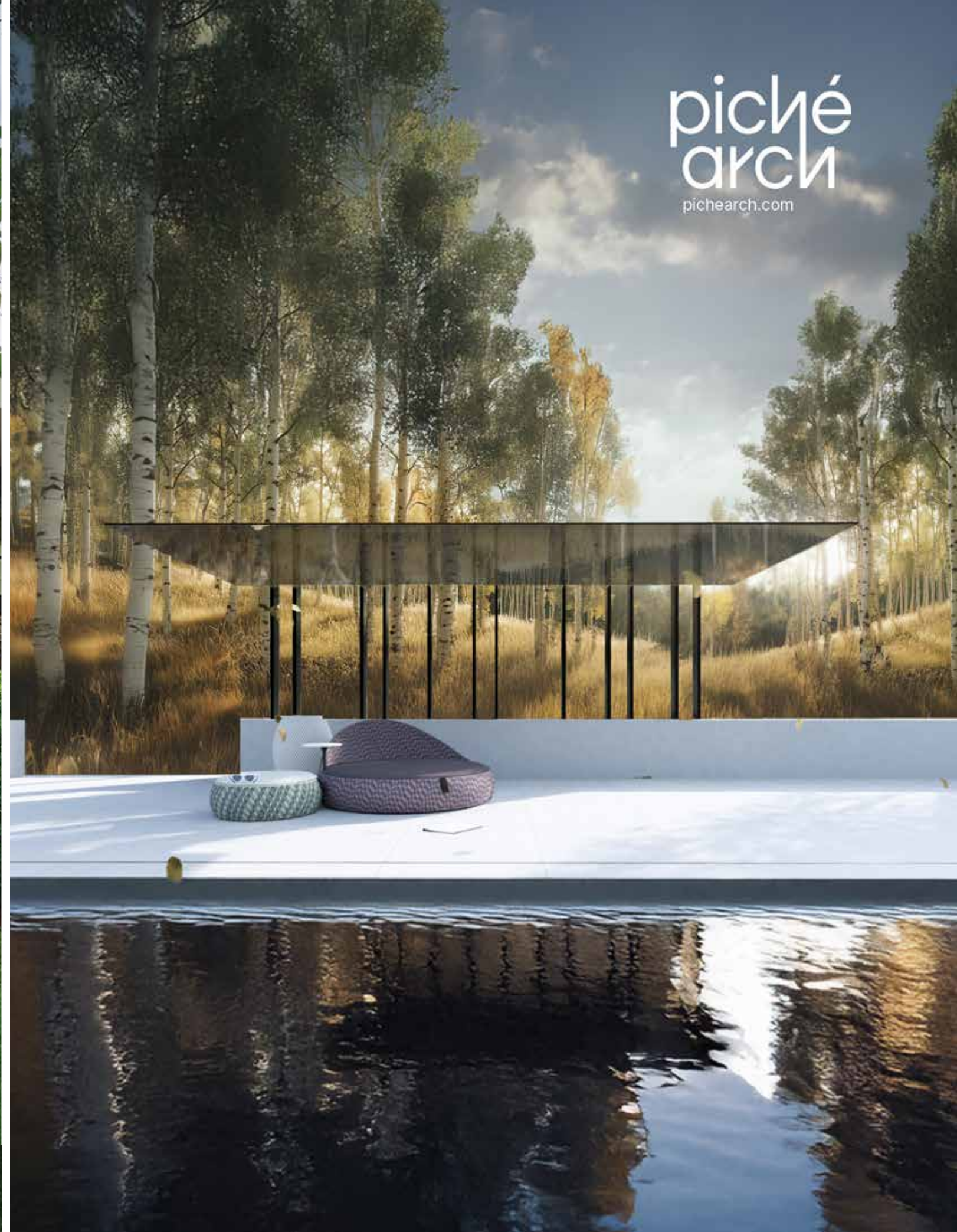
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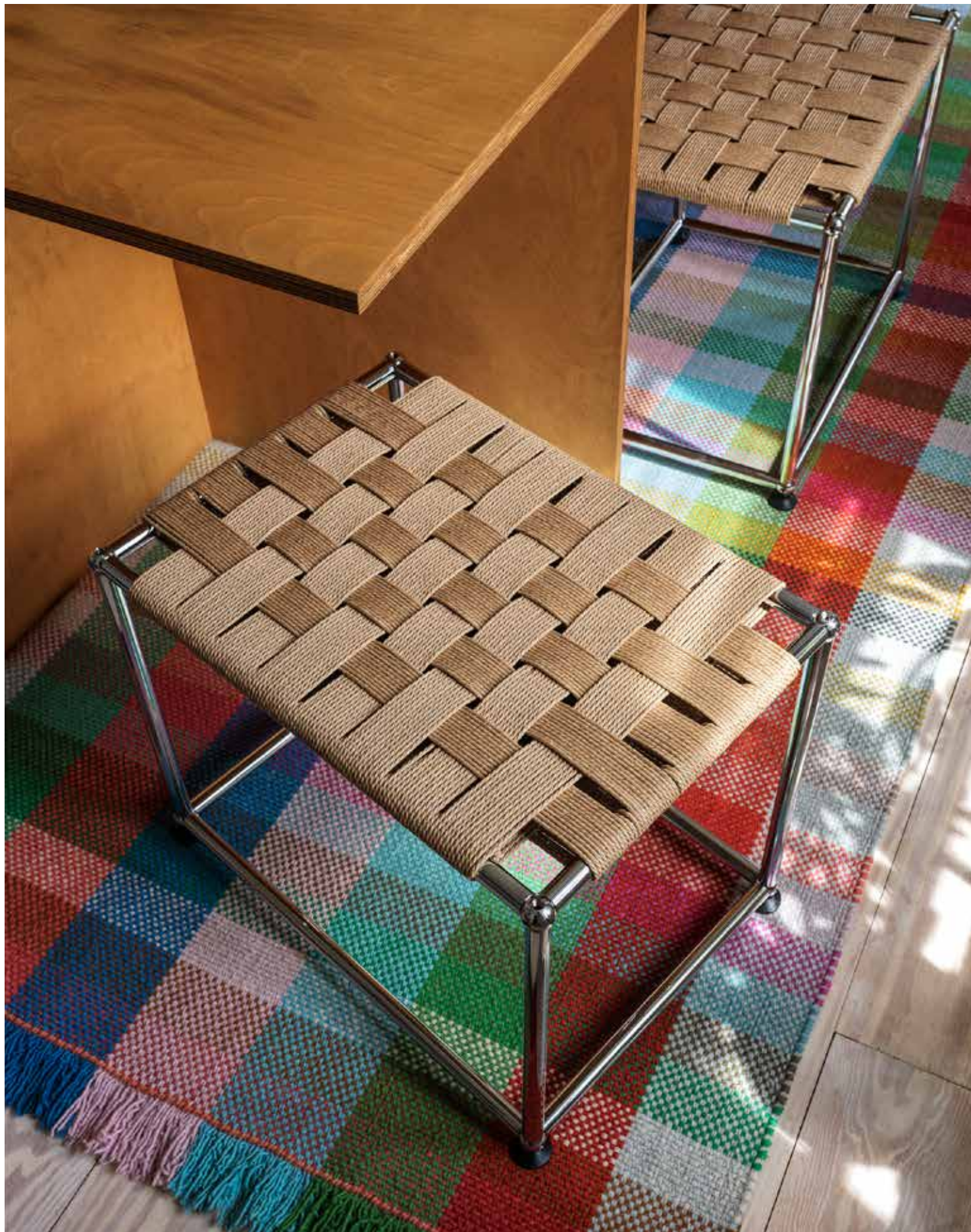
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Please Sit

Industrial designer Henry Julier brings warmth and wit to USM's iconic modular system with woven Danish paper cord.

WORDS: Rachel Walker Youngblade



“CAN I SIT ON IT?” someone asked, eyeing the tightly woven cord of a chair at the opening of Henry Julier’s latest collaboration with USM. The designer laughs, recalling the irony of the moment. “That’s what they’re for,” he told them.

For Julier, who created the ten-piece Woven Structures home objects collection to bring a new kind of warmth to USM’s iconic modular furniture, the moment said it all. “It was important to me that the pieces not be precious,” he explains. “I want people to touch and use them.”

In an early concept for the collection, Julier explored a singular focus on stools with the title Please Sit. The message remains: these pieces aren’t sculptures. They’re objects meant to be lived with.

A CLASSIC SYSTEM, REIMAGINED

Woven Structures is a surprising union: an industrial design icon known for Swiss precision, now infused with handmade tactility.

Founded in Switzerland in 1885, USM is known for their modular furniture’s durability, adaptability, and minimalist design. The iconic USM Haller system, developed in 1963, serves as the base for Julier’s collection. With its elegant proportions, colorful

Please
Sit



“A LOT OF THINGS AREN'T TIMELESS. LONGEVITY IS THE WORD WE SHOULD BE USING. I WANT MY PIECES TO INCREASE IN VALUE OVER TIME FOR THE PERSON WHO OWNS THEM.” —Henry Julier

panels, and flexible configurations, the Haller system has become a design classic, and is now part of the permanent collections at the MoMA and Cooper Hewitt.

With such a respected history and recognizable aesthetic, Julier took his time answering a key question: How do you reimagine a perfected system without disrupting its essence?

INTRIGUED BY SCALE AND FUNCTION

Julier's design career began as a child in New Haven, Connecticut, where his art history-major mother brought him to art and architecture exhibits at Yale and his father—who worked in printing—introduced him to graphic designers.

His work now spans a wide range of scale and form, from medication packaging at Johnson & Johnson to an immersive testing exhibit for MillerKnoll. He's also worked for clients like Flos and the Eames Institute during his 12-year career as director of industrial design at respected firm Standard Issue.

“My brain operates at a scale between the size of a pill and a car,” he says. “I like to zoom in and solve small technical details, then zoom out to see how something lives in a space.”

He's not an interior designer, nor is he drawn to showpieces. Julier focuses on the functional object—what it does, where it lives, who's using it, and how it's made. His ethos summed up: Simple things done well. A recent lighting collection for RBW and watering can for Areaware, cleverly utilizing the same part for the spout and handle, exemplify this approach.

WEAVING WARMTH INTO THE GRID

Julier's collaboration with USM began after a conversation with company president Jon Thorson in late 2022. “It took me about six months to realize that he was serious,” Julier recalls, “and then another three or four months to start thinking about what I wanted to do.”



He wasn't interested in irony or abstraction. “I wanted to find a material new to USM that complements the Haller system and doubles down on the functionality that it's known for.”

That material was Danish paper cord, a staple in Scandinavian furniture since the 1930s. Strong and soft, minimal yet full of texture, it allowed Julier to integrate warmth into the Haller system without introducing additional structural elements. He considered rattan and cotton webbing, but they required wooden frames to maintain tension. Paper cord could be woven directly onto the steel frame using a simple drilled hole.

“Paper cord is a great contrasting and complementary material to the USM structure,” he says. “There's a warmth to it that the chrome tubes don't have.”

Julier and Tim Miller, USM's North American showroom director, spent months sourcing craftspeople for the project. A small network of weavers

in Maine and Pennsylvania was up for the task. While no match for USM's typical production speed, their skill enables a high-quality result at an efficient pace. That works just fine for Julier, who sees meaning in the merging of a large-scale manufacturing system with an on-demand handcrafted process.

DESIGNING FOR LONGEVITY

Julier rejects the overused label of “timeless design.” Instead, he advocates for longevity, an idea he picked up from writer and friend David Michon's Substack, *For Scale*. “A lot of things aren't timeless,” Julier says. “Longevity is the word we should be using.”

“I want my pieces to increase in value over time for the person who owns them,” he says. “I'm okay with people being a little low-key underwhelmed with things when they get them—and then the more you live with them the more you like them.”

That philosophy is built into Woven Structures. The paper cord will

darken and soften over time, and can be rewoven if needed.

The designer favors the bench, which includes an optional lower shelf for storage, and the chair. With a sturdy 90-degree back, it's built for strength and gives a nod to early American Shaker furniture. Both reflect Julier's belief that design should be as thoughtful as it is functional.

A SYSTEM REFINED

During the ramp-up to launch, Julier exercised restraint, maintaining a focused collection that still gives customers room to make pieces their own. “There's almost no physical limit to what you can build,” he says of the USM system. But that doesn't mean you should.

That restraint is central to Woven Structures. It's a collection that isn't trying to be louder or newer, but clearer, warmer, and more inviting. It's an update that doesn't override the original. A new thread woven into a timeless grid—a design built for longevity. ■



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A Modernist Finally Receives His Flowers

WORDS: Linne Halpern

Pierre Paulin's late 1960s F300 Lounge Chair is reissued by GUBI, sparking overdue recognition for the French designer's futuristic sensibility.

You may not be familiar with the name Pierre Paulin. The French furniture designer, a formative and accomplished modernist, preferred it that way. A philosophical functionalist with a laid-back perspective and poetic impulses, Paulin didn't believe in marketing—he focused on his work with modesty and intention, producing practical solutions for modern life in forward-thinking shapes with sculptural flourishes.

Born in Paris in 1927, Paulin got his start as a sculptor. He studied ceramics and stone-carving in Vallauris and Burgundy, before a severed tendon forced him to pivot toward design, eventually landing at the École Camondo. In his early career, Paulin wound up at Artifort, designing many influential works for the Dutch furniture maker, and gaining recognition for his still-popular Mushroom Chair after its debut in 1960. Later, Paulin founded his own industrial design firm and consultancy with his wife, Maïa Wodzislawska-Paulin. In 1975, he released the Pacha Chair, the most widely-recognized piece of his oeuvre—defined by its rejection of chair legs and its sensual, whimsical roundness.

Paulin's style is identified by fluid curves, low-slung silhouettes, and a timeless futurism. Influenced by Scandinavian and Japanese aesthetics, as well as the work of Ray and Charles Eames and George Nelson, the designer prioritized comfort and applied dynamics alongside pinches of playfulness.

During this supercharged time in Paulin's mid-career, another iconic work was developed. The space-age-inspired F300 Lounge Chair made waves when it hit the market in the late 1960s. Heralded for its new approach to sitting, the F300's deep-seated and backwards-tilted design invites users into a variety of bodily configurations that all virtually mandate a state of physical relaxation.



“TODAY, THE F300 APPEARS JUST AS INVENTIVE AND OTHERWORLDLY AS IT DID UPON ITS DEBUT, INVOKING A DISTINCT ETHOS OF INTUITIVE ERGONOMICS AND UNRESTRAINED IMAGINATION.”



French designer Pierre Paulin takes a seat in his iconic F300 Lounge Chair. The low-slung and tilted shape encourages the user to adopt a casual and comfortable pose, attuned to the late 1960s shift to a more informal and conversational mode of socializing.



The shape creates a blooming effect with four petals opening outward, upholstered in novel materials—mixing the era’s juxtaposing obsessions with both organic and futuristic forms. Despite Paulin’s distaste for personal promotion, the Lounge Chair garnered far-reaching cultural placements, from the set of *Star Trek* to the Museum of Modern Art’s permanent collection.

After his death in 2009, Paulin’s wife and son took up the project of securing the designer’s legacy, spreading deserved recognition for his contributions globally. Now, six decades after the F300’s introduction, the Paulin estate has teamed up with Danish furniture manufacturer GUBI to reissue the boundary-pushing Lounge Chair. Originally produced in fiberglass and injected polyurethane, the new release is an exceedingly faithful reproduction, albeit utilizing more sustainable materials.

Following a rigorous two-year analysis of the initial work, the GUBI team landed on a functionally and aesthetically accurate replica, rendered more responsibly for current standards. Now crafted in Italy from the engineered polymer HiREK, a composite made from industrial plastic waste, the updated structure is durable, lightweight, and UV-resistant. HiREK creates a smooth, high-gloss white frame, while GUBI offers six dynamic upholstery fabrications.

Today, the F300 appears just as inventive and otherworldly as it did upon its debut, invoking a distinct ethos of intuitive ergonomics and unrestrained imagination. Though Paulin is one of the modernist movement’s lesser-known names, his future-forward approach looms large across contemporary design—and feels especially apt for the particular casualness and experimental nature of our 21st century lifestyles. ■

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A photograph of a man standing in the doorway of a workshop. Above the doorway is a blue sign with white text. The man is wearing a white t-shirt and jeans. The workshop interior is visible, showing shelves, tools, and a pallet of boxes. The building has a corrugated metal exterior.

CASTING LIGHT

Driven by passion and precision, Ted Bradley transforms raw porcelain into luminous works of lighting art, merging precise engineering with sculptural elegance.

WORDS: Laurie Lauletta-Boshart
IMAGES: Daniel Jenkins

Hidden behind an unassuming facade in the heart of downtown Boulder, the Ted Bradley Studio hums with creative energy.

The studio—which specializes in ultra high-end handmade porcelain light sculptures—is coated in a fine layer of ceramic dust, with every surface devoted to the intricate process of the craft. Work tables are strewn with sculpting tools, and artisans are quietly sanding and shaping. Driving it all is Ted Bradley, the studio’s dynamic 30-something founder. Six years ago Bradley, the Wisconsin-born engineer by trade, quit his lucrative tech job at Google to launch his ambitious lighting studio.

Bradley says his passion for ceramics began when he took it as an elective in high school. Ironically, his first ceramics project was a lantern with a candle. “That was the first thing I ever made artistically with my hands, and I totally fell head over heels in love with it,” he says. He continued to hone his craft through college, studying sculptural ceramics as well as engineering, but it took a backseat to his engineering career after graduation.

While at Google, Bradley says he had a very vivid and recurring dream of creating a specific ceramic sculpture. The sculpture was fashioned from a series of rings that hung in a row with light emanating from them. He could not shake the vision. “As the years went by, I woke up in my early 30s and thought, what am I doing here, how did I get here? I had a great career, but it wasn’t what I was most passionate about or what I wanted to do with the rest of my life.” Initially, Bradley attempted to juggle his tech career and studio ambitions, but there wasn’t time for both. In 2019, he made the leap and quit his Google job, working full time on the sculpture. “I thought it would take two to three months to get up and going,” he laughs.

Before starting the sculpture, he consulted a clay chemist and master mold makers who all warned him that his ceramic vision would be nearly impossible to create, but he wasn’t deterred. Nine months and 1,400 pounds of clay later, he arrived at a method he believed would work, but quickly discovered the complex process was not replicable. He resisted the temptation to outsource the design overseas for a quick, two-month turnaround on a finished prototype. “For me it wasn’t about just creating another plastic or metal thing in the world that looks nice but gets thrown in the trash a couple of years later,” he says. “It’s about



“FOR ME IT WASN’T ABOUT JUST CREATING ANOTHER PLASTIC OR METAL THING IN THE WORLD THAT LOOKS NICE BUT GETS THROWN IN THE TRASH A COUPLE OF YEARS LATER. IT’S ABOUT CREATING SCULPTURE AND ART. THAT’S THE JOURNEY I WAS ON AND I WASN’T LOOKING TO TAKE A SHORTCUT.” –Ted Bradley



Ted Bradley’s Rhythm Series from his new Dome Collection features a distinctive arrangement inspired by musical notes on a staff. Fully customizable in both dome size and number, the sculpture adapts effortlessly to a range of spatial settings.

creating sculpture and art. That’s the journey I was on and I wasn’t looking to take a shortcut.” Bradley spent another nine months developing seven different extrusions before perfecting one that produces a ribbon of clay that naturally curves and doesn’t crack.

The key material in the sculptures is an ultra-bright white clay mineral called kaolinite, sourced exclusively from New Zealand. The clay is mixed to a Play-Doh-like consistency and extruded using Bradley’s custom-designed equipment. It dries for 10 days in a closed humidifier chamber, followed by an additional five days in

open air. Artisans use razor blades and industrial abrasive pads to smooth out the rough joint and edges.

“This is why we don’t hire factory workers,” explains Bradley. “We are not a factory. We are all artists. Most folks here have five to nine years of ceramics experience. This work requires a sculptor’s eye and hand.” The sculptures are kiln fired to more than 2000 degrees to create a sheer layer of glass over the bright white porcelain. A selection of 26 different glaze and metal finishes allow for personal customization. Glazes are tinted with colorants to achieve the desired shade, versus paint, enamel,

or dye, which can fade over time. More than 1,000 dimmable LED lights are inlaid in each ring to add a contemporary warm glow. The result of the complex process is an exquisitely crafted bespoke lighting collection that’s increasingly sought after. On average, the studio produces just one ring lighting sculpture a week, catering to a very niche market at a premium price.

Two years ago, Bradley set out to develop another collection that would have wider design appeal and a more approachable price point, without compromising on quality and craft. That culminated



Bradley and his team use proprietary equipment to create handcrafted and bespoke ceramic lighting sculptures he spent years designing and perfecting.



The Ring Collection is Bradley's original fabrication, and represents a feat of engineering and design. It takes more than 200 steps and three weeks to handcraft a single porcelain ring. The best-selling swag pendants are individually handcrafted, customizable, and suspended from elegant braided metal cords.

in the new Dome Collection, a series of handmade porcelain pieces featuring Alexander Calder-inspired mobiles, nature-inspired pendants, chandeliers, and wall sculptures. The domes are a fresh take on a classic shape and best suited for what Bradley calls transitional styling, a cross between contemporary and traditional.

"I didn't want to crank a lever and have these sculptures pop out. I wanted them to still be made by hand, with original artisan design work and quality materials, but at an approachable price," he says. With his new processes, the lead time has now dropped from 24 weeks to between 10 and 12.

Bradley's designs are currently available in 10 major metropolitan markets, with plans to expand locally before looking beyond. He is hiring additional artisans and salespeople to meet the growing demand. When asked about his next steps, he has a steady flow of ideas to tap into. "I have about 25 collections sketched," he says. "It's not a matter of needing more designs, it's a matter of needing more time and pace to get them out into the world."



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Raising the Bar(n)

A new public work by internationally acclaimed artist Matthew Mazzotta bridges cultures at the National Western Center.

WORDS: Laurie Lauletta-Boshart
IMAGES: Parrish Ruiz de Velasco

IN an era where public spaces are being reimagined to foster deeper connections between people and place, some artists are using their artworks to help local communities identify and express their vision for the future. Matthew Mazzotta is one such artist. Having garnered widespread national and international acclaim for his public art installations, Mazzotta's work explores the built environment, its influence on communities, and the integration of social engagement. His new work *RISING TOGETHER*, a commission he secured through an open call, is a collaborative, large-scale public artwork at the National Western Center in Denver—home of the annual Stock Show—that celebrates the site's agricultural and ranching past and its ambitious future. The brightly colored barn-like structure is fabricated of painted steel and is imposing at 85 feet long, 55 feet wide, and 26 feet tall. The artwork includes cantilevered arms with large wood and steel porch-like swings. The roof is embellished with a Bimmer Torres public art mural of popular Mexican cultural images, including a *calaveras de azúcar*, or sugar skull, that symbolizes resilience and new beginnings. We talked to Mazzotta about his practice and *RISING TOGETHER*, which can be experienced now at the National Western Center.



MID:

Tell us a little about your background. Where did you grow up, and how did that impact your interest in art?

MAZZOTTA:

I grew up in a small Northern New York farm town just 18 miles from the Canadian border. I started off as a skateboarder, which was a way for me to reinterpret my little town and a way for me to see the architecture in a different way. I was always looking at underutilized spaces. I left to study art at the Art Institute of Chicago and MIT and started traveling around the world—Asia, the Middle East, Europe, and America—working on public artworks.

MID:

Let's talk about your art practice and career.

MAZZOTTA:

One thing about my practice is that it's driven by each community and its location: its desires, its wants, its dream, its problems. I'm agnostic to materials. Sometimes it's big giant flamingos (*VOTE!*), other times it's transforming dog waste into lamplight through a methane digester (*THE PARK SPARK*), or sometimes it's a house that unfolds into a new community space (*OPEN HOUSE*). I always start by doing research to figure out how to make a community-specific work. I create this thing I call an Outdoor Living Room, which is basically bringing in domestic objects like furniture into a public space and composing it like a living room. I get neighbors and locals to sit down and answer a few simple questions. They are the experts, and I am just there to listen and learn.

MID:

What was your inspiration and concept for the *RISING TOGETHER* artwork?

MAZZOTTA:

Ultimately it is about community, honoring the past, and bringing in the life that surrounds the area. What came out of my community research with local residents, businesses, and organizations in the Globeville and Swansea neighborhoods were two big things: ownership and expression. The respondents wanted a place of ownership that they could program, and they wanted it to be an expression, where they could see themselves in the piece.

MID:

How does *RISING TOGETHER* relate to the site environmentally and culturally?



Matthew Mazzotta is an internationally acclaimed artist who focuses on the power of the built environment to shape relationships and experiences. His new public artwork *RISING TOGETHER* is a community-inspired barn-raising structure that was unveiled in June 2025 at the National Western Center in Denver.



Matthew Mazzotta is known for integrating civic participation and social engagement in all his public artworks, which have garnered numerous awards in both art and architecture. Each project starts with gathering input from local community members.



HOME, Mazzotta's site-specific art installation in the Central Terminal of the Tampa International Airport, welcomes visitors to the Sunshine State and celebrates the flamingo, one of Florida's most iconic and beautiful birds.



Located at Springfield, Missouri's largest farmers market, *CLOUD HOUSE* is a symbol of the water cycle, illustrating humanity's dependence on the natural systems that grow the food we eat.



Mazzotta teamed up with the Coleman Center for the Arts and the people of York, Alabama, to transform a blighted downtown property into a 100-seat open air theater known as *OPEN HOUSE*.



Sited in downtown Boise, *GENTLE BREEZE* is a kinetic artwork that was inspired by the winds that flow into the city. The bold, 23-foot-tall pink tree includes 748 leaves and three hanging swings.



MAZZOTTA:

Even though the National Western Center is being revamped, it's still the site of the Stock Show. It's about the West, ranching, farmers, cattle—all those things. My first step was to design an object that was easily identifiable that could bring people together, and that's how I landed on the barn raising. We ended up designing it with electricity so they could hold everything from poetry readings and *quinceañeras* to dinners and yoga.

There are also six large swings that all face outward and hang off the cantilevered walls so people can sit around it. The next step was incorporating the aesthetics that represent the community. I collaborated with local muralist Bimmer Torres who created the public art mural called *Sacred Threads*. It covers the whole interior and exterior of the roof. It's a mashup really. It represents the past with the ranching and farming, and is contemporary at the same time, with new voices and skills represented. It's inspired by the local communities and incorporates Mexican folklore patterns and images.

MID:

What's next for you?

MAZZOTTA:

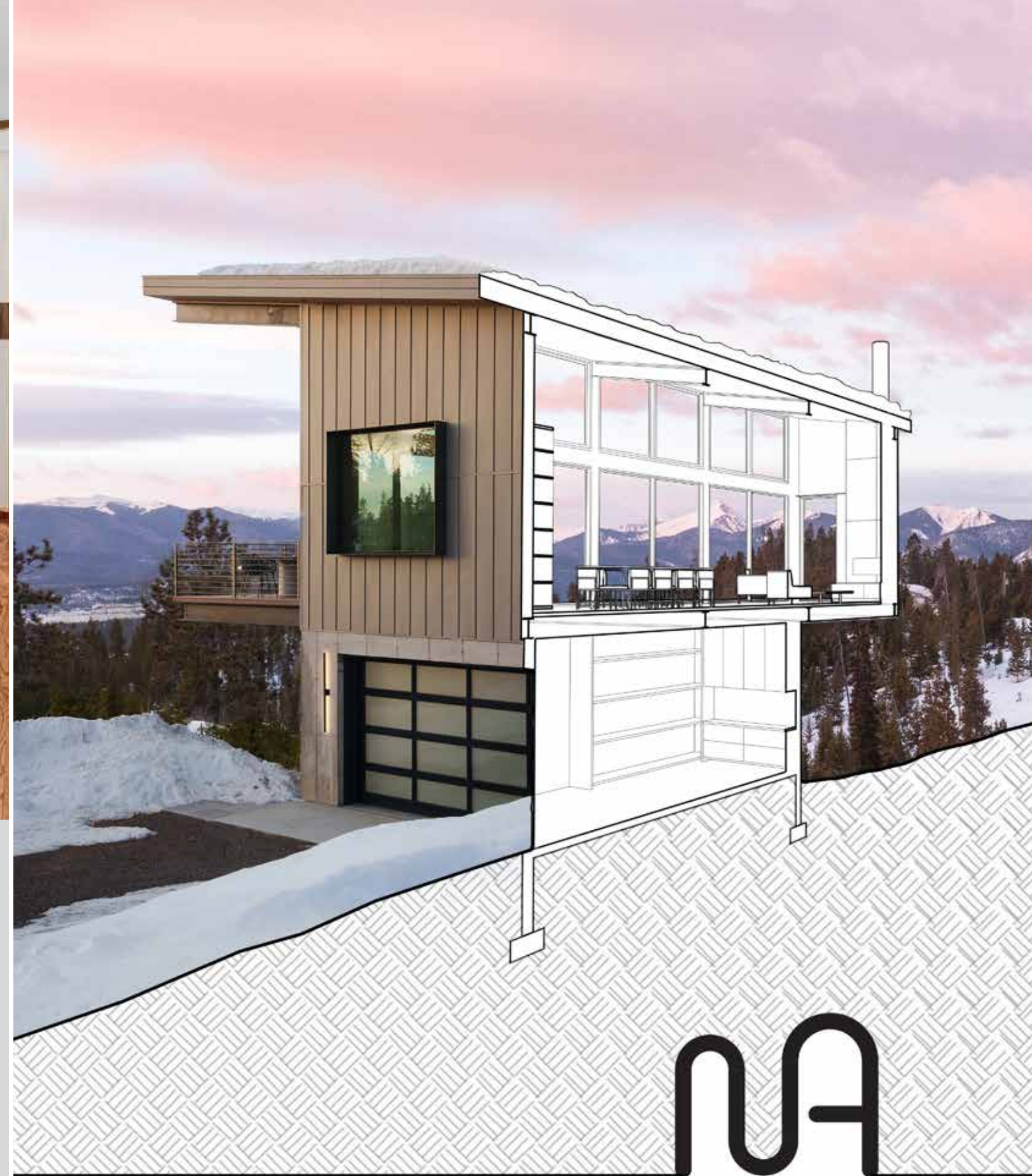
We just completed a project called *RISE*, a public artwork of a jellyfish that was installed in the new Terminal 1 wing at the San Diego Airport. It officially opens in September. We have seven to 10 projects that we are currently working on, mostly in America, and one in England. This year I also have a piece in the Venice Biennale. My contribution is a hand-cranked box with six flip books that show the transformation of blighted properties into new communities. ■



Mazzotta collaborated with local muralist Bimmer Torres who hand painted *SACRED THREADS*, a Mexican folklore-inspired mural that covers the roof panel of *RISE*. The mural incorporates tapestry patterns, local nature motifs, and a sugar skull, and was blessed by Grupo Tlaloc Danza Azteca, a traditional Mexica/Azteca dance group.

"ONE THING ABOUT MY PRACTICE IS THAT IT'S DRIVEN BY EACH COMMUNITY AND ITS LOCATION: ITS DESIRES, ITS WANTS, ITS DREAMS, ITS PROBLEMS. I'M AGNOSTIC TO MATERIALS." —Matthew Mazzotta





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FOREVER MODERN

CAN AN OLD IDEA STILL SHAPE THE FUTURE? WE ASK LEADING LOCAL ARCHITECTS TO WEIGH IN ON THE ENDURANCE AND EVOLUTION OF ARCHITECTURAL MODERNISM, NOW IN ITS SECOND CENTURY.

as

editors of a magazine with “modern” in its title, we are continually asking ourselves what is or is not modern in 2025, and if and why this word still matters. Looking back to the philosophical underpinnings of Modernism’s first makers, those who were committed to rigorous design that sought to solve problems—spatial, social, environmental, even spiritual—that run far deeper than style, it’s clear the word is much more than a moniker.

The first modernist homes in Europe and North America were built in the 1920s, just over 100 years ago. Leading modern architects like Frank Lloyd Wright, Le Corbusier, Richard Neutra, and Rudolph Schindler were studying how the construction of spaces, particularly those in a home, could directly respond to and affect lived experience: encouraging better physical health, instilling a sense of emotional wellness, emphasizing connectivity to the outdoors, and generating forward-thinking attitudes through the use of unconventional materials and new technologies. The early modernist designs had an aesthetic vitality because they were progressive thought experiments brought to life through carefully drawn lines and expressive materials.

The three to four decades when Modernism was at its height globally—between 1940 and 1970—were high impact, and have left an indelible mark on art, architecture, and design. The early Modernists’ study of function led to simplified forms, aesthetic gestures, and philosophical ideals that are now iconic and still employed by many modernist architects today. Steel framed glass boxes, ribbon windows, flat rooflines, and open floor plans were new and innovative when they were introduced in the 1920s, and are still the standard of what it means to build modern today.

Yet, if Modernism is meant to be a framework that acts in response to how contemporary people live and think, shouldn’t modern architecture look and feel a bit different now than it did at its genesis? Everyday life has changed a great deal since 1922 when Rudolph Schindler designed what is now considered the first modern home in America. How has modern architecture evolved to accommodate changes in lifestyle while remaining itself? Are the old forms still the best forms? What do we hope future generations will have to say and write about mid-21st-century modernism?

Curious about how today’s leading architecture firms are working with and expanding Modernism’s legacy, we invited nine Colorado architects to respond. **Read the start of our conversation here, and then head to modernindenter.com/forevermodern for the full story.**

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**Kevin Stephenson
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BOSS.architecture

IMAGES:
Daniel Jenkins



How have you seen modernist principles evolve in response to changing tastes, environmental challenges, and differences in how we live now?



LINNAEA STUART:

Like many historical movements, the early modernists focused on legitimizing their ideas and approach into practice. We might even acknowledge and

forgive their over-prioritization of function and philosophy over the needs of true comfort, pleasure, and joy in some cases. Today, modernist principles have softened and deepened, shaped by shifts in how we live, our climate, and the poetics of place. Of course, our work is always negotiating the idealism of the pure idea and the realism of organizing shoes at the front door and storing towels in the bathroom. This tension has always ebbed and flowed in our work, both now and in our modernist past.

MIKE PICHÉ:

Le Corbusier called the house a “machine for living.” Today, modern architecture has become just that—precise, efficient, intricately engineered. Plans are tighter. Materials are smarter. Forms are distilled to their essence. But beyond the logic, processes, and systems, we search for something else. Spaces that restore, not just perform. These are not just machines, but something that can be beautiful—quietly anchored in place. We work with natural materials, texture, and light. The materials do the talking.

BRAD TOMECEK: Energy and technology have become more central to the discussion of modernism. Our projects embrace technology, yet we attempt to deemphasize the obvious presence of these responses in our work. Taste, like fads, inherently change, so we strive to implement

material solutions that are timeless. Timelessness can be one of the best solutions for sustainability. When projects literally “stand the test of time,” it means longevity and avoiding a throw-away culture.

SARAH HARKINS:

Clients now seek homes that are not only architecturally refined but also warm. Modernism has responded by becoming more nuanced, more human. It’s no longer just about reduction, but about crafting environments that are resilient, personal, and deeply rooted in their context. In my opinion, this evolution is a successful realization of Richard Neutra’s belief in designing for the whole human being—not just for their physical needs, but also their mental and emotional well-being.

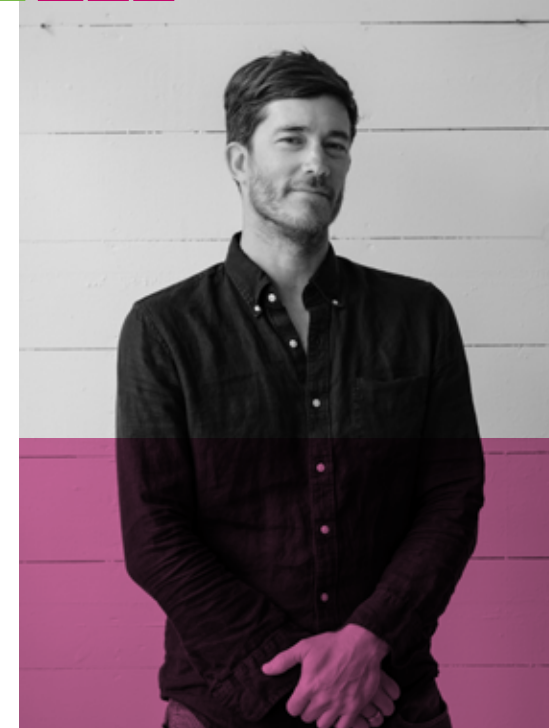
NICHOLAS FIORE:

Principles have hewed closely to historical modern aesthetics in most ways. Modernist aesthetic principles have been somewhat static for a century, but they have been aided by technological advances that have allowed them to be stretched and taken to extremes. Environmental concerns have impacted modern design, yes, but I also see that technological advances have mitigated the need to divert from modern principles. For example, the environmental principle of seeking out energy efficiency would logically lead designers to reduce building sizes and also areas of glass on facades. The development of better glazing systems, with greater efficiency in terms of heating or cooling loss to the exterior, has allowed for modernist principles of indoor/outdoor connection and transparency to continue unabated (so far).

“MODERNISM HAS RESPONDED BY BECOMING MORE NUANCED, MORE HUMAN. IT’S NO LONGER JUST ABOUT REDUCTION, BUT ABOUT CRAFTING ENVIRONMENTS THAT ARE RESILIENT, PERSONAL, AND DEEPLY ROOTED IN THEIR CONTEXT.”



– SARAH HARKINS



Clockwise from top left: Nicholas Fiore, FLOWER; Sarah Harkins, Studio B Architecture + Interiors; Chris Davis and Kevin Stephenson, BOSS.architecture; Brad Tomecek, Tomecek Studio Architecture.



Clockwise from top left: Tom Gallagher, Semple Brown Design; Linnaea Stuart, Arch11; Mike Piché, Piché Architecture; Harvey Hine, HMH Architecture + Interiors.



What problems are being solved by a modernist approach today?



HARVEY HINE:

If modernism is defined as using the latest technology, many environmental problems are being addressed. This alone will not solve climate change, but it is one small part of the

solution. Modernism as a style does not solve anything, but it can reflect a way of living.

TOM GALLAGHER:

I'm not sure it's aiming to solve the same social problems as European modernism was trying to solve, such as the failure of traditional architecture to meet modern needs, rapid urbanization, social inequality, and inefficient and wasteful use of materials and labor. But perhaps it is trying to solve, or is a possible solution to, the 21st century's wave of rapid migration to cities and the need for large-scale multifamily housing construction. On its best face, building on infill sites in urban and multimodal transportation-served locations is a fundamentally "modern" (and positive) urban design tactic. On its more sinister face, it could be nullifying the character of cities by rolling out the same product everywhere.

LINNAEA STUART:

A modernist approach, at its best, is a tool for challenging the status quo—a way of thinking that begins by asking "why" and doesn't stop until we've uncovered a clearer, more poetic response. It's a methodology rooted in purpose and refinement, helping us design with intention in a world that often favors excess. Today, modernism addresses some of our most pressing challenges. It

responds to the climate crisis through material reduction, prefabrication, and passive performance strategies that let buildings work in harmony with their environment. Its commitment to the honesty of materials and meticulous detailing stands in quiet defiance of a disposable culture, offering instead a sense of permanence and care. Modernism seeks clarity—solving problems not with more, but with better.

MIKE PICHÉ:

A modernist approach helps us tackle real world problems head on: wellness, accessibility, intelligent integration of technology, environmental stewardship, and yes, even respecting the budget. Our work strives for grounded designs attuned to the lived experience. This approach to critical thinking yields architectural solutions that best respond to these challenges and the site or regional context in a manner that is ultimately true to form and function.

KEVIN STEPHENSON + CHRIS DAVIS:

The statement we hear from almost every client is a palpable appreciation for their new and improved way of life. Based on this very common and consistent feedback, one could deduce that happiness, mental health, and peace of mind are all notably enhanced by a modernist approach. The tranquility of your own personal oasis is a welcome sanctuary to the outside chaos. In the interest of full transparency, many a client has also admitted to now never wanting to leave their modern homes. Vacations become less enticing, hermit-like and reclusive behavior are problems that are also a direct result of embracing a modernist approach.



A MODERNIST APPROACH, AT ITS BEST, IS A TOOL FOR CHALLENGING THE STATUS QUO—A WAY OF THINKING THAT BEGINS BY ASKING 'WHY' AND DOESN'T STOP UNTIL WE'VE UNCOVERED A CLEARER, MORE POETIC RESPONSE. IT'S A METHODOLOGY ROOTED IN PURPOSE AND REFINEMENT, HELPING US DESIGN WITH INTENTION IN A WORLD THAT OFTEN FAVORS EXCESS.



— LINNAEA STUART



In the mainstream, “modern” is often reduced to a style category, rather than an ideological pursuit. How does your practice stay rigorous and avoid this?



NICHOLAS FIORE:

“Ideological pursuit” is a nice-to-have, but not a be-all-end-all. Our studio does not have the luxury of engaging only with clients who come to us matched

perfectly to our ideologies. We are a service-oriented business at the end of the day. Style categories are unavoidable when working with the public at large. We feel we can embrace a genre marker like “modern” and make it our own, no matter the project ideology, budget, or constraints. We try to make every project unique in its own way, and to learn a new lesson ourselves.

KEVIN STEPHENSON + CHRIS DAVIS:

We work very hard to be artful. In our practice, there isn’t a formula for good design, nor does modern architecture need to be sterile or serious. Like art, our architecture hopefully pushes boundaries, evolves beyond the expected, is playful, whimsical at times, and always leans into the “exception to the rule.” Again, context always comes into play, which results in original architecture that is of its place.

BRAD TOMECEK:

Our practice focuses on staying true and open to the forces present on a particular project and site. We take the time to listen and make focused observations on the site and surroundings. We allow those forces to reveal the form and porosity of a structure without a preconceived idea of what may unfold. We begin to dig deep into program to better understand how a place should respond and feel in this environment while keeping an eye on the future evolution of use. The result we seek is honest and true, harmonizing with external forces.

SARAH HARKINS:

We approach each project from first principles: understanding the site, the client’s needs, and the potential for light, movement, and material expression. Rather than applying a predetermined aesthetic, we let the design emerge through exploration and restraint. We stay rigorous by questioning everything, editing relentlessly, and designing with purpose. The result is work that feels timeless—not because it adheres to a style, but because it’s rooted in clarity, intention, and the specifics of place and program.

TOM GALLAGHER:

We try to promote design discussions that go deep and get past style and precedent imagery to get to the project’s essence. Our teams are strong enough, fast enough, and adept enough at representation software to churn through the chaff and present enough original options so that the right solution becomes apparent to all.



What regional characteristics are particularly beneficial or challenging when

it comes to making modern architecture in Colorado?



BRAD TOMECEK:

Regionalism has become a subtle overlay (in a very good way) on initial modernist ideals that take a systematic or one-size-fits-all approach. If we look

at the iconic images of West Coast modernism, one begins to realize that single pane glass and jealousy windows do not perform well in our region. The sexy, minimalist details are much harder to accomplish in our climate, given energy regulations. So should we be swimming upstream against these forces for the sake of an image or style, or leaning into the local drivers of climate and efficiency and accept the aesthetic results?

HARVEY HINE:

If we are talking about thin structures, expanses of glass and flat roofs, our weather and snow loads make this very difficult. This would be a good argument for not trying to push an aesthetic that is not conducive to our environment. However, we have an abundance of sun that can be harnessed to create a wonderful environment, as well as provide passive and active solar energy. We also have a wealth of local stone that can be incorporated into our buildings while blending into our mountain environment.

MIKE PICHÉ:

There’s a quiet respect for the land that comes with practicing here. We aim to bring nature into the home in a way that feels effortless, allowing light, texture,

and silence to shape the experience. We seek to bring the outside in, not to control it, but to live alongside it. Here, the landscape performs its daily theater: shifting light, changing skies. Architecture must leave space for this rhythm, never competing, only complementing.

LINNAEA STUART:

I see Colorado as a place that still welcomes unique perspectives and dialogue about what we design and how others embrace it. We have an amazing opportunity to experiment with new ideas with less preconceived notions of what it should be. Of course, there are the failures of this experiment which, strangely, also connect us to our early modernist predecessors in the most whole-hearted way. Perhaps that sense of optimism is the true thread that binds us modernists together.

“ TO US, MODERN MEANS ‘OF OUR TIME’. – HARVEY HINE ”



What do you hope will be written about today’s modern architecture in 100 years?



BRAD TOMECEK:

I hope that critics will see a design language with strong fundamentals that embrace an ever-changing technological world. I would like to think that they will see an attitude

of constant refinement and quality that raises the bar while being equitable to many, not just the few. I would hope that they shun the visual eye candy of object-based architecture and celebrate the places that fully engage the human experience.

KEVIN STEPHENSON + CHRIS DAVIS:

That we were respectful of “OG” Modernism while elevating it—also spinning it a bit, perhaps flipping it too. We hope that our work stands the test of time, that it is celebrated, and fits into the future context of life moving on.

HARVEY HINE:

In the last twenty years a generation of talented architects refined their skills to produce some excellent buildings. Technology aided in this endeavor making it easier to achieve their goals. I think that history will look kindly on yesterday’s modern architecture.

MIKE PICHÉ:

I hope when people look back a hundred years from now, they’ll see that the architecture we are building today still stands, and that our ideas remain clear, thoughtful, and intentional.

NICHOLAS FIORE:

In 100 years, we hope that humans are in fact writing at all. If we are lucky, they acknowledge our effort and find something good in our work. They are likely to discover a time of political and regulatory unrest and indecision, and they’ll find evidence of this in how we built buildings.

SARAH HARKINS:

We hope it’s remembered as a time when modern architecture became more human. When design reconnected with place, prioritized livability, and embraced restraint over excess. Our hope is that today’s modern homes are seen as lasting contributions to the built environment: thoughtfully crafted, deeply contextual, and worth preserving. Spaces that generations continue to enjoy and care for, not ones that are torn down and replaced, but maintained and celebrated for their enduring value and quiet beauty.

TOM GALLAGHER:

The architects of the mid-2000s valiantly struggled against curated plagiarism, Pinterest, and AI, while trying to carry forward modernist principles. They found their answer in honest expression, rigorous compositional iterations, and a mastery of building science.

LINNAEA STUART:

I hope they know that we considered their future when we were designing ours.

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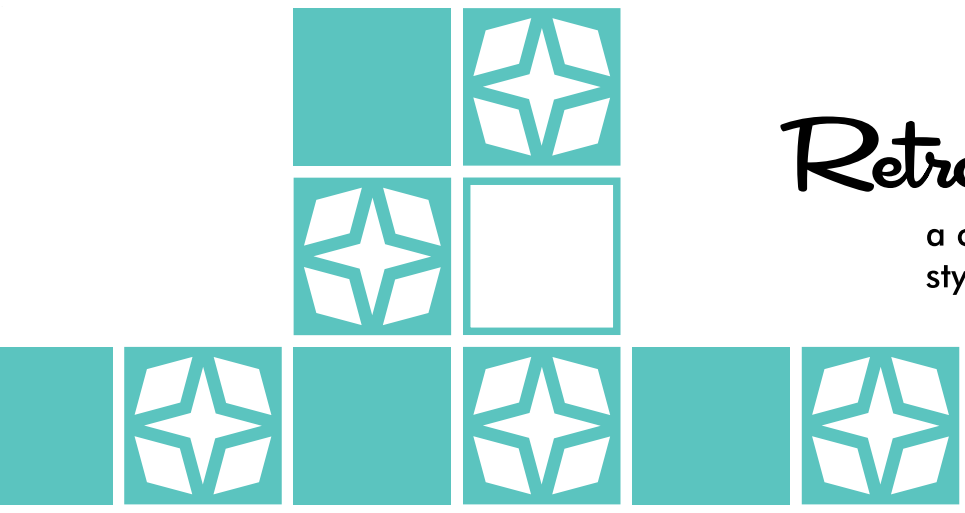


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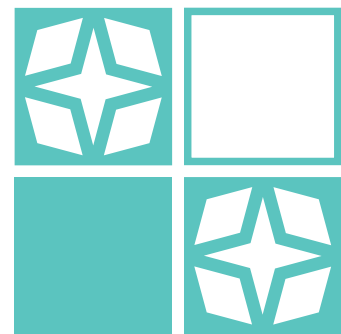
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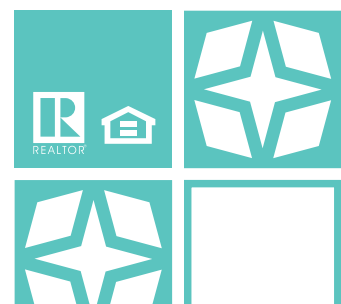
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A TALE OF TWO HOUSES

WORDS: Linne Halpern
IMAGES: James Florio

SIDE BY SIDE AND TWO DECADES APART, ARCH11 FOUNDER AND PRINCIPAL E.J. MEADE'S PERSONAL RESIDENCES PORTRAY THE ARCHITECT'S EVOLUTION OVER TIME.



Photo: Daniel Jenkins



**AFTER TWO DECADES IN HIS BOULDER HOME,
ARCHITECT E.J. MEADE WAS READY FOR A CHANGE.
SO, HE MOVED NEXT DOOR.**

Stroll down Mapleton Avenue and you'll find two side-by-side lots near the corner of 19th Street. One house was built in 2001, while the neighboring dwelling was just recently completed, 24 years later.

Meade, founding partner and principal of Arch11, fell in love with the original property in the 1990s—the neighborhood's eclectic spirit and sweeping views of the Flatirons enticed him to put down roots. He made an impulsive offer on the then-dilapidated hundred-year-old duplex, and quickly found himself the new owner. Formerly a general store, the flat-fronted building retained its high ceilings and gabled roof. Meanwhile, Meade got to drafting—utilizing the existing footprint to conceive an open living space for his young family. With years of carpentry experience accumulated prior to completing his architecture degree, he conducted most of the work himself. "Every day, I'd come here and pull off my architecture hat and put on my carpenter and electrician hats," he says. Within seven months, the home was complete.

1920 Mapleton features an interconnected floor plan and idealistic details: origami-like folding walls, funky window placements, and rudimentary materials. "Some of it was naivete, some of it was an act of resistance," he says. Constructing a uniquely modern home in the midst of a historic neighborhood was a risk—though Meade was pleased with the positive reception. "I think Boulder was more open to experimentation back then," he reflects. "But then again, maybe so was I."

It's unclear whether that experimentation was born out of youthful spontaneity, budget restraints, or an inherent



Though upgrades to the kitchen have been made over the years, the house at 1920 Mapleton has remained largely the same for the last 24 years. For its enameled steel siding, scrap yard materials, and construction-grade staircase, the home has held up—both physically and aesthetically.

A TALE OF TWO HOUSES

The folding origami wall at 1920 Mapleton is evident of Meade's early-career fascination with the Deconstructionist movement and architectural acts of resistance. "I wanted the house to feel like it was opening up at the front to the view upstairs," he explains. The many windows and lack of programmatic definition allow for acoustic and light exposure to reverberate throughout.



"SOME OF IT WAS NAIVETE, SOME OF IT WAS AN ACT OF RESISTANCE. I THINK BOULDER WAS MORE OPEN TO EXPERIMENTATION BACK THEN. BUT THEN AGAIN, MAYBE SO WAS I." —E.J. Meade

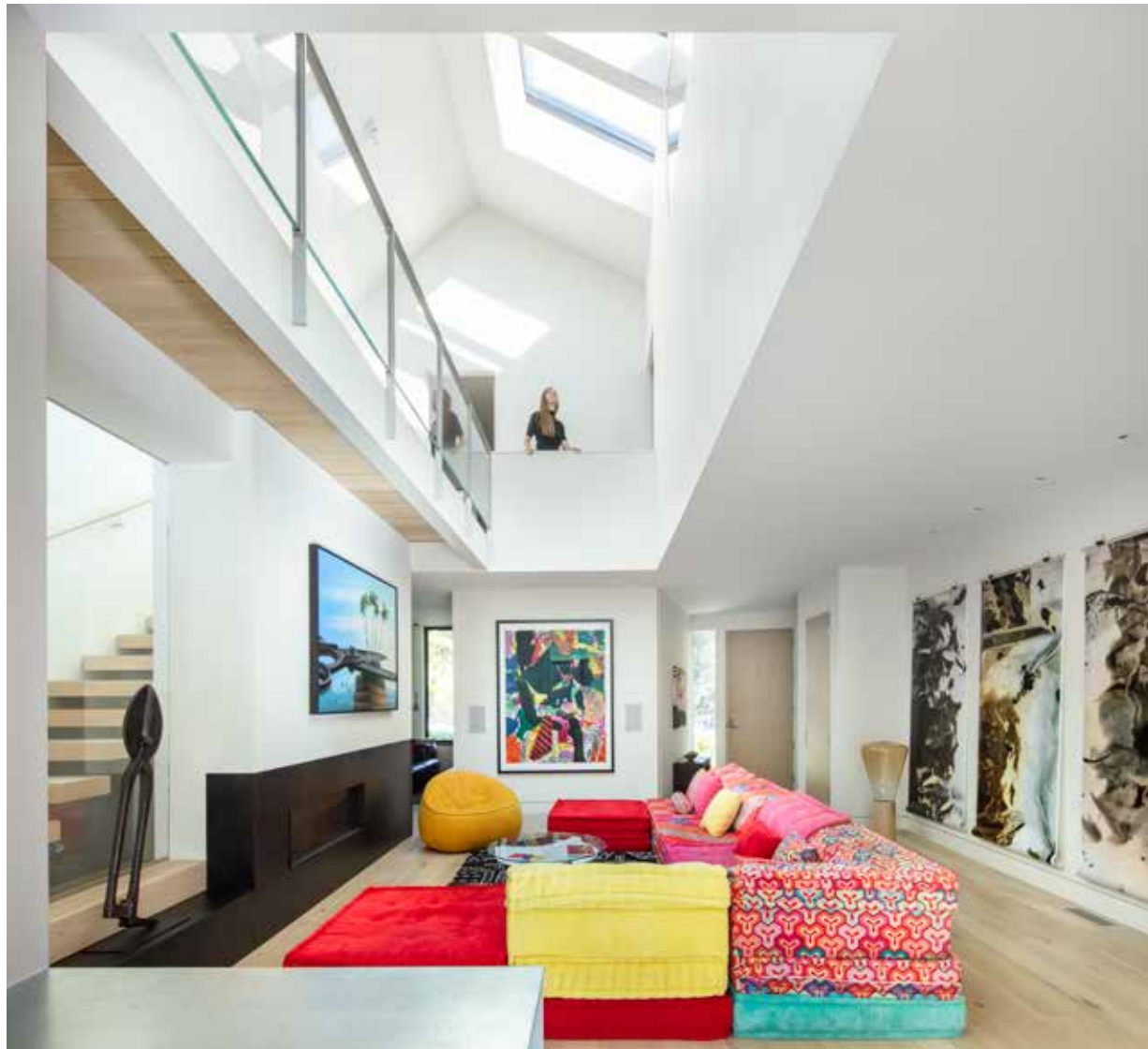
combination of both. Regardless, it led to a raw and playful spirit recognized throughout the residence. Though various amendments have been made over time, that early vulnerability continues to shine through. The flooring consists of the same boards used to make Louisville Slugger baseball bats, while the metal siding is enameled commercial roofing material. For years, the kitchen housed a stainless steel restaurant table and wire shelving. The staircase remains the temporary construction stair, just with some paint and an added railing. Overall, the programmatic lack of acoustic privacy created a deep sense of intimacy within the family's life.

Meade, a passionate collector, filled the abode with furniture and art from a special array of people and places. Every object has a story: a canvas that once hung in his father's office and later survived a car crash, miraculously intact; Jim Dine artworks from a college friend's Parisian lithography workshop; a piece by a great-grandfather from France; paintings by a former intern who went on to become an accomplished artist. The anecdotes get increasingly more surreal, and the space is brimming with them.

"At one point, my daughter came to me and exclaimed that she had counted 26 chairs in the house. I may have an obsession," he jokes. While the effect might sound stifling or museum-like, in fact, it's the opposite. The home is buoyant with life and

The polka-dot window detail on Ludica's exterior at first appears as a decorative statement, before it's revealed indoors to be a functional camera obscura art piece, created by Colorado artist Ethan Jackson. The work showcases the home's real-time street-view, distorted to painterly effect.





memory—with an abundance of light and breathing room. “You can stand almost anywhere in the house and see the sky,” Meade remarks.

When speaking about 1920 Mapleton, Meade alludes to an absence of self-consciousness. Unlike some creators who look back on their early work with a sentimental embarrassment, Meade finds wonder in his own daring. Here, decision-making was merely a reaction to place.

Let in more light.

Expand the viewpoints.

Create moments of elemental connectivity.

The simplicity is experienced as soul. “This was me in architectural adolescence,” he jokes. “But I’m proud of it, and I feel comforted here.”

After profound personal losses and later finding new love, Meade felt the time was right for a shift...a few dozen feet to the west. When the lot at 1910 Mapleton became available, Meade’s next move was clear. Together with his now partner, Tina Scala, another dream was born. From a beach in Portugal, he began sketching the house they call Ludica on a napkin.

With two more decades under his belt and a now-thriving architecture practice, the second residence →104

The main living area at 1910 Mapleton offers a more sophisticated and refined interpretation of Meade’s original open floor plan next door, featuring a floating bridge that connects the upstairs volumes with increased privacy. Meanwhile, pieces from his beloved art collection are showcased alongside treasures from his partner Tina Scala’s trove.





“BY THIS POINT IN MY LIFE, I HAVE THE LANGUAGE, I CAN VOICE MY IDEAS. I BECAME CONCERNED WITH THE CONNECTION TO THE OUTDOORS, WITH HOW SPACES MEET ONE ANOTHER, WITH HOW LIGHT IS GOING TO PLAY.”

-E.J. Meade



The kitchen's airiness and sleek, high-end finishes present a fully realized and polished vision, opening up to an outdoor entertaining area and pool deck. "People come over and just exhale in this space," says Scala.





inherited a more layered expectation. “It’s a grown-up house, concerned with feeling sophisticated,” Meade comments on 1910 Mapleton. “By this point in my life, I have the language, I can voice my ideas. I became concerned with the connection to the outdoors, with how spaces meet one another, with how light is going to play,” he says. Unlike the construction stairs next door, Ludica’s meticulously crafted steps float in space, without touching any walls. There’s far more steel and glass throughout, seamless edges and intentional through lines. Fewer happy accidents, more planning and precision—but no less magic.

Step inside Ludica’s entryway and you’re welcomed into an open atrium featuring a two-story program. Separate volumes for upstairs bedrooms are connected by a bridge, and skylights bring brightness through from the top. The central point is the first-floor gathering space, leading into the kitchen. The steel framing and black interior details offer grounding, while sleek marble, light wood, and white walls add to the airy sensibility. Neither cavernous nor exposed, one of the home’s many strengths is its simultaneous technical modernity and affectual coziness. Though more private than next door, the intimacy carries over.



OPPOSITE: Step through the bookcase’s secret door to sneak a peek at Ethan Jackson’s camera obscura projection in the powder room off the den. THIS PAGE: Ludica’s primary suite incorporates a mix of styles from both Meade and Scala, bringing modern lines and antique pieces together in the bedroom, while the bathroom serves as a soothing sanctuary.



A fluidity between indoor and outdoor spaces was central to Meade's mission with Ludica. The architecture creates a seamless flow that highlights unparalleled Flatiron views and turns the backyard into an extended living space with luxury amenities.



These foundational elements serve as a canvas for even more of Meade and Scala's art collection and color-saturated furnishings, in which moments of enchantment abound.

A tucked away library gives way to a secret space. Pull open one of the built-in bookshelves and find yourself entering a hidden powder room. Here, the functionality behind a mysterious exterior detail is revealed. A one-of-a-kind camera obscura art piece illuminates and blurs light, creating a painterly distortion of the front yard's street view. Elsewhere, rainbows refract across the walls. Literal gold dust was found while excavating the basement, remnants from Sunshine Creek's thousand-year-old ebbings. A generously-sized pool, constructed from a shipping container, and a thoughtfully-landscaped patio (complete with a bocce court) transform a tight urban plot into a luxurious outdoor oasis.

"Waking up here feels a bit like a dream," says Meade, reflecting on the impossible timeline, budget, and life circumstances in which the home was built. Looking at the adjacent dual design feats, a portrait of an architect's evolution comes into focus. Meade can peer into his former bedroom from the window of his new one. The temporal and the physical meld together—he deliberately pushed beyond the neighborhood pattern to generate more space between the two houses. This liminality, a constant fascination with architectural divides and moments of joining together, marks much of Meade's work. "Sometimes, the idea is just the thing that gets you started," he says. "And you need to learn when to let go of the narrative. And, maybe, a different narrative will appear." ■

LUDICA PROJECT CREDITS

- ARCHITECTURE**
Arch11, E.J. Meade and Josh Espy
- GENERAL CONTRACTOR**
MK Construction
- INTERIOR DESIGNER**
Arch11, E.J. Meade
- STRUCTURAL ENGINEER**
Lopez Smolens Associates
- MILLWORK**
Michael Brotherton Woodworks
- FLOORING**
Boulder Valley Hardwood Flooring
- COUNTERTOPS**
Stone Source
- LIGHTING**
WAC, Foscarini, LucePlan, B&K Outdoor Living
- WINDOWS + DOORS**
Loewen
- HARDWARE**
Arch11, Sun Valley Bronze
- CUSTOM DINING TABLE**
Michael Clapper
- PLUMBING**
Dornbracht, Toto
- LANDSCAPE ARCHITECTURE**
Arch11, Earthen Design
- OUTDOOR SCULPTURES**
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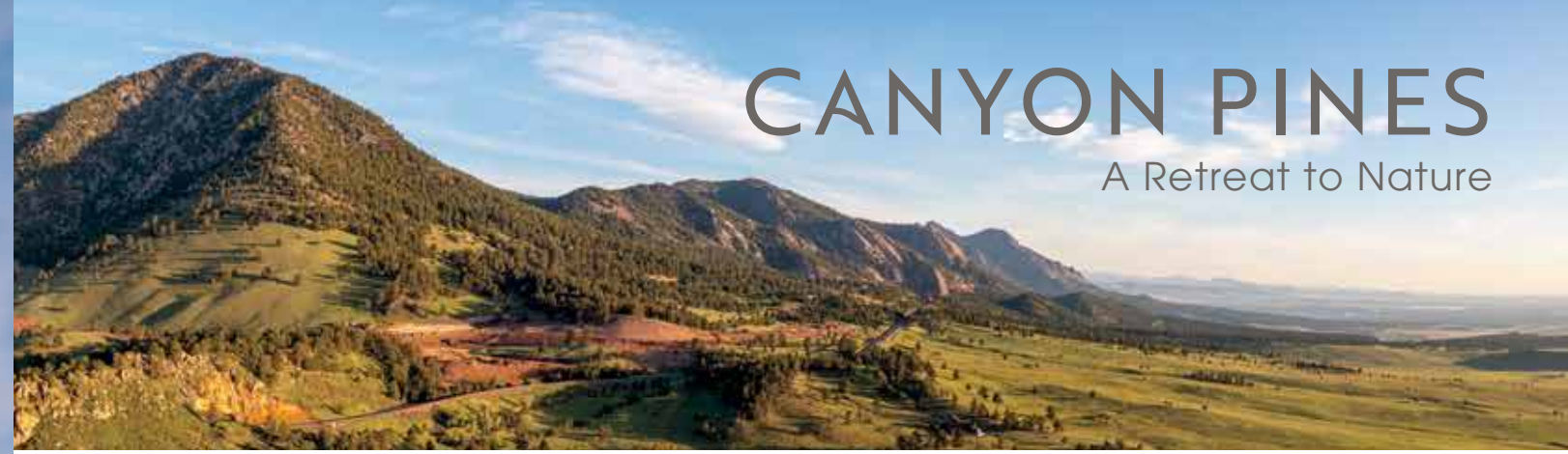
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AS ABOVE, SO BELOW

Designed for newcomers to Boulder, a custom home by Flower Architecture lives long on its double-wide lot, with a broad roof, deep eaves, intricate detailing, and a front porch that reaches out to the street with rock star confidence.

WORDS: Vanessa Kauffman Zimmerly

IMAGES: James Florio





AS ABOVE, SO BELOW



TREES ARE RIPE WITH METAPHORS FOR LIFE.

“A tree grows as tall as its roots are deep,” is a favorite, implying that a broad, verdant canopy owes a debt of gratitude to the sturdy and capacious tethers at its other end. When Nicholas Fiore, founder and principal of Flower Architecture, assessed a North Boulder site for a new custom home, it was the lot’s elm tree—leafy and towering like a sentry—that captured his imagination.

“The idea was to look at the property from across the street and see a horizontal structure complementing this big, vertical tree,” Fiore says. From the outside, the design (which the homeowners happily signed onto from go) is long and spare, yet lyrical, shifting a handful of norms on their axis. The house’s main gable runs parallel to the sidewalk, emphasizing a large overhanging roof that extends from either end of the double-wide lot. Deep eaves shade a narrow row of clerestory windows that seem to set the roof aloft, while a raised, board-formed concrete foundation both roots and lifts the house at its base.

The side view of a North Boulder home designed by Flower Architecture shows its distinct wood siding and deep eaves. Principal Nicholas Fiore was inspired by architect Hoby Wagener’s Asian-inspired rooflines, and decided to further shift convention by having the gables face to each side of the lot, rather than the street.

“The concrete foundation comes up to mid-thigh or waist, which is not normal, and is meant to extend this part of the house that integrates with the earth, pulling it out of the ground and shortening the vertical length of the wood cladding,” Fiore shares, explaining that the light-colored concrete band at the bottom is proportionate to and holds the roof at balance. The exaggerated roof and eaves allow for a neighborly front porch, framed by the window, door, and front walk, which Fiore says “falls out of the house like a Mick Jagger tongue. Where the house could read as a little walled-off, the porch says otherwise, and reaches out, friendly, toward the sidewalk. The horizontality is broken by the entry point.”

Fiore’s personification of the house is clever, yet earnest. He is interested in “home” as both place and mnemonic device, a shorthand for where we experience warmth, security, and purpose—where we, to continue the tree metaphor, grow up, down, and out. In the midst of designing this home, Fiore was studying the work of legendary Boulder architect Hoby Wagener, whose time in Okinawa during World War II influenced his architectural sensibilities, primarily his roofs.

“When we draw a basic diagram for a house in a notebook, we draw a roof and a ground with an open space in the middle where everything happens,” Fiore says, indicating that everything can happen because



Cloud-like groupings of RBW pendants illuminate the kitchen, dining, and living area, drawing the eye skyward to a meticulously articulated white oak ceiling. A custom fireplace constructed from pre-cast concrete panels becomes a sculptural attraction, its primer red flue syncing up with a rust colored Roche Bobois sofa.

there's a solid structure to lid the humors. "The Kanji character for home (宅) is a very similar diagram—simple, contained from above, yet full of life. It's very rudimentary, but how do we make home feel like that? That's what I'm chasing."

In this house, that feeling comes from the roof. Unlike many residences where the roof disappears as soon as you enter, here the roof is articulated, visible, and present on the inside. Above the living, dining, and kitchen area—which forms an L-shaped wing off the main gable—is a dynamic wooden ceiling made from diagonally set white oak lap siding. A similar treatment is done in the upstairs primary suite, where a wooden ceiling runs above the bed and bathroom. "Many resources went into the wooden ceilings,"

Fiore says, "which are meant to be a celebration of shelter." In honor of the client's Brazilian heritage, Fiore named the project *Telhado*: roof in Portuguese.

Right around 3,000 square feet, the four-bedroom house hits a sweet spot for Fiore, creating synergy between form making, floor plan logic, and detailing. In addition to the living, dining, and kitchen area, the main floor has a guest suite, home office, and a family room—which Fiore calls "the rumpus room." Upstairs are two bedrooms and a bathroom for the homeowners' two kids, and a primary suite. The walls around the primary bathroom end before reaching the roof, making the space feel of a piece—contained and intimate.



“THIS DESIGN IS ALL ABOUT ARTICULATING THE ROOF. MANY RESOURCES WENT INTO THE WOODEN CEILINGS, WHICH ARE MEANT TO BE A CELEBRATION OF SHELTER.” -Nicholas Fiore

Once construction began, Fiore worked closely with Buildwell’s Ryan Wither and Martin Brodsky, who served as the job’s project manager. “The clients lived out of town during the course of construction, so they put a lot of trust in us to problem solve,” says Brodsky. “In these circumstances, a collaborative relationship between builder and architect is critical, which we had.”

At first look, Wither noticed a few elements that made the structural engineering unique, if not tricky, like the band of clerestory windows on the west facade, the cantilevered entryway, and the front picture window with a height spanning two different building envelope materials. To ensure the high level of intricacy would be properly achieved, Buildwell self-performed many aspects of the job, and carefully calibrated with subcontractors on others.

“This is a hyper-custom house with lots of details in every cubic foot,” Wither says, “but at Buildwell we say we’re builders with a design addiction. We love the nuances and subtle details Nick includes in his designs—they create so much added value and a powerful first impression.”

Brodsky was struck by the wood. “Upstairs there are three different species of wood—white oak, hemlock, and Douglas fir—interacting at every window. All of the doors are white oak, and there are no casings, which does a lot to highlight the slabs themselves. Wood brings warmth to any project, so to have multiple species only heightens

Decospan Shinnoki cabinetry panels are used throughout the kitchen to complement the white oak ceiling, Taj Mahal quartzite backsplash, and overhead trellis Fiore designed to provide workspace lighting above the island. “I like the idea of a box within a box,” he says. “All the built-in kitchen cabinetry slides into the room and has its own presence.”





Without a fabricated interior ceiling, the primary suite feels like its own private dwelling. A walled-off bathroom and closet are situated in the middle of the room, with one wall doubling as a headboard. Bathroom tiles by Tesselle are reminiscent of the famous Copacabana promenade in Rio, an homage to the homeowner's native Brazil.

that feeling. There's a certain energy in wood—it's sunshine captured in a material."

In addition to the wooden ceilings, doors, and trim, the house has a built-in window seat in the den, built-in desks in each of the kids' rooms, a custom concrete fireplace in the living room—which Brodsky designed pre-cast panels for—and a custom guardrail along the stairway, made with wooden dowels handmade by David Kremer in variable diameters to emulate a forest feel.

Above the kitchen is a suspended trellis Fiore designed to establish a lower plane that provides overhead workspace lighting. It also acts, as Brodsky observes, as a suggestion of space, a visual delineation within the vaulted expanse that adds coziness. "Nick is an expert at these spatial suggestions," he says. "You can see through to the fullness of the space without feeling lost in it."

The living area has floor-to-ceiling glass on two walls, with fully operable doors that open to a generous deck and yard with landscaping by Evoke. "Overall, I wanted this home to represent the owners' aspirational Boulder lifestyle," says Fiore. "They're new to the area, and this house sets them



AS ABOVE, SO BELOW



OPPOSITE: Landscape architecture firm Evoke thoughtfully worked with the graded site, creating an intentional landscape feature that doubles as a stairwell to connect the patio to the detached garage. ABOVE: In the den, a spacious window seat looks out onto the elm tree that inspired the home's design.

up to fall right into what people love about life here: the indoor-outdoor flow, big broad deck with an outdoor grill and plenty of room to gather, welcoming front porch, views of Mount Sanitas, a cozy feeling in the winter.”

In a neighborhood that used to be an orchard, Fiore's design is right at home. “This neighborhood speaks to an earlier time in Boulder, and this house respects the natural and built environment that surrounds it,” says Brodsky. “A balance was struck. It's hard to make a new house that looks and feels lived in, but this house does that. It's already timeless.” One line above, one below, one on either side—lots of life in the middle. ■

PROJECT CREDITS

- ARCHITECTURE**
Flower
- INTERIOR DESIGN**
Flower
- GENERAL CONTRACTOR + BUILDER**
Buildwell
- STRUCTURAL ENGINEER**
Correlate Structural
- MILLWORK**
Kremer
- CABINETS**
Decospan Shinnoki
- COUNTERTOPS**
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The AIA Colorado Design Awards honor the outstanding work of AIA Colorado members and firms, reinforcing the value of design and celebrating the many ways the profession contributes to positive change. Winners are selected not only for creating beauty and utility in the built environment, but also for their efforts in addressing the imperatives of creating a culture of belonging, environmental stewardship, and attainable housing.

We are proud to share the 2025 AIA Colorado Design Award recipients in the pages that follow. Thank you to every architect who submitted work this year. Your ideas, creativity, and commitment are what move the profession forward.

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ADRIANNE STEICHEN, FAIA; Pyatok, Oakland, CA

RON STELMARSKI, FAIA; Perkins&Will, Dallas, TX



Aiken Audubon Research Outpost

Image: Jesse Kuroiwa



Image: Parrish Ruiz de Velasco

Image: Mickkail Cain



Image: Parrish Ruiz de Velasco

AWARD OF EXCELLENCE

LAWS WHISKEY HOUSE

Architect of Record and Design Architecture Firm: BOSS.architecture

Architect of Record and Design Architect: Kevin Stephenson, AIA

AWARD OF EXCELLENCE

AIKEN AUDUBON RESEARCH OUTPOST

Architect of Record and Design Architecture Firm: ColoradoBuildingWorkshop at the University of Colorado Denver

Architect of Record and Design Architect: Erik Sommerfeld, AIA



Images: Jesse Kuroiwa



Image: Mickkail Cain



AWARD OF EXCELLENCE

MUSEUM OF NEBRASKA ART (MONA)

Architect of Record and Design Architecture Firm:
BVH Architecture
Architect of Record and Design Architect:
Matthew Fitzpatrick, AIA
Design Architect:
Mark Bacon, AIA



Images: Nic Lehoux



DESIGN AWARD OF MERIT

SUSTAINABILITY RECOGNITION

SWARTHMORE COLLEGE DINING AND COMMUNITY COMMONS

Architect of Record and Design Architecture Firm:
DLR Group
Architect of Record:
Peter Obarowski, AIA
Design Architect:
Cory Clippinger, AIA
Architectural Design Partner:
RWL Architecture + Planning



Swarthmore College Dining and Community Commons Images: Brad Nico

SUSTAINABILITY RECOGNITION

PIKES PEAK SUMMIT VISITOR CENTER

Architect of Record Firm:
RTA Architects
Architect of Record:
Brian Calhoun, AIA
Design Architect Firm:
GWVO Architects
Design Architect:
Alan Reed, FAIA



Pikes Peak Summit Visitor Center Images: Nic Lehoux

THE LARKSPUR

Architect of Record and Design Architecture Firm:
BOSS.architecture
Architect of Record and Design Architect:
Christopher Davis, AIA



The Larkspur Images: Mickkail Cain

LAKE TAHOE | CABIN(S)

Architect of Record and Design Architecture Firm:
RO | ROCKETT DESIGN
Architect of Record and Design Architect:
Jason Ro, AIA, Zac Rockett, AIA, David Kornmeyer, AIA, Andrew Alexander Green, Anthony Giannini



Lake Tahoe Images: Adam Rouse

AWARD OF MERIT

THE SUDLER

Architect of Record and Design Architecture Firm: **Gensler**
 Architect of Record: **Brent Mather, AIA**
 Design Architect: **Nick Seglie, AIA**
 Interior Design: **Mainspring**



The Sudler

Images: Jess Blackwell

NURTURE

Architect of Record and Design Architecture Firm: **BOSS.architecture**
 Architect of Record and Design Architect: **Christopher Davis, AIA**



Nurture

Images: From the Hip

INTER-DUO

Architect of Record and Design Architecture Firm: **F&M Architects**
 Architect of Record: **Flynn Stewart-Severy, AIA**
 Design Architect: **Patrick Westfeldt, AIA & Eric Sechrist**



Inter-Duo

Images: Dallas and Harris Photography



The Ponti

Images: James Florio

HONORABLE MENTION

SUSTAINABILITY RECOGNITION

EXPLORATIVE PATHWAYS FOR INNOVATIVE CAREERS (EPIC) CAMPUS

Architect of Record and Design of Record Firm: **Cunningham**
 Architect of Record and Design Architect: **Kari-elin Mock, AIA**



Epic Campus



Images: Dylan Chandler

SUSTAINABILITY RECOGNITION

DR. ALLEN AND CHARLOTTE GINSBURG HUMAN-CENTERED COMPUTATION HALL

Architect of Record and Design of Record Firm: **HOK**
 Architect of Record: **David Frey, FAIA**
 Design Architect: **Jessica Ginther, AIA**



Computational Hall



Images: Allen Karchmer

THE MOTHERSHIP

Architect of Record and Design of Record Firm: **Shopworks Architecture**
 Architect of Record and Design Architect: **Chad H. Holtzinger, AIA**



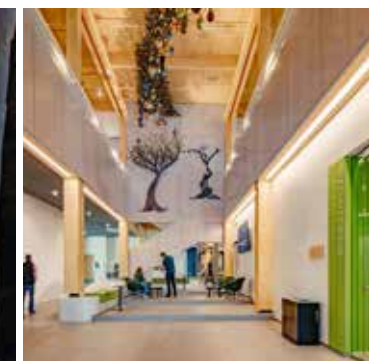
The Mothership

NORTHGLENN CITY HALL

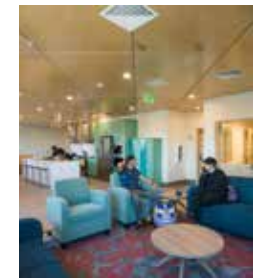
Architect of Record and Design of Record Firm: **Anderson Mason Dale Architects**
 Architect of Record: **David Pfeifer, AIA**
 Design Architect: **Joey Carrasquillo, AIA**



Northglenn City Hall



Images: Ron Pollard Photography



Images: Matthew Staver Photography

HONORABLE MENTION

LOHI STUDIO LOFT

Architect of Record and Design of Record Firm: *Tomecek Studio Architecture*
Architect of Record and Design Architect: *Brad Tomecek, FAIA*



BETASSO OVERLOOK

Architect of Record and Design of Record Firm: *Renée del Gaudio Architecture*
Architect of Record and Design Architect: *Renée del Gaudio, AIA*



LOHI Studio Loft

Images: Parrish Ruiz de Velasco

ADORN OBJECTS

Architect of Record and Design of Record Firm: *Gensler*
Architect of Record: *David Ritchey*
Design Architect: *Marc Pelletier, AIA*



Betasso Overlook

Images: David Lauer



Adorn Objects

Images: Jason O'Rear



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Take Heart: Autumn Arts

Find ample proof of life in these deep dives and creative curiosities highlighting the human condition.

WORDS: Eleanor Perry-Smith

FOR SOME, ART IS FRIVOLOUS. ARCHITECTURAL SPACE-FILLER. AN AFTERTHOUGHT. FOR OTHERS, IT'S COMMERCE. AN EYE-PLEASING ITERATION OF CURRENCY.

FOR THE REST OF US, IT'S LIFEblood.

Emily Grace King feels this. She curates a collection of over 4,000 works of regional art and manages shows as the Art and Exhibits Curator for Special Collections and Archives at Denver Public Library. She's also an artist.

"There's a scrappy optimism to our community that helps artists stay connected and make incredible work," she says. "But this year, that spirit has been tested by rising costs of living, an unpredictable economy, devastating federal arts funding cuts, and an attack on the values of diversity, equity, and inclusion that many of our local arts institutions have worked so hard to forward for our communities."

The good news? There are thousands of people here swimming upstream to ensure that everyone feels heard and gets to be seen.

"I'm noticing a culture of asking each other for support with grant writing, website help, studio visits, critiques, and mentoring," King expounds. "That kind of behind-the-scenes collaboration and mutual support strengthens us all, and it's really inspiring me to think about what skills and knowledge I can offer to the community."

Art may not be commerce, but it still costs money to create. It may not be space-filler, but it still needs room to breathe. Art is alive, and as such requires our attention.

"If you're worried about this, buy local art. Pay artists for their work. Donate to organizations that provide studio and exhibition space for local artists," King urges, but as ever, she offers the upside: "People are showing up in big numbers for things. I hope we keep it up! There is a culture of curiosity and inquisitiveness between artists and event attendees, and events are skewing more participatory versus performative or passive."

This fall, the following galleries, museums, and arts centers feature work from marginalized creators, late-career artists, Indigenous perspectives, and others whose lives are essential to the beating heart of this city.

[Let's take pause to take our pulse.](#)

CLYFFORD STILL MUSEUM

The dedicated crew at this world-class museum continues to prove that dredging the life of a single artist is a deep well. Clyfford Still spent a season of his career teaching in Washington State on land belonging to the vast Confederated Tribes of the Colville Reservation, and its impact on him was enduring, as seen in this cross-generational show, “Tell Clyfford I Said ‘Hi’”: An Exhibition Curated by Children of the Colville Confederated Tribes.

Still first encountered Tribal individuals in 1936 when he moved to Nespelem, and these interactions created a cultural bridge that resonates today. “Our Colville co-curators recognized this, drawing connections between Still’s abstract paintings and the handmade woven blankets their family made for the annual July Powwow, or the landscape out their windows,” says the museum’s Bailey Placzek, who is part of a team that worked for years to bring this exhibit to fruition. The show opens Friday, September 19, featuring co-curation and original works by Colville children and youth, and runs through May 10.



Libby Barbee, *Reimagined Bierstadt: Among the Sierra Nevadas*

ARVADA CENTER FOR THE ARTS AND HUMANITIES

If you haven’t visited this sprawling wonderland with 10,000 square feet of galleries and a kid-friendly sculpture garden, just go. And if you’ve never sat down with a pile of magazines, a glue stick, and a pair of scissors, then allow this trinity of shows to let the light of collage into your monochrome heart. *Collage*; Deborah Jang: *Sum of*

the Parts; and *Jeremy Grant: Through Lines* all run September 11 through November 9 and offer an array of conglomeration delights. “These three shows bring together an incredible collective of Colorado artists who specialize in collage and assemblage,” says Olive Jarvis, exhibitions manager

and associate curator at the Center. “While these may seem like familiar concepts within art, these artists truly demonstrate that collage is so much more than random pieces of paper layered together.” Instead, envision towering chairs, clouds aflame, pillars of pants, and a whole lot more.

VISIONS WEST CONTEMPORARY

With a perennially fresh regional perspective, this gallery welcomes back former Denverite Beau Carey for a stunning topographical conjuring. Carey travels to great lengths to paint landscapes. “In Denali, I had a night where I painted the Northern Lights in -25 degrees, or at Rabbit Island where I painted from a 10-foot raft,” he recalls. But instead of offering up plein air depictions, he uses the human filter of recollection, and this time, a dualistic aesthetic in his process to project the feeling of place: “I used a design principle called *Notan* to construct most of the paintings in the show’s compositions.

Starting with a piece of black construction paper and the memory of a place, a mountain range, or even a hike, and I traced and cut out the remembered topography, using the results to arrange a composition. Elements are flipped, doubled, or twisted, invoking a process more akin to how we actually experience a place. Experience is always being fractured by memory, distraction, or our physical bodies in relation to a changing environment.” The show will open Friday, October 3, with a celebration from 6–8 p.m., and is on display through November 29.



Beau Carey, [TOP] *Canyon*; [ABOVE] *Brightness Bound*

Take Heart: Autumn Arts

SPARK GALLERY

This artist-run co-op gallery, just across from the Denver Art Museum, presents an exhibition of three longtime artists who are also friends. Annalee Schorr, Joyce Coco, and Katharine Smith-Warren each bring their artistic propensities and lived experiences to the varying abstract works in this elegant display. “I utilize the architecture of the gallery,” says Schorr. “Use of unusual materials is evident: patterning is done in duct tape on plexiglas and Dura-lar, and emergency blankets are slashed, crumpled, and painted on.”

As for Coco, she created 13 works titled *Vignettes* that arose from studying children’s and outsider art. “I’m fascinated with paint over black gesso,” she says. “Therefore, I approached each painting with a brush first, then rags to wipe out some of the color.”

Images from Smith-Warren’s series *Disruption* were lifted from her time in Baja and the eastern plains of Colorado. “As I worked, they began to emerge as expressions of my fears for the current state of our world and the effects on our natural environment,” she relays.

The exhibit runs September 26 through October 21, with an opening reception on Saturday, September 27 from 12–4 p.m.



Counterclockwise from upper left: Joyce Coco, *Vignette #7* and *Vignette #8*; Katharine Smith-Warren, *Disruption* and *Vizcaino*



Maria Gaspar, *On the Border of What Is Formless and Monstrous*

REDLINE CONTEMPORARY ART CENTER

Here’s a stat to choke down: the U.S. houses about 25 percent of the world’s incarcerated people, despite making up less than 5 percent of the world’s population.

In response, RedLine Contemporary Art Center is partnering with eight local organizations and advocacy groups to bring us *High Walls: Artists Navigate Structures of Confinement*. “High Walls will present work by

artists engaging with or responding to the built environment, systems of surveillance, and the power of imagined space in relationship to the carceral system,” according to the show’s prospectus. “The exhibition will highlight the work of several artists who are currently or were formerly incarcerated in the Colorado Department of Corrections.”

This timely show runs through October 12. In addition to the exhibition, RedLine hosted the High Walls Summit with presenters, workshops, conversations, and performances exploring mass incarceration and its impact on individuals, families, communities, and society at large.



LEFT: Sarah Allwine, *Do They Eat Candy?*, 2025.

RIGHT: Gustav Hamilton, *A painting in nowhere*, 2023.

Courtesy of the artists and David B. Smith Gallery.



FALL ARTS CALENDAR

David B. Smith Gallery
Gustav Hamilton: Forgot I left you here
Sarah Allwine: Something for the Familiar
 October 25–November 22
davidbsmithgallery.com

RULE Gallery
Art Lounge Weekly Soiree
 Every Friday, 3–5pm
 Complimentary beverages + art viewings
rulegallery.com

William Havu
Sam Scott and Dana Hart-Stone
 September 26–January 10
williamhavugallery.com

Michael Warren Contemporary
Meghan Wilber & Nancy Lovendahl
 September 2–October 11
michaelwarrencontemporary.com

Walker Fine Art
Heather Patterson, Joo Woo, Angela Piehl, and Sandra Klein
 September 12
walkerfineart.com

CPAC
Carl Bower, Dana Stirling, and Emily (Billie) Warnock
 August 8–September 27
cpacphoto.org

Museo de las Americas
Museo Es Tu Casa
 August 21–September 21
museo.org

Space Gallery
Ian McLaughlin and Mila Garcia
 August 15–September 20
spacegallery.org

Abend Gallery
Sandra Pratt: Elegant Spaces
 November 15–November 29
abendgallery.com

Bell Projects
Olive Moya: Where You Really Are, And Where I Really Am
 August 16–September 28
bell-projects.com

Black Cube Nomadic Art Museum
What We Hold On To
 September 5–December 12
blackcube.art

MCA Denver
Deborah Jack: The Haunting of Estuaries... An (After)Math of Confluence
 September 12–January 25

Roni Horn: **Water, Water On The Wall, You’re The Fairest Of Them All**
 September 12–January 25
mcadenver.org

Denver Botanic Gardens
Agave: Symbol and Spirit
 September 27–March 22
botanicgardens.org

Emmanuel Gallery
Lain Singh Bangdel: Against the Current
 September 25–December 13
emmanuelgallery.org

MSU Center for Visual Art
Dance of Resistance
 August 15–October 25
msudenver.edu

BMoCA
Media Live
 September 11–January 11
bmoca.org

Nick Ryan Gallery
Emilio Lobato: Página Ex Libris
 October 4–November 15
nickryangallery.com



UPCOMING EVENTS

20TH ANNUAL 8X8 SPEAKER SERIES // 10.07.2025

Women in Design Denver is celebrating 20 years of inspiration, connection, and empowerment featuring **Industry Innovations: Top Female Voices In Design Innovation!**

8 Speakers. 8 Minutes each. Endless inspiration. Reserve your spot at widdener.org. Members = \$25, Non-Members = \$50

5:30pm | Check-In, Refreshments & Networking
6:30pm | Presentations

 **WorkHaus | 1445 16th St. Suite 206, Denver, CO 80202**

REYNOLDS LANDING PARK HARD HAT TOUR // 10.14.2025

FREE, Members Only

Join WID for a sneak peek of the South Platte River's latest park redevelopment underway in Littleton, Colorado. The design team and contractor will lead the tour; networking to follow! Space is limited, register at widdener.org.

FIRST TUESDAY RECESS // 11.04.2025

First Tuesday Recess serves as our monthly networking event, held at a different location each month. Free to attend, open to all - look for our green WID tabletop signs!



WID
WOMEN IN DESIGN

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 @Women In Design - Denver
 @Women In Design Denver

Join Women in Design in 2025 and become part of an inspiring, nurturing community of creative professionals in the building industries.

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TICKETS HERE



EVENTS SCHEDULED

MONTH OF MODERN

SEPTEMBER, 2025 | BOULDER, COLORADO

- 4 THUR** **Kick Off: POOL PARTY & DESIGN SHOWCASE** 5:00 PM-8:30 PM
Tropical cocktails, tasty plates, and a cannonball contest (yes, really!) set the tone for this mid-mod pool party at the Elks Lodge. Explore Reviving the Elks Club, a bold design showcase imagining the future of this local landmark. Enjoy food, music, and poolside vibes — and cast your vote for your favorite Elks Club Challenge submission. **Open to the public — all are welcome! Mid-century attire encouraged!**
- 11 THUR** **Cocktails & Conversations: HISTORIC REMODELING** 6:00 PM-8:30 PM
Shake, stir, and sip your way into the heart of thoughtful renovation. This spirited event will bring together designers, builders, and preservationists for an engaging discussion on what it really means to remodel with respect—balancing historic charm with modern comfort and functionality. Come with your questions! Light bites served. 21+ event. **Open to the public — all are welcome!**
- 16 TUE** **Design on Film: SITTING STILL** 7:00 PM-9:30 PM
Cold beer, chardonnay, and popcorn set the mood for a design-lover's movie night. *Sitting Still* is a visually rich documentary exploring the life and legacy of renowned landscape architect Laurie Olin. Stick around after the film for a lively talkback on public space, urban design, and the human side of placemaking. **All are welcome!**
- 26 FRI** **2025 Wrap Party** 7:00 PM-11:00 PM
Celebrate a month of design with Boulder's creative community! Set in the iconic Elks Lodge, this evening features craft cocktails, tasty bites, a silent auction, music, and dancing. **The highlight?** The Todd Reed Design Awards honoring the winners of the Elks Club Challenge. Come raise a glass to great design and a bold future. **All are welcome!**



Bauen Build | Buildwell | Canyon Pines | cgmmodern architecture | Confluence KB | Ferguson Home | Hammerwell
Innovative Openings | Goose Haven Construction | Kipnis Architecture | MK Construction | Piche Architecture | The Refinery | Rodwin Architecture
Rooted Furniture | Roth Living | Signature Windows & Doors | Sloan Construction | Taylor Architecture | Tectonic | TUMU studio | Wedgewood

GET YOUR TICKETS BEFORE THEY SELL OUT! monthofmodern.com

BENVENUTI!

EVOLUZIONE DEL DESIGN

WORDS: Alicita Rodríguez

Milan Design Week 2025 merges storytelling with sustainability, and craftsmanship showcasing the best in global design.

Welcome to 2,103 exhibitors from 37 countries. To Euroluca and Salone Satellite. To public installations and immersive experiences. To an energized and enthusiastic design community that included a near-record 302,548 “presences” (translation: people). The world loves Italy—and the design world really loves Milan.

International furniture exhibition Salone del Mobile, which hosted its 63rd edition this April, isn't the only attraction. It's Milan Design Week—because Salone just can't be contained. Pop-up stores, art galleries, chic restaurants, furniture showrooms, public squares, and Italian palazzos—the week's design-related events shoot out into so many neighborhoods that one person could never see it all. Grand displays such as Es Devlin's “Library of Light” showed off product innovation in communal splendor. The annual takeover of an entire city also featured solutions-oriented products and cultural exchange.

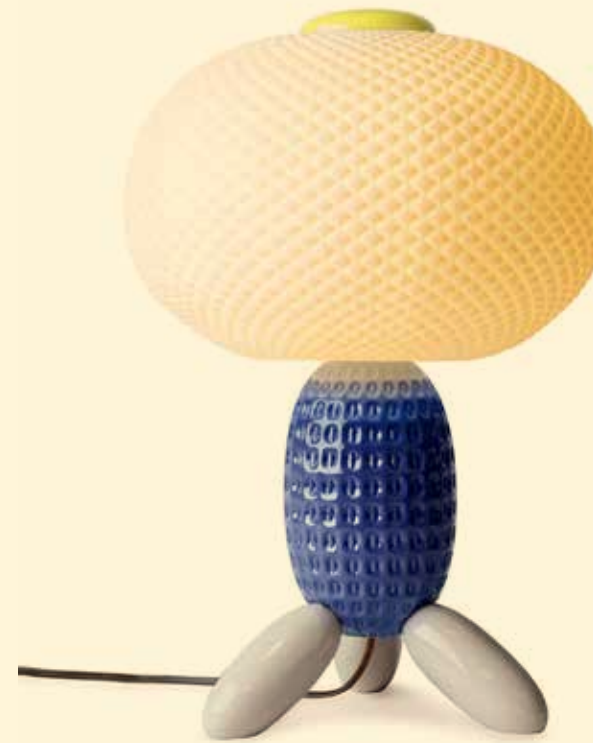
Examples of the above include “La Dolce Attesa,” a live-acted installation by filmmaker Paolo Sorrentino engaging the nexus of fear and anticipation; Villa Hèritage, a sensorial tour de force by Pierre-Yves Rochon Studio that prompted visitors to redefine their notions of “sumptuous;” and the Euroluca International Lighting Forum, which welcomed more than 1,500 participants, giving voice to 20 international speakers.

This brief gloss gives but a hint of the scope of the fair and the way it continues to expand not only in geographical but also psychological space. With iconic reissues and exciting new work, the collections we're featuring inhabit this literal and metaphorical terrain—where a designed object offers conceptual and formal novelty, where ways of thinking intersect with ways of doing—culminating in both the beautiful and sublime.



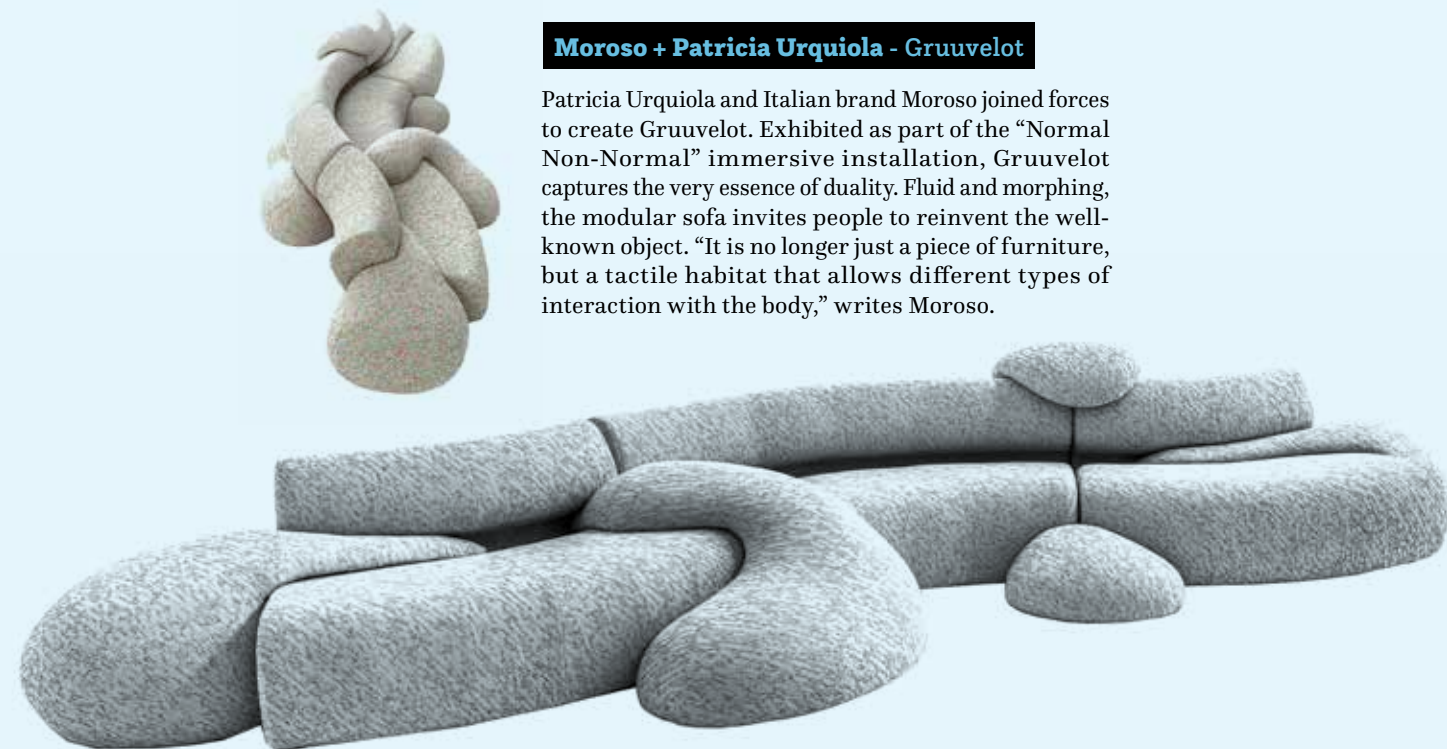
NICHETTO STUDIO FOR LLADRÓ - Soft Blown

For those who associate the name Lladró with pastel figurines, think again. The Spanish company has reinvented itself by collaborating with talented designers and artists, taking porcelain to new heights. One such example: Soft Blown by Nichetto Studio. The colorful Airbloom table lamp and Afloat chandelier showcase the material in a playful, colorful aesthetic.



Moroso + Patricia Urquiola - Gruuvelot

Patricia Urquiola and Italian brand Moroso joined forces to create Gruuvelot. Exhibited as part of the “Normal Non-Normal” immersive installation, Gruuvelot captures the very essence of duality. Fluid and morphing, the modular sofa invites people to reinvent the well-known object. “It is no longer just a piece of furniture, but a tactile habitat that allows different types of interaction with the body,” writes Moroso.





Jaipur x Richard Hutten Collection

What do you get when you mix handcrafted Indian rugs with whimsical Dutch designer Richard Hutten? A play on tradition. This collection combines traditional designs and techniques with contemporary shapes and colors. “Bananas” features the yellow fruit dancing on a symmetrical Oriental motif. In other rugs, 3D blocks, squares, and polka dots hover on historic patterns.



Fiam Italia + Marcel Wanders - Magnifico

Larger than life, Magnifico is a modular mirror of enormous proportions—two meters in height by one meter in width (that’s 6.5 x 3.2 feet). Its name comes from the Latin words *magnus* (great) and *facere* (to make), and its idea from Dutch designer Marcel Wanders. Available in different units, Magnifico includes top and bottom trim pieces, which turn the completed mirror—whatever its final size—into a faceted splendor.



Jil Sander x Thonet - Updated S64 and B97

Chances are you’re familiar with Thonet’s S64 chair, originally designed by Marcel Breuer. Fashion designer Jil Sander reinterprets the cantilevered classic in two versions: Nordic and Serious. Sander maintains the iconic chair’s shape but changes its materials. Nordic uses nickel silver and white-pigmented oak, while Serious combines high-gloss paint and moody leather. Sander added a Serious B97 side table too!



Loewe Teapots

Established in 1846, Madrid-based luxury fashion house Loewe commissioned 25 international artists to reinvent the everyday teapot. Presented at the Palazzo Citterio, these teapots included everything from traditional designs to conceptual objects.



Artemide + Ettore Sottsass - Hera

No doubt about it: the 80s are back. (Should we thank *Stranger Things*?). Italian lighting brand Artemide reissued Hera, a table lamp by Ettore Sottsass originally designed in 1982. A little geometric wonder, Hera is composed of basic shapes: the rectangle and triangle. In black and green with a white shade, Hera highlights the fundamentals of Italian design.



Contardi – Paola Navone - Hat Collection

The Hat Collection by Paola Navone is “a tribute to essential elegance,” according to Contardi. A reinterpretation of 1950s lampshades, Hat lamps include floor, table, and pendant models. The addition of an unexpected material—rope—adds contemporary tactility to an archetypal shade.

The Row - Home Collection

If you're not familiar with The Row, we don't blame you. The company, owned by Mary-Kate and Ashley Olsen, makes a point of being secretive (no Instagram and no ads). Launched quietly during Milan Design Week, its Home Collection includes three handwoven throws and one quilted blanket. Luxurious yet understated, the collection is made from baby cashmere, which comes from Kashmir Valley goats less than a year old.



B&B Italia - Tufty-Time (20th Anniversary)

Celebrating its 20th anniversary, Tufty-Time by Italian brand B&B Italia got an upgrade for Salone del Mobile. The famous sofa by Spanish designer Patricia Urquiola (who always presents something much-talked-about), Tufty-Time is now available with more configuration options and removable covers. Curved units, ottomans, and two depths make Tufty-Time infinitely modular—and oh so comfortable.



Gessi - Perle Haute Culture Collection

The name says it all. The Perle Haute Culture Collection celebrates the pearl in all its spherical glory. Little glass, marble, and metal orbs balance beautifully on shapely faucets whose right angles are softened by rounded forms. Murano glass, “tailored” marble, and skilled metalworking show off the brand’s Made-in-Italy ethos.



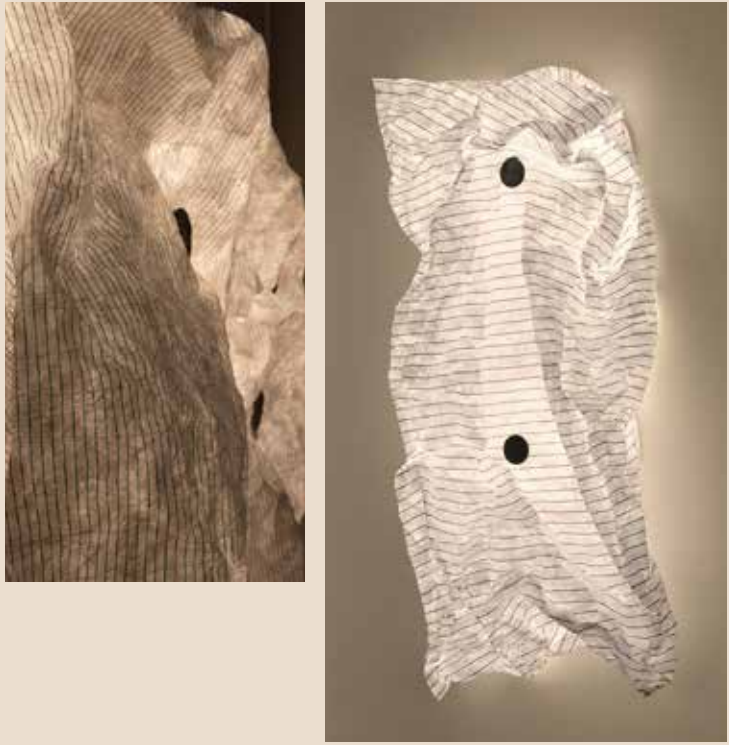
Faye Toogood for Tacchini - Butter Sofa

Sculptural and modular, Butter Sofa seems shaped from a lump of Cornish Butter. British artist and designer Faye Toogood partnered with Tacchini to design a sofa inspired by quotidian life. “There is beauty in the small things of everyday life: sometimes you don’t need to go beyond the breakfast table to discover new meaning,” says Toogood.



Balcamada Studio - Jardines Collection

Jardines brought a bit of Brazil to Milan. Inspired by the work of landscape architect Roberto Burle Marx, the collection by Mexican brand Balcamada Studio weaves these various Jardines (“gardens”) into an impressionistic, tactile language that translates the intricate topography and lush tropical foliage of Brazil into beautiful contemporary rugs. Made using the artisanal technique of chaquira hand-beaded embroidery.



Erwan Bouroullec for Flos - Maap

One half of the famed French design brothers Ronan & Erwan Bouroullec, Erwan uses Tyvek “paper” over a metal structure to diffuse light across a large surface. The result, Maap, is deceptively simple. The wall light emulates crumpled notebook paper pinned to a refrigerator by round black magnets. But its fabrication depended on the know-how of Italian lighting giant Flos.



Lorenza Bozzoli for Ghidini 1961 - Mambo Bed

Lorenza Bozzoli conjures up an expressionistic Mambo Italiano with this fascinating flourish of a bed for Ghidini 1961. Mambo features sumptuous folds of velvet fabric (available in 16 colors) enveloping a curvaceous frame. Is it paradoxical that a Mambo may lull you into deep slumber? Perhaps only to the extent that dynamism and stasis are at odds, as both are equally displayed in Bozzoli's extravagant yet contained creation.



Gio Ponti for Poltrona Frau - Dezza 60th Anniversary Limited Edition Armchair

Poltrona Frau offers 60 for the 60th—as in a most exclusive run reissued on the 60th anniversary of Dezza's debut. Adding to the allure of the chair's dynamic modern profile, the Pelle Frau Impact Less upholstery features an original Ponti print. Sourced at auction, the drawing offers a motif of 26 distinctly different hands—a topic that fascinated the great architect. The Panna and Iris color palette is the very same Ponti used for the interiors of his famed Hotel Parco dei Principe in Sorrento.



Patricia Urquiola for Kettal - Insula Tables

A union of soft and straight shapes, Insula Tables are “sculptural islands,” notes Kettal. Cylinder legs and square tiles might seem like pure geometry, but Insula is also richly organic. A ceramic tabletop finished in Glaze Agate, which produces shifting colors and depths, practically begs to be touched. The tables come in 35 finishes and nine lusters.



Patricia Urquiola for Kartell - Lepid

Leave it to the iconic Patricia Urquiola to etch a new design language into the air with the simple gesture of straight lines intersecting at 90-degree angles. Lepid is a console/bookcase made of planks and platforms, bisecting and overlapping one another in a continuity of flat and vertical planes. The contrasting color at the edges gives Lepid an alluring three-dimensional quality.



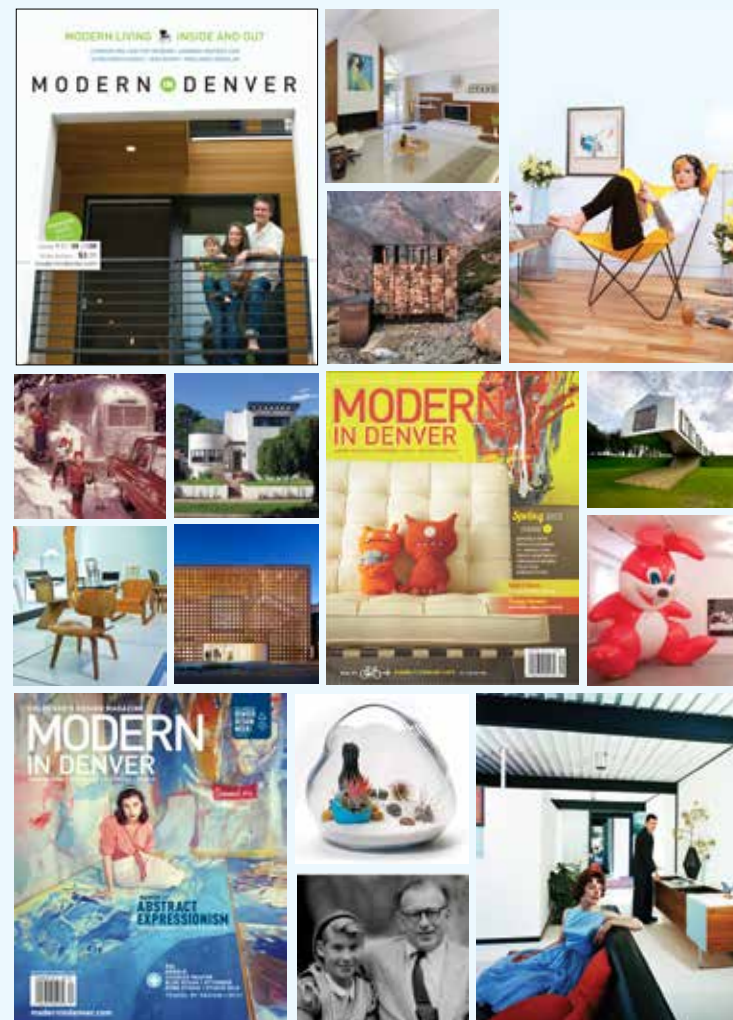
SENSATIONAL SEVENTIES!

IT'S OUR 70TH ISSUE! That's 70 front covers, tables of contents, design layouts, press checks, distribution circuits, and hundreds—if not thousands!—of editorial meetings, interviews, photoshoots, printers' proofs, copy edits, clarifying questions, and late-night espressos. Making a magazine is hard, fun, life-giving work.

What can't be quantified is how many times we've felt lucky—besotted by the creative process and all the meaningful details and generative ideas that are embedded

in the smart, boundary-pushing design we see being made here in Colorado.

To mark the magazine becoming a septuagenarian, we went on a treasure hunt through the MID archives, indexing 70 projects, people, places, and things we LOVE from our first 70 issues. These are but a small handful of the many stories that continue to compel our imaginations, challenge our thinking, and make us smile. To 70 more!



1. First issue comes out, July 2008
2. The black cat with orange eyes on the cover
3. Burns Park
4. 50s photoshoot at bulthaup
5. Susan Saarinen profile
6. Julius Shulman image on the cover!
7. Airstream trailers
8. Litill Terrarium
9. Cliff May in Harvey Park
10. William Muchow A-Frame in Denver
11. *What is Modern* at the DAM
12. The Butterfly Chair
13. Modern Boulder
14. Artist Bill Amundson profile
15. Joseph Eichler spotlight
16. Googie in Denver
17. Designers summer vacation picks
18. Arapahoe Acres gem
19. Modern quilting
20. Berger & Föhr profile
21. David Lauer's Columbus, Indiana photo essay
22. Artist Allie Pohl profile
23. Bow Mar mid-mod renovation
24. Devon Dikeou downtown art collection
25. Cinderella City photo essay
26. Andy Warhol in Fort Collins Motel



27. Coffee By Design
28. Modern Aspen
29. Great architecture you can rent
30. Vintage mid-mod advertising
31. Christian Musselman's illustrations
32. Sushi Rama design by LIVstudio
33. *Women of Abstrat Expressionism* at the DAM
34. Victor Hornbein masterpiece in Hilltop
35. Hygge
36. Andrea Zittel's Planar Pavilions
37. Jerry Wingren Studio designed by Arch11
38. International Solar Decathlon
39. Alexander Calder at Denver Botanic Gardens
40. Tippet Rise Art Center
41. 10 year anniversary!
42. The history of Denver's Lynwood neighborhood
43. OZ Architecture's McMurdo Station in Antarctica
44. Travel By Design Houston
45. Bauhaus at 100
46. CU Denver designs backcountry toilets
47. Lina Bo Bardi Bowl Chair
48. Nivas profile
49. CCY's The Music Box
50. James Florio's Louis Kahn photo essay
51. Bonsai trees
52. Tres Birds at 20 years
53. Freyer-Newman Center at Denver Botanic Gardens
54. *Architect-ing* podcast launch
55. Gio Ponti's Moment
56. Brutalism!
57. Tomecek Studio + Design Workshop Pavilions
58. Design apps
59. Park Union Bridge at US Olympic + Paralympic Museum
60. Aural HiFi
61. Xeriscaping
62. Bonnie Brae Sugar Cube
63. Danish Design!
64. *Eat More Plants* by Daniel Humm
65. Mollie Hotel renovation
66. James Florio's *36 Views of Inverted Portal*
67. Design Like a Girl
68. ARCHIVISM
69. Land Art
70. Ludica on Mapleton Ave.

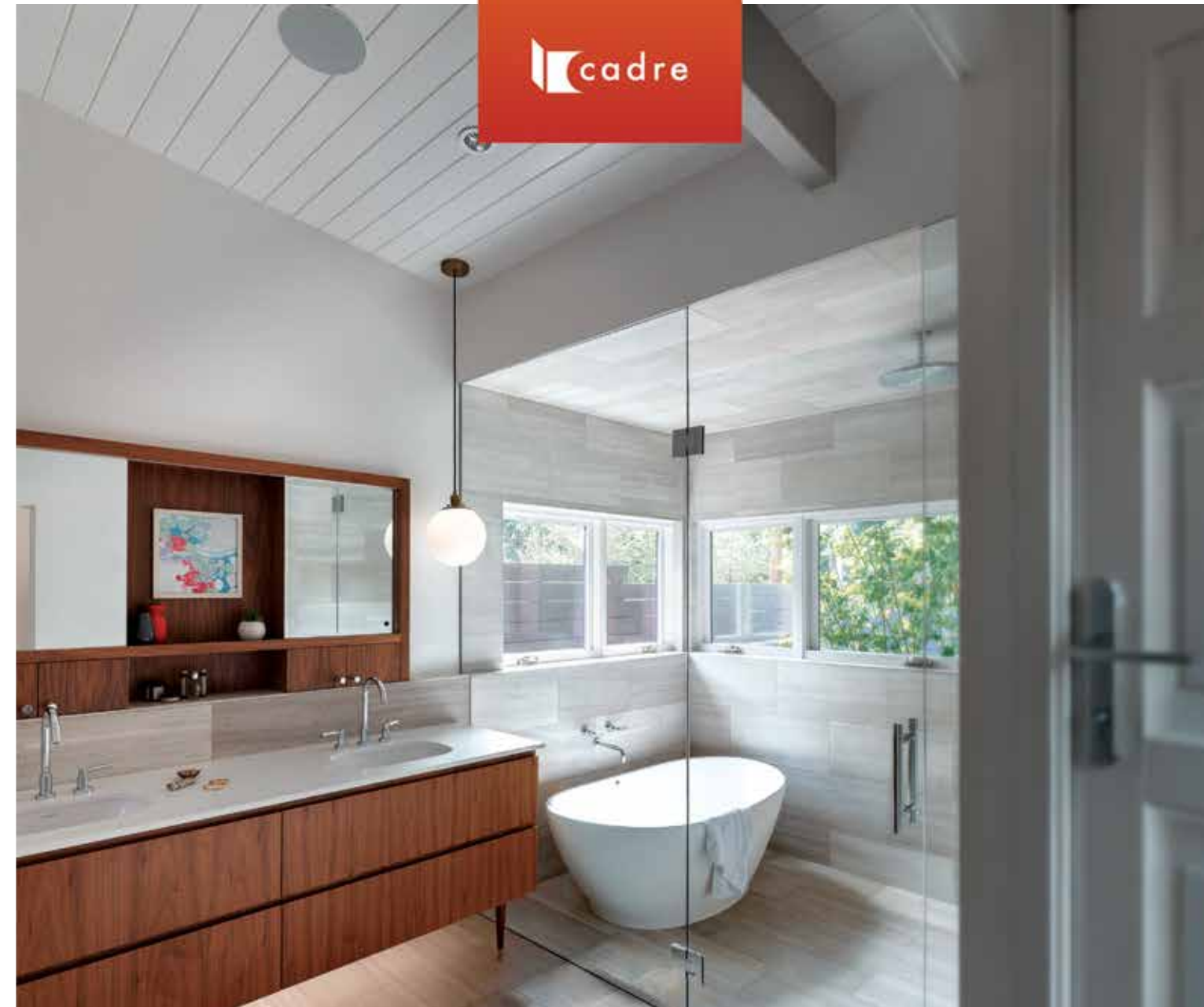


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Photos by Logan Manaker

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