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NIGHT&DAY

Studio B Architecture and LEAP Interior Design transform a 1950s Usonian-style Boulder home with a seamless indooroutdoor renovation. p. 94





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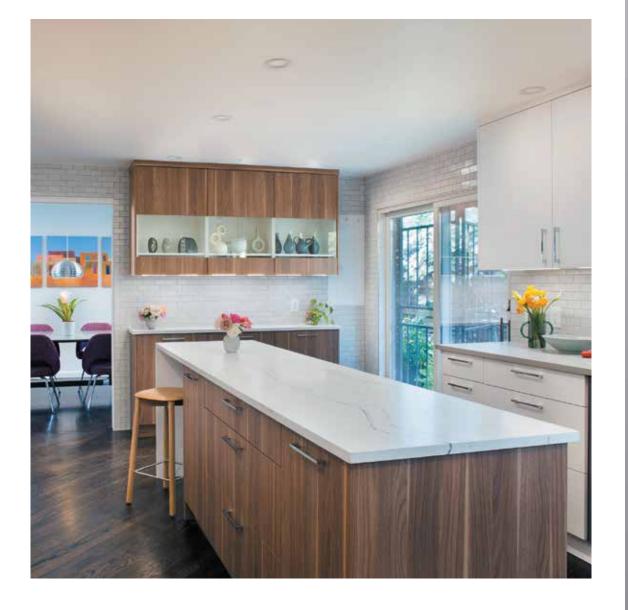
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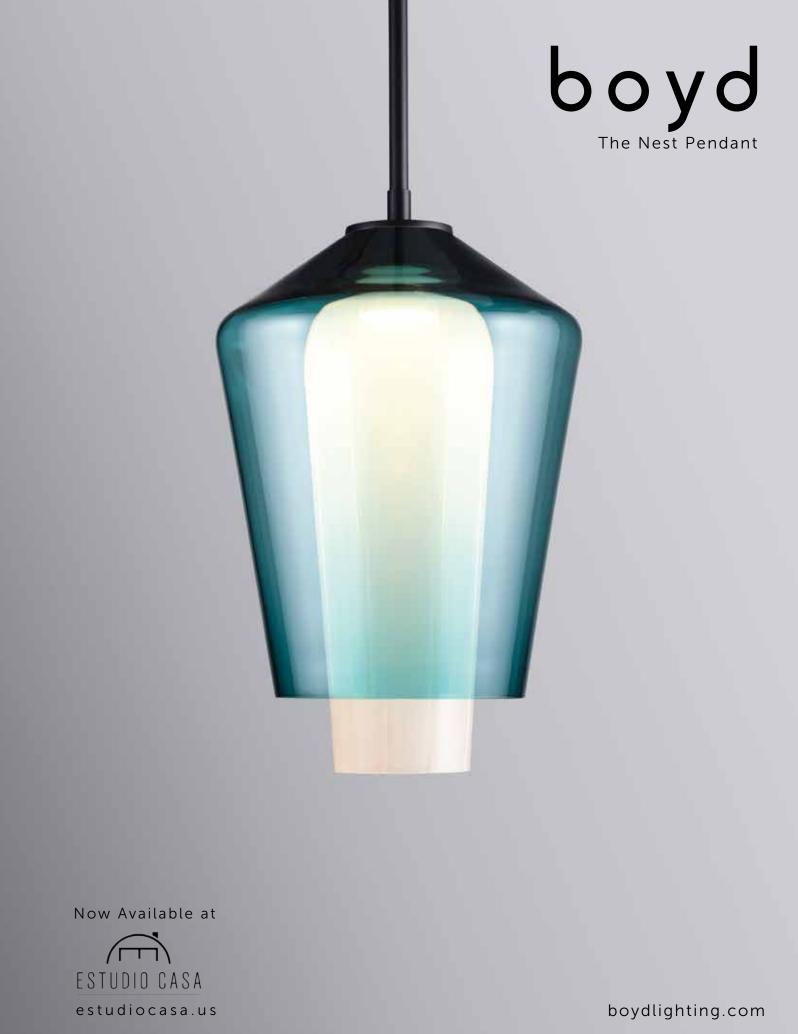


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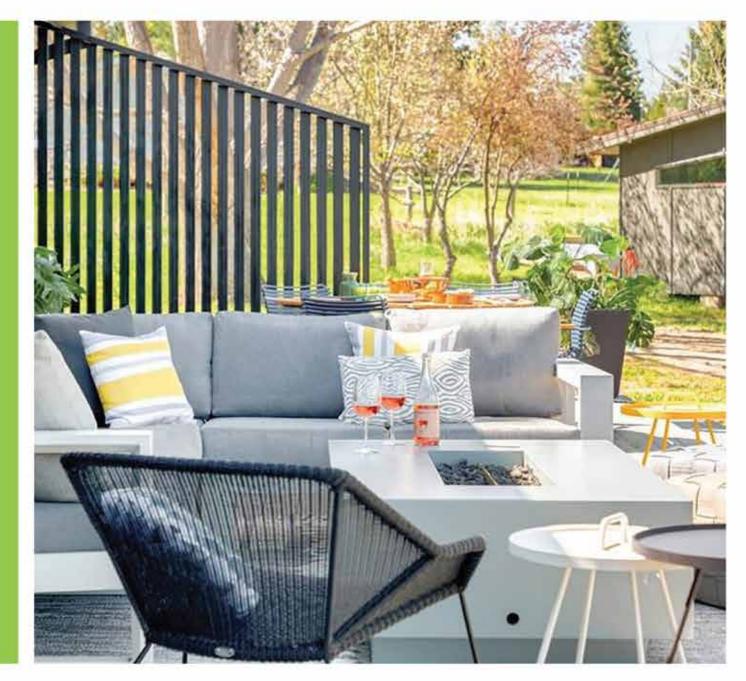
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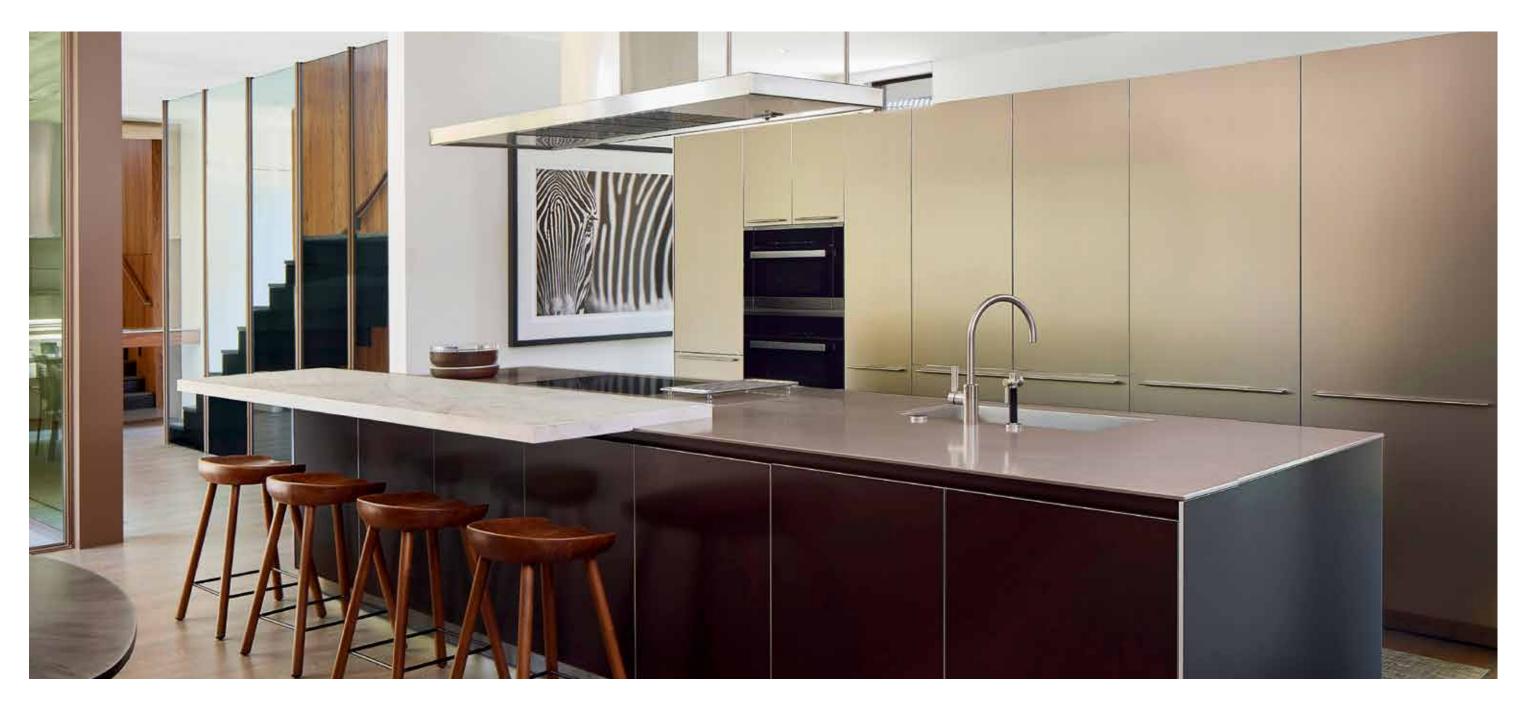






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32 FIELD STUDY

Brighten and warm your home or workplace with new design and technology pieces—including LG's 3-in-1 "lifestyle companion" and super-slim colorful shelving by SF-SO.

44 LITERARY LUXURY

Industry veterans Ben Gaffney and Chris Hardy merge their love of design and books with ARCHIVISM, a high-quality, American-made furniture line created for considered living.

60 THE POTENTIAL OF IMPERFECTION

For more than two decades, ceramist and sculptor Kazu Oba has been bringing the Japanese art of pottery to Front Range fine restaurants and family dining tables.

70 WELL HANDLED

New Littleton-based company ROUS is refreshing kitchen, bathroom, and office spaces with what's close at hand: cabinetry hardware.

76 BRUTAL & BEGUILING

Starring Adrien Brody, award-winning film *The Brutalist* is based on several real-life 20th-century architects who emigrated from Europe and brought Modernism to the U.S.

84 DON'T FENCE ME IN

Two lots? No problem. With the help of Space Craft Architecture, interior designer Heather Neyer makes use of an unconventional opportunity by building her mother a home right next door to her own.

94 NOW YOU SEE IT

Studio B and LEAP Interior Design breathe new life into a historic Boulder home on the edge of Chautauqua Park, honoring its mid-century bones while opening it up to its surroundings.













Spring fever meets serious play



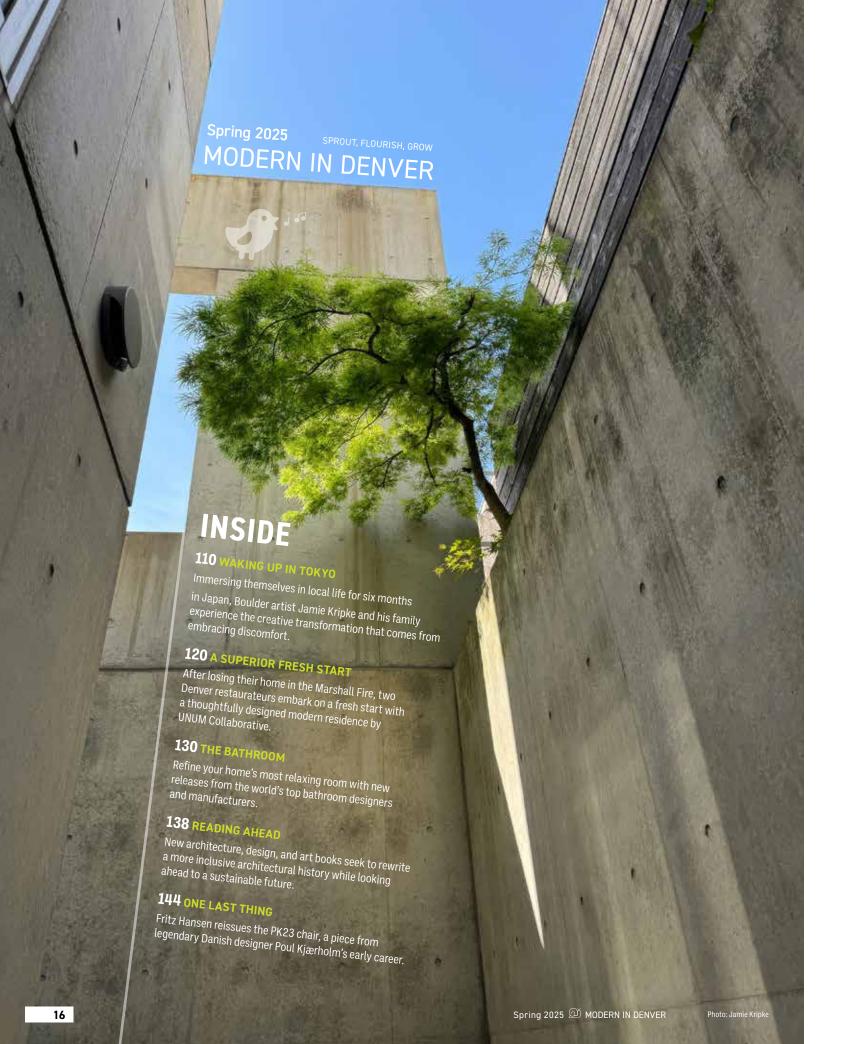
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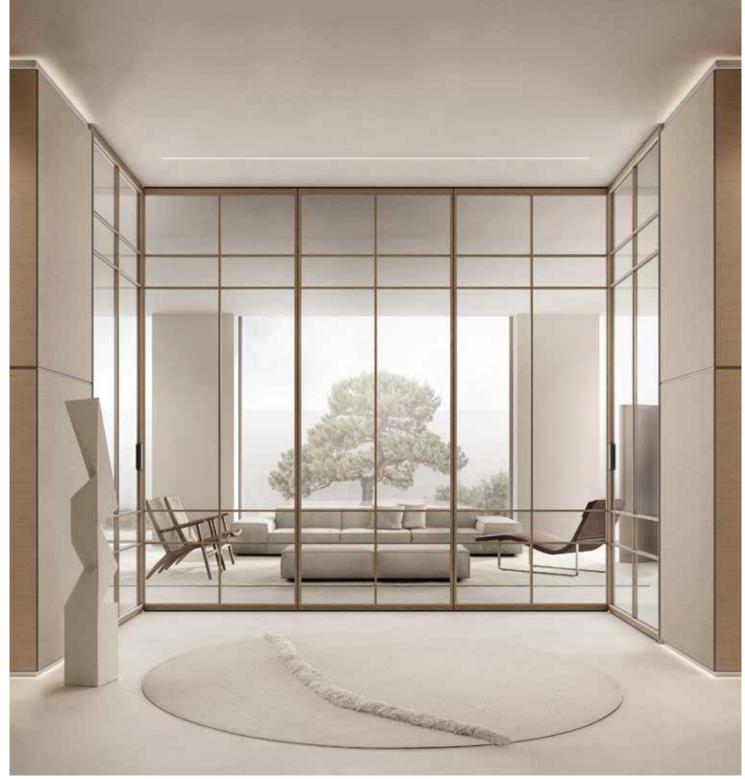
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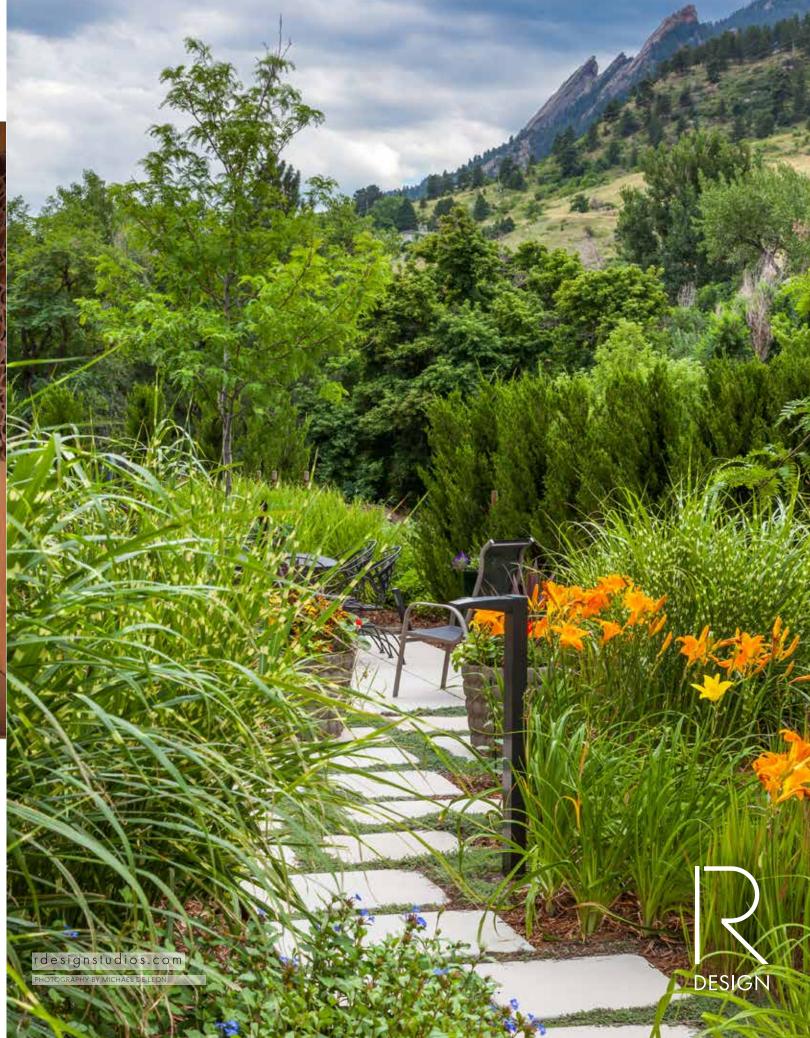
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hello.

"I really believe in the idea that you can always push things a bit further. With experimentation, you think you're going to fail or not get anywhere, but you have to keep going." - Zaha Hadid

"How do I get out of this?"

Boulder-based artist Jamie Kripke believes this is often our first response to discomfort. But as an artist, he has learned that growth, both creative and personal, comes from leaning into the unfamiliar. To put this philosophy to the test, Kripke, his wife Kate, and their two teenage daughters left behind their idyllic Boulder life to move to Tokyo—the largest city in the world—for six months. They had no contacts, no built-in support system, and no fluency in Japanese. It was an exhilarating experiment in adaptation and discovery.

How did they make this leap? Relocating to a foreign country isn't as simple as packing a bag. Beyond navigating the logistical hurdles, how did the experience transform them? Writer Rachel Walker Youngblade spoke to the Kripke family about their journey, the challenges they faced, and the unexpected lessons they learned. Their story begins on page 110.

We love this story because it reflects the ethos of the work we admire most. Innovation happens when we push boundaries, challenge conventions, and embrace uncertainty. Progress is rarely found in the familiar. From early modernist architects of the last century to contemporary designers experimenting with cutting-edge materials and technologies, the most compelling creators redefine the built environment. Consider Zaha Hadid, whose parametric designs introduced a new language of fluidity and dynamism, as seen in the Guangzhou Opera House and the London Aquatics Center. Or Frank Gehry, whose deconstructivist approach reimagined traditional form and function, leading to iconic projects like the Guggenheim Museum in Bilbao. These architects took risks, and in doing so, reshaped the way we experience space.

Embracing the unknown isn't just about grand gestures—it's also about practical problemsolving. Here in Colorado, regional architects are redefining sustainability by preserving historic structures, experimenting with new materials, and creating climate-resilient homes. Their work demonstrates that stepping beyond convention can yield both beauty and functionality.

As we navigate an uncertain future, this feels like the perfect message to start the spring: step out of your comfort zone. Whether in your creative work or in life, the willingness to embrace the unknown can be a powerful catalyst for change.

Beyond the Kripkes' story, this issue is filled with inspiring projects: a stunning mid-century modern renovation in Boulder by Studio B, a striking new home in Superior designed by UNUM Collaborative, a guest residence by Foundation Design in Boulder, and an inside look at master ceramicist Kazu Oba's studio. Enjoy the issue—and invite a little discomfort this spring.

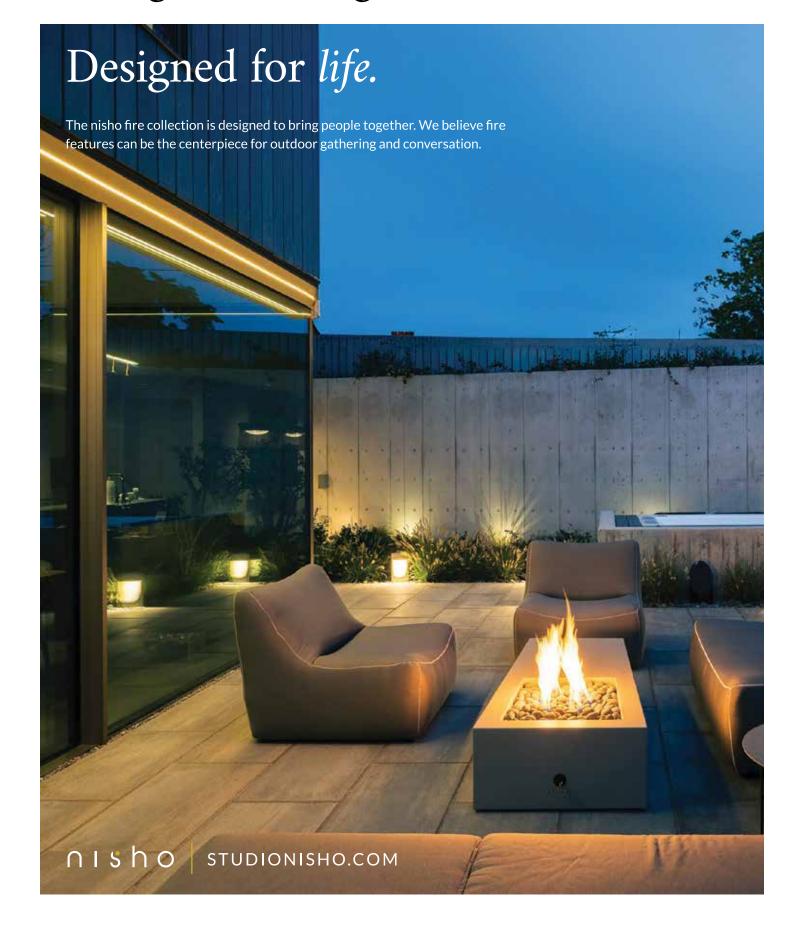
William Logan



For our cover story, photographer James Florio captures the main kitchen, dining, and living area of a 1951 Boulder home designed by celebrated mid-century architect James Hunter, and freshly renovated by Studio B Architecture + Interiors and LEAP Interior Design. With its all-glass walls, this space extends into the residence's picturesque surroundings alongside Chautauqua Park and the Flatirons.



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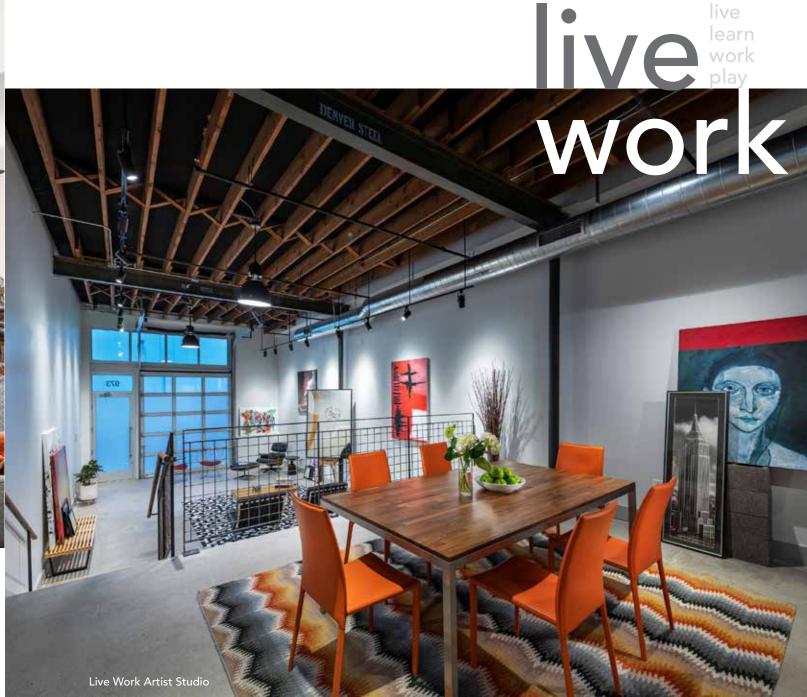




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WORDS: Tamara Chuang



STAND UP

Now, this is a twist. LG Electronics has somehow integrated one of its full HD projectors into what looks like a lamp—and that's because it is. But wait, there's more! With a Bluetooth speaker inside, this new low-profile concept is intended to provide maximum space efficiency. LG thought of everything except, perhaps, a clever name. This all-in-one is known as the PF6ooU.











ADD ONS

The Thin Shelf series from design studio SF-SO is surprisingly sturdy for a shelf that is a mere 1.6 millimeters thick. Credit the design of the svelte structure. Each metal panel gains extra strength by simple L fold. When pieced together, that extra support stays hidden on the interior and helps hold 100 kilograms per space. Shelves of various lengths are available and are connected simply by screws.

+sf-so.com



ROBO AIR CUB

Few novelty robots are as adorable as Nékojita FuFu, a wee bear cub that clings to the rim of a mug and blows air to cool hot beverages or soups to a tolerable temperature in three to five minutes. Developed by Japan's Yukai Engineering, FuFu (onomatopoeia for the sound made when blowing) just may get the kiddos to enjoy their food and eat up—without burning their mouths.

+ux-xu.com/en



SPOON 2.0

Japan's Kirin Holdings added some zip to a spoon, turning this thousand-year-old utensil into something worth talking about. Aimed at health-conscious consumers trying to cut down on salty diets, Kirin's Electric Salt Spoon uses a mild electric current to attract sodium molecules in food and concentrate the flavor as it hits the tongue. The low-sodium food may still be bland, but with this battery-powered spoon, your taste buds may not realize it.

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STUDY



DRINK IN THE AIR

Inspired by the dew on the morning grass, Reuben Vollmer spent a decade figuring out how to extract water from thin air. The science already existed, as noted by the morning dew. Vollmer took that idea of atmospheric water harvesting systems, which cools air below its dew point to create water vapor, and created Spout, a consumer-friendly product that can sit in any home collecting up to 2.5 gallons of water a day. Drink up!

+spoutwater.com



DRINK MORE WATER

The ceramic Walter Filter merges classic and modern in a water dispenser that would look right at home in a country cottage or contemporary house on the beach. It also relies on some of the oldest technology ever: gravity. A carbon block filter that slides into the top tank filters out impurities to produce water as clean as the handcrafted ceramic containers designed by Brooklyn artist Cassie Griffin.

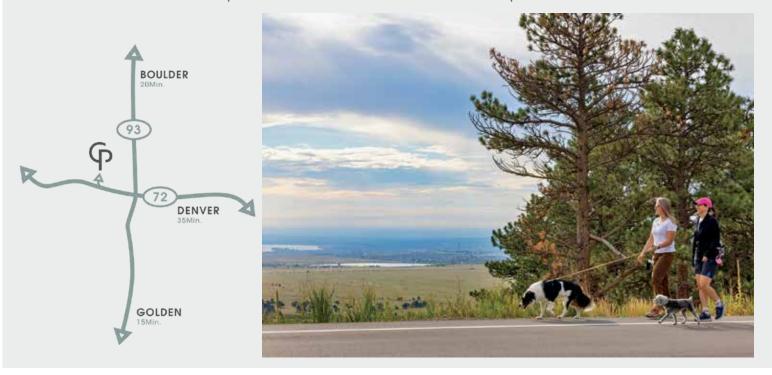
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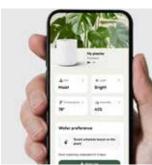


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STUDY





FIELD STUDY

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SOUND SLEEP

Former Bose engineers wouldn't rest until they were able to bring back a product their old company had discontinued. And good thing they did. The Ozlo Sleepbuds are getting rave reviews for helping people relax and get some all-night shut-eye. The tiny, soft silicon earbuds use biometric sensing and bluetooth streaming to mask sound with white noise, or play preferred tunes that'll help one fall asleep and stay asleep, ignoring a partner's snores all night.

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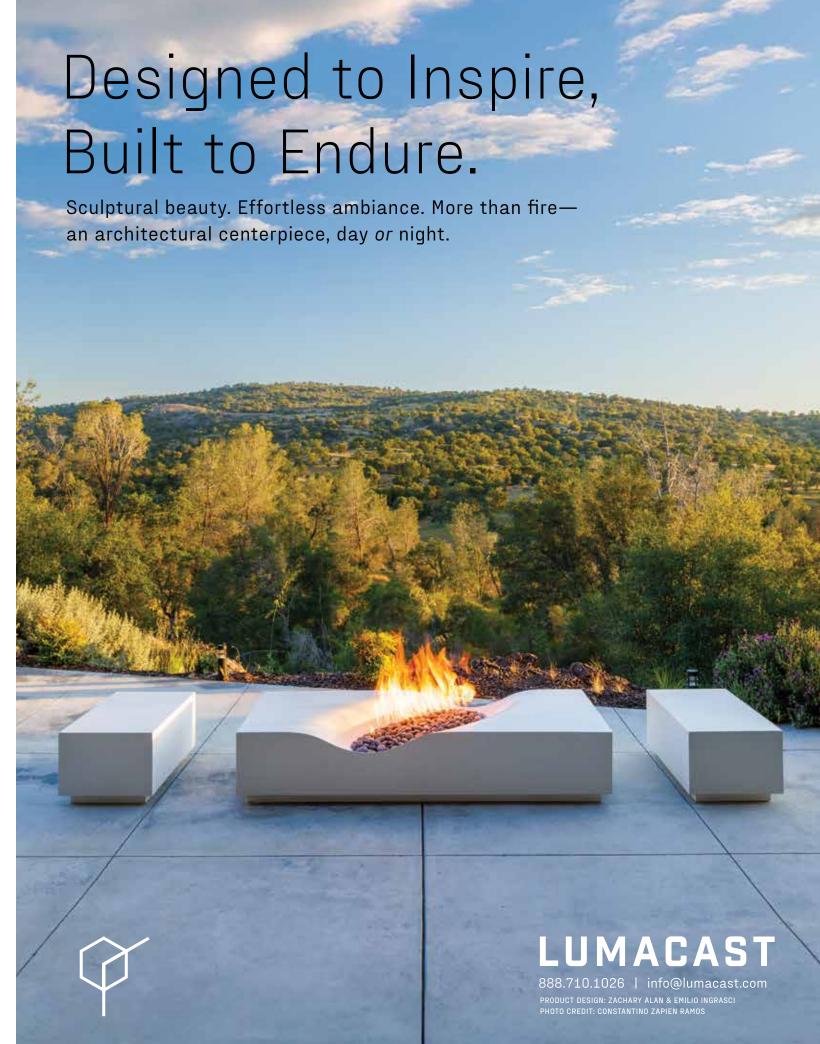
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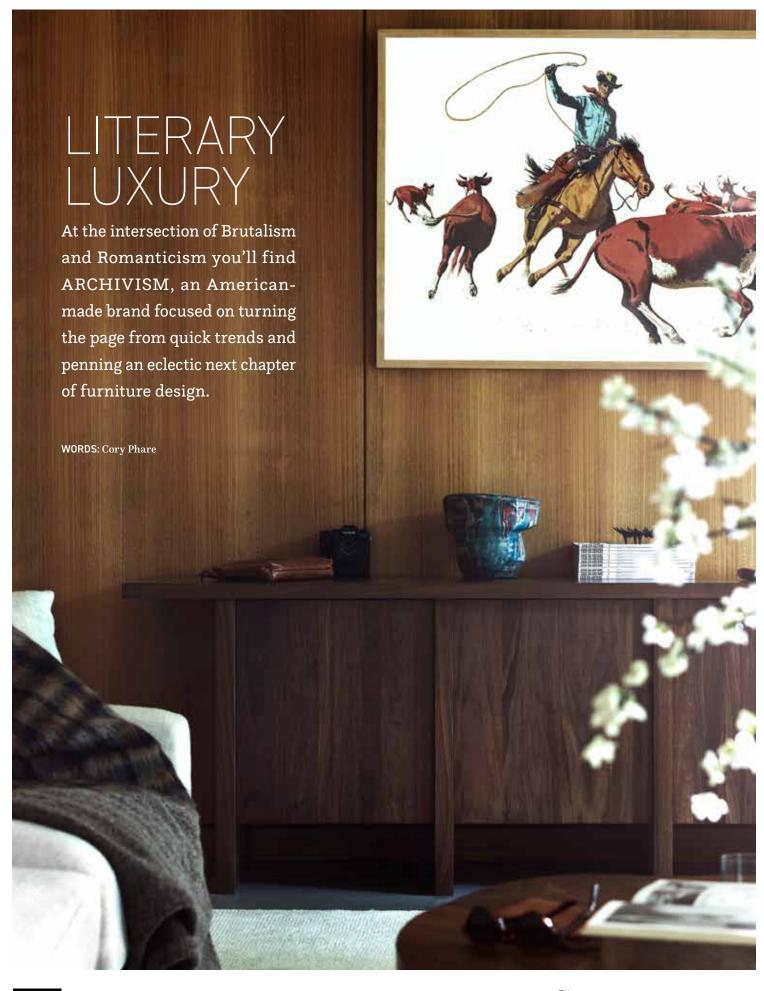
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hen legendary Danish American furniture designer Jens Risom passed away in 2016, his family brought his book collection to the memorial, inviting each guest to depart with a selection from his library of influence and inspiration.

For Ben Gaffney and Chris Hardy, the unorthodox takeaway proved to be a prognostic continuation of one legacy—and, with their recently launched contemporary furniture line, ARCHIVISM, the cornerstone of a new one.

"[Risom's] book collection was one of his most precious things," says Gaffney. "As we were leaving the memorial service, we felt like the birth of ARCHIVISM was in our bones."

Given the name, it should be no surprise that a philosophy of preservation is at the heart of ARCHIVISM's ethos. Also apparent is its cofounders' constituent ingredients: personal passion, thoughtful design, and celebration of culture. Denver-based industry veteran Gaffney first partnered with Hardy while working together at Design Within Reach from 2011–2016. Over the course of continued conversation, the duo discussed their shared dissatisfaction with the "build-and-dump" turn the industry was taking, favoring an approach to high-quality, American-made products built to stand the test of time, Gaffney explains.

"We're a furniture design brand, but we're trying to find that in-between," he adds. "We ask, 'How can we make something really beautiful, but also deliver 300 credenzas for a hospitality project in a reasonable lead time?"

After an incubation period sketching out ideology and logistics, ARCHIVISM was formally born in September of 2024. A driving force behind the brand is avoiding monotony, instead offering layered, meaningful designs that blend heritage and contemporary voice.

"We strive to live in this space between Brutalism and Romanticism," says Hardy. "We want to embrace something that's more about eclecticism than a singular identity."

Another key component is embracing the philosophy of "considered living," which the pair describe as crafting purposeful, character-driven objects meant to fit into and enhance the lived

human experience. This can be found throughout their debut collection of storage pieces, dining furniture, and book accessories, building upon the two's shared professional expertise and network to merge the global and local.

Take the Edda credenza, designed in partnership with Copenhagen-based Norm Architects. The piece emerged from a uniquely collaborative brief-writing process that offered guidance without being overly prescriptive—prompting designers to contextualize their work within ARCHIVISM's brand and ethos. Rooted in transparency, their design licensing structure ensures fair royalties and returns rights to creators if products aren't brought to market, a rarity in the industry.

Manufacturing takes place in two U.S.-based factories, where hands-on involvement allows for continual process improvements, such as adapting designs for enhanced efficiency and customer needs (another distinctive practice). The result is a collection that feels both internationally inspired and regionally grounded—crafted for how people truly live, not just to fit in a box.



Ben Gaffney (RIGHT) and Chris Hardy's vision for ARCHIVISM was "a marriage between concept and craft." The duo drew upon their years of industry experience to identify an appetite for high-quality, American-made contemporary furniture that extends beyond the physicality of individual products to reflect and create culture, according to Hardy.

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Storytelling, preservation of cultural artifacts, intimate and personalized customer experiences: books are a central part of ARCHIVISM's ethos. And together, with products such as the Elmyr dining table (RIGHT), it all constitutes the brand's mission of "considered living."

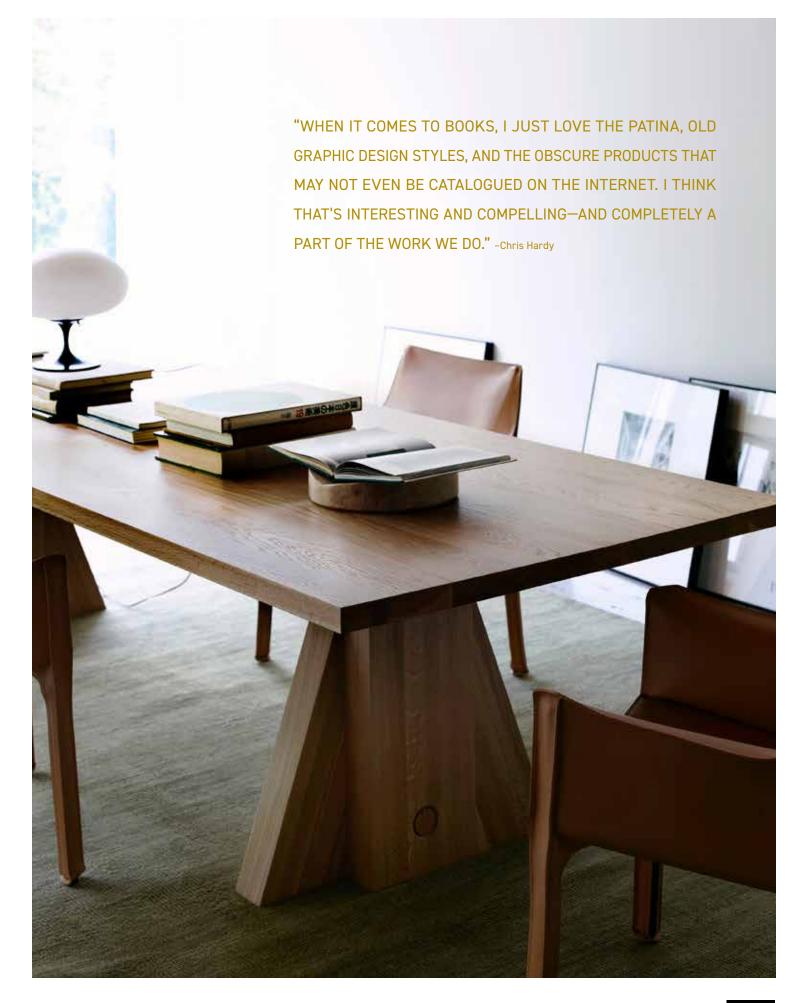
"We specifically want to find partners [like Norm] who trusted what we were going for," says Gaffney. "The result is something that's both unique and fits within their portfolio."

It's impossible to underscore how much bibliophilia factors into their vision. Hardy and Gaffney emphasize the role of books as both physical artifacts and conceptual catalysts. That nexus is tied directly to ARCHIVISM's mission of storytelling, preserving cultural artifacts, and offering an intimate experience unique as the individuals behind them.

"When it comes to books, I just love the patina, old graphic design styles, and the obscure products that may not even be catalogued on the internet," Hardy says. "I think that's interesting and compelling—and completely a part of the work we do."

So much so that the duo has been collecting and curating notable books for the past few years and offering them for sale on their website; it's a wide-ranging selection that encompasses everything from a 1969 Calder pictorial essay for \$14 to an obscure MoMA publication on Japanese architecture, acquired from the estate of Hollywood icon Jack Palance.

And though they've enjoyed it so much they joked they "have to remember they're in the furniture business," Gaffney specifically highlighted books' potential to create culture as well as preserve it.







He linked this to another signature element of ARCHIVISM: a museum-like distinctive plaque on each product that describes the piece's origin and specifications, as well as a bit of prosaic copy that ties the vision together.

"We're trying to create a little point of differentiation," Hardy says. "The plaques, the branding, the product assortment—these are things we hope people see as uniquely ours."

Industry and consumer response to ARCHIVISM has been overwhelmingly positive so far with the future looking just as bright. In addition to continued existing product evolution, 2025 holds promise of expansion into upholstery and furniture showrooms for customers to experience the luxury line firsthand; Denver-based Studio Como will be serving as the brand's retailer for the Mountain West region.

For now, however, the debut launch has provided another lauded characteristic of the printed word—namely, that it forces the author to truly slow down and engage with the conceptual. And, as applied at ARCHIVISM, the result is a confluence of factors—structure, material, aesthetic, expressiveness—that is simultaneously evocative and individual, a blend that is able to both look backward to preserve what has been as well as forward to imagine what might yet be.

"We really wanted to create something that could serve as a legacy project," Gaffney says. "I want my whole life surrounded by objects that have stories and history and meaning—and I think other people do, too."

Learn more at archivism.com



From the Fane bookstand and bookends (TOP) to the Edda credenza (LEFT), ARCHIVISM's relentless dedication to bringing culture to market results in a sleek eclecticism that also adopts a weightiness to withstand the test of time—a direct inspiration of the brand's namesake.



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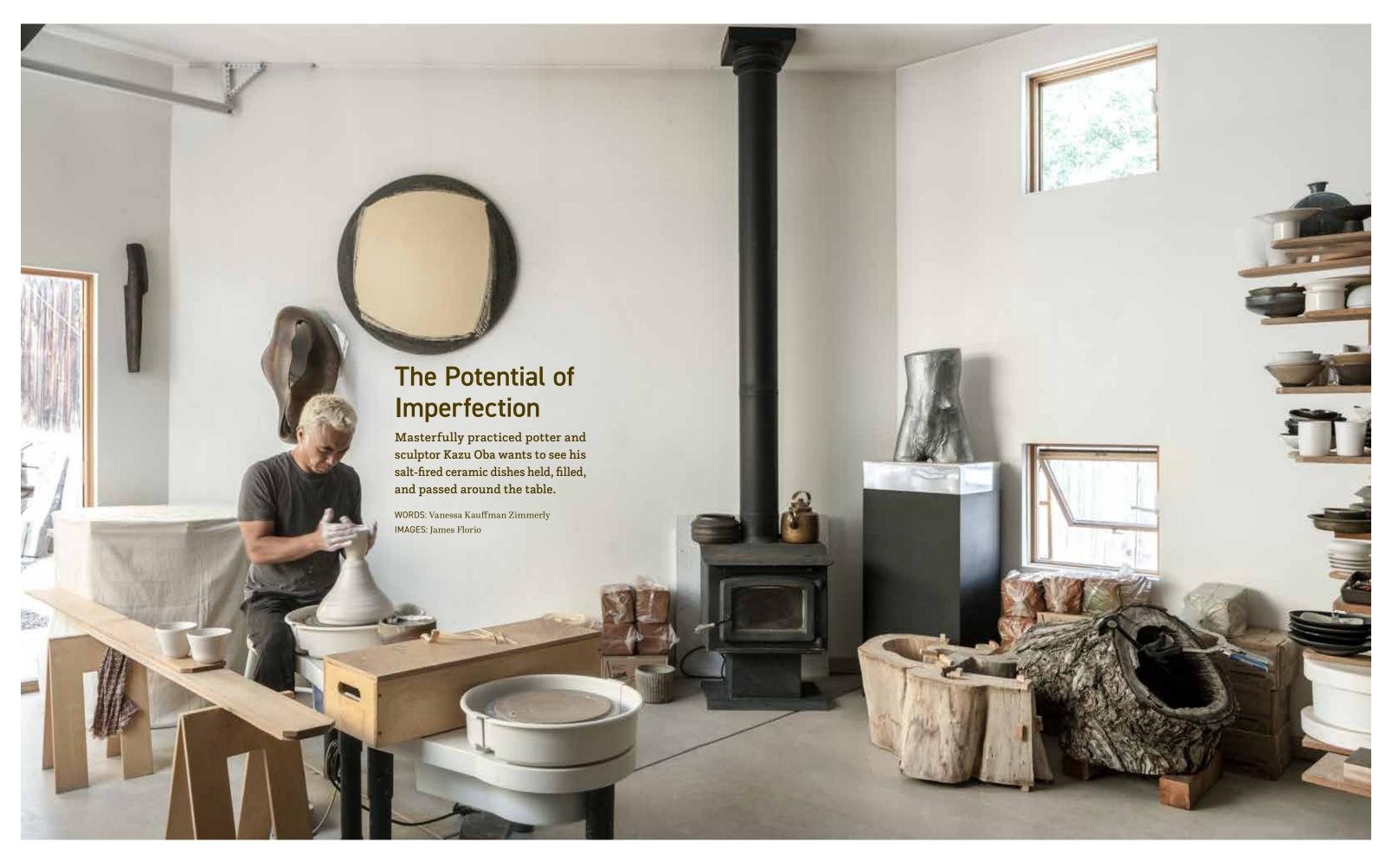






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"I LEAVE MY POTS JUST SHORT OF PERFECT,"

says Kazu Oba. The Boulder-area ceramic sculptor and potter's approach is not merely an embrace of wabi-sabi, it's humble optimism. "I want to give my pots the chance of becoming something better once they have food in them," he says. "If I make a beautiful thing that stands on its own, I believe I did too much. No matter how perfect, an empty pot is not complete—it's just pretty."

Oba came from Japan to the United States to study at CU Boulder in the 1990s. "I like to joke that it took me eleven years to finish my bachelor's degree in fine art," he says, "but the truth is, I spent more than seven studying international affairs before switching majors." The summer prior to joining the art department, he spent three months in Italy as a sidewalk chalk artist. In addition to scrawling on cement, his hands were busy making and distributing another unassuming vessel: folded origami cranes filled with basil seeds.

"I'd give these out and tell people, 'Go home, plant your basil, cook it, and tell your friends and family about Italy."





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The Potential of Imperfection



Ceramist and sculptor Kazu Oba works from his home studio in the Boulder area, and occasionally in public settings. "When I make pots in front of people, I practice what I preach," Oba says. "For instance, I think pots that are made with the fewest gestures possible are best. I aim to trim my pots in one or two wheel rotations, which sometimes means getting wonky pieces that I might not accept in my home studio. I've learned to embrace that."

To make ends meet during his school years, Oba worked at Japanese restaurants, where he grew a new appreciation for the full mealtime experience and the various ceramics that make it happen night after night.

"Working in sushi and table-side griddle restaurants where you work right alongside the diners, I realized it wasn't really the food I wanted to create, but the whole meal," he says. "When people ask me about food, I tell them: People around a table talking and sharing food—any food—that's my favorite meal."

Having traded the sushi knife for a potter's wheel, Oba's hands are still very much a part of the restaurant scene. Over the years at his studio, O'baware, he's created dishes for numerous high-end restaurants, including Denver's Sushi and Izakaya Den, Brutø, The Wolf's Tailor, Kawa Ni, Ramen Star, Alma Fonda Fina, OTOTO, and AOI Sushi and Izakaya in Boulder, as well as restaurants in New York City, San Francisco, Mississippi, and Jackson Hole.

As Oba explains it, his impulse to consider pots (the term he uses interchangeably when referring to plates, bowls, or cups) as one piece in a larger total work is as old as the Japanese tea ceremony, whose practitioners were connoisseurs of calligraphy, pottery, flower arranging, interior design, architecture, and garden design. "Tea ceremony hosts wouldn't sit with the guests and eat and drink with them, but they were expected





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The Potential of Imperfection



"KNOWING WHAT FOOD IS GOING TO BE SERVED ON MY WORK REALLY INFORMS MY PROCESS. IT TELLS ME PRETTY MUCH EVERYTHING I NEED TO KNOW ABOUT WHAT THE VESSEL SHOULD BE: THE SIZE, STYLE, SHAPE, COLOR, AND WEIGHT." – Kazu Oba



to cook and serve, which is rare by most cultures' fine dining standards. That tradition created an intimate understanding of pottery, one that has informed mine," he says.

Living into the 400-year-old tea ceremony legacy, Oba took two apprenticeships after finishing school. He apprenticed with stone and wood sculptor Jerry Wingren for four years, and then returned to Japan to study with master ceramist Takashi Nakazato, who, Oba shares with a laugh, "kicked me out after a year and a half because I still hadn't graduated from the first assignment to make a shallow bowl." Nakazato worried Oba was too slow to make

it as a potter, but, impressed by his persistence, eventually took him back in. "I just wouldn't quit," Oba says.

Completing his apprenticeship, Oba continued to study with and assist Nakazato for a few months out of the year for many years, traveling the world from Japan to Denmark, Germany, Utah, Arizona, and the beloved Anderson Ranch Art Center in Snowmass, Colorado. A meaningful project during these years was reviving Nakazato's teacher's studio in Toki city of Gifu prefecture, which was being donated to the city as a cultural artifact. "A team of six of us would travel there for a couple of months at a time,

live, make work, and fire the kiln together," Oba shares. "After working we'd cook and eat, and then cook some more and eat some more, often with invited guests, from 7 p.m. until after midnight. During the day we would make whatever we needed for our meals, everything down to the chopstick rests."

The ethos of making whatever is needed remains integral to Oba's process. "Many potters use plastic buckets for keeping water at the wheel, but my first assignment to myself and students is to make their own clay water bucket," he says. Oba also makes all his own tools, carving originals out of wood that



Oba eats from his wares with his family, a ritual that completes his creative process. "For me, gallery spaces and museums can feel like a dead end for pots," he says. "They're seen as art objects, but that's not really what I'm making. I make functional, everyday dishes that should just serve their roles in inviting, joyful settings."

he duplicates with resin casting and 3D-printing methods. Through his hand, each tool is made to have the just-right angle or bevel necessary to achieve specific depths and curves in the clay.

If one of Oba's pieces has an idiosyncrasy to it, it's almost certainly there to enhance functionality. He recently designed a bowl with a wide, plate-like rim for a client who likes to use only one dish when eating soup and bread. After explaining her preference to him, the two worked together to conceptualize her ideal. He uses the same process when designing

for the many high-end restaurants he makes dinnerware for.

"Knowing what food is going to be served on my work really informs my process. It tells me pretty much everything I need to know about what the vessel should be: the size, style, shape, color, and weight," he explains. "Having close relationships with chefs is key—my chef friends will show me the actual dish they are thinking of serving and let me try it. I may show them what I've made in the past, and we collaborate on prototypes extensively, if the time allows, to arrive on the final products. This exchange makes my work a lot

easier, and I get excited knowing what's going to be served."

Working from his quiet, sunlit studio outside of Boulder, Oba dreams of bringing the pottery wheel and dining table even closer together. "Communal dining is when my pots shine most," he says. "My future studio will have a big open kitchen where I can host special meals." With the generous spirit he imbues in his craft and the vast web of connections he's grown through his decadeslong practice, the table will need to be very long—each pot filled many times over.

Learn more about Kazu Oba's upcoming studio sale at obaware.com.

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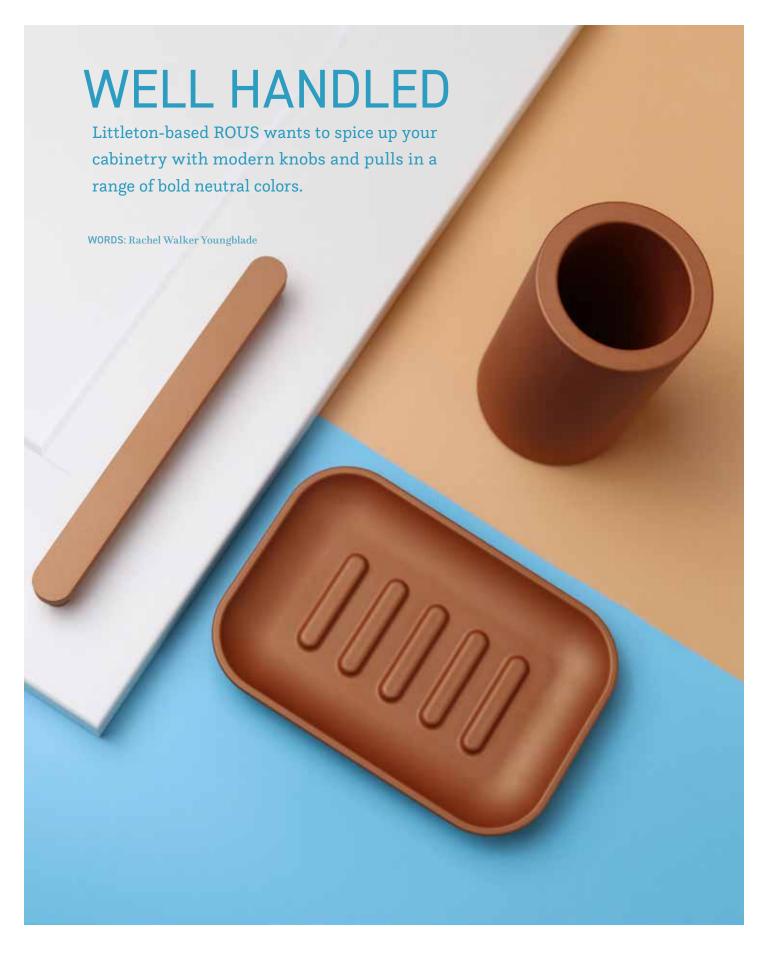
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can the hardware aisle at any big box store and you'll see rows of silver, bronze, white, and black. Where's all the color? That's what ROUS founder Kyle Kurtenbach was thinking as he searched for hardware to update cabinetry in his rental properties.

At the height of the pandemic, Kurtenbach saw the demand for affordable home renovations skyrocket. He jumped at the opportunity to make his dream of business ownership a reality and launched ROUS with a line of sleek metal knobs in a range of six crowd-pleasing colors, from olive green to bright pink and deep navy.

"You don't have to spend hundreds of dollars or four figures to buy our products, to make a change, or to make your space unique," he says of the big impact swapping out hardware can have.

Inspired by the clean lines and curved shapes of mid-century modern design, Kurtenbach designs every product himself. He aims for a fresh yet timeless look, enabling customers to modernize their homes with minimal effort. ROUS's handle pull took more than 50 iterations to perfect as Kurtenbach tweaked the proportions to land on the best look and feel. While the knob and handle shapes stand out from the pack, the color palette is ROUS's strongest selling point.

"Color is our calling card," Kurtenbach says of ROUS's brand identity. The six hues in the collection are bold yet neutral. Olive green and white have been bestsellers since day one.

Previously a certified public accountant, Kurtenbach started ROUS from scratch. "I didn't know how to make a product, so I joined a manufacturing incubator and learned how to take an idea, develop a physical product, and sell it through."

After studying a range of materials, he landed on aluminum for its durability, affordability, and the benefit of a nearly zero-waste manufacturing process. Each piece is created using a subtractive modeling technique, where aluminum blocks are shaved down to the correct shape. Shavings are collected and put to use in the next product.

"A lot of people assume aluminum equals cheap, and that couldn't be further from the



their lineup following hardware. Also made of aluminum in the same range of colors, these small decorative items can give a unified feel to a bathroom or kitchen.

70 Spring 2025 🕮 MODERN IN DENVER modernindenver.com





"YOU DON'T HAVE TO SPEND HUNDREDS OF DOLLARS OR FOUR FIGURES TO BUY OUR PRODUCTS, TO MAKE A CHANGE, OR TO MAKE YOUR SPACE UNIQUE." - Kyle Kurtenbach



truth," Kurtenbach says, noting his hardware is made out of the same material used for aircraft.

Originally based in Chicago, Kurtenbach moved to Littleton with his wife and two small children in 2023. He's been surprised and impressed at the depth of the small business community in Colorado and the region's entrepreneurial spirit.

As ROUS grows, Kurtenbach is gaining traction beyond his original DIY customer. He sells to home builders, architects, and interior designers across the United States for residential and commercial projects. A New York City museum outfitted their space with white ROUS pulls, while an architecture firm chose their line for a new Amazon office.

In keeping with the palette ROUS was built around, a set of three new colors—purple, yellow, and red—will debut early this year. Hairpin furniture legs in the same range of colors will be available in the near future.

The founder is eager to add more colorways over time and see what resonates with his customers. "I inspect and fulfill every single package that I ship out," he says of putting his heart into the business. "My hands are on every order."

For a no-power-tools-required update, cabinet hardware packs an outsized punch. So why not have a little fun with it? Imagine how different a white shaker kitchen cabinet, vintage oak dresser, or sleek

walnut bathroom vanity would look with pink pulls in lieu of a traditional brushed nickel.

Kurtenbach hopes ROUS's approachable product line will encourage more people to add a bit of color to their lives. "Life is just a summation of millions and millions of individual moments. It's easy to get caught up in the hustle and bustle," he says. "I want our products to be a reminder to enjoy the little things in life. Enjoy your spaces and the company you fill them with."



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Critically acclaimed film *The Brutalist* uses modern architecture as a stage for examining personal and collective post-war trauma.

WORDS: Vanessa Kauffman Zimmerly

OUTSIDE OF ART HOUSE CINEMA IT'S A RARITY TO SEE ARCHITECTURE STAR ON THE SILVER-SCREEN—ESPECIALLY BRUTALISM, ONE OF THE MOST DIVISIVE ARCHITECTURAL MOVEMENTS IN HISTORY.

Directed by Brady Corbet and produced by A24, The Brutalist (2024) has captured the attention of moviegoers and critics alike, sweeping the Golden Globes with seven nominations and three wins while introducing the mainstream to one of architecture's more esoteric styles. However, architecture is merely the medium for The Brutalist's message, a look at the ways in which trauma permeates experience and artistic expression. Rather than take center stage, architecture does in *The Brutalist* what it always does: provide a scaffold on which human life is lived and remembered.

Corbet's film, co-written with Mona Fastvold, is centered on László Tóth (played by Adrien Brody), a fictional Hungarian-Jewish architect who survives and escapes the concentration camps at Buchenwald and emigrates to the United States in 1947, after being forcibly separated from his wife Erzsébet (Felicity Jones) and niece Zsófia (Raffey Cassidy). Upon arrival in the U.S., Tóth starts working at Miller & Sons, a colonial-style furniture store in Philadelphia owned by his cousin, the assimilated Attila, and his Catholic wife, Audrey. In addition to living quarters in the back storeroom, Attila and Audrey open up the showroom for Tóth's curious and potentially controversial designs. When Tóth presents Audrey with a tubular steel desk and chair—a clear riff on Marcel Breuer's Wassily and Cesca chairs—for her window display, she cautiously remarks, "I'm not sure how I should pair it." The indignant Tóth answers: "Leave it."



Fictional Bauhaus-trained architect László Tóth, played by Adrien Brody (who won a Golden Globe for his performance), shows his plans for the Van Buren Institute to a group of skeptical stakeholders, including general contractor Leslie Woodrow, played by Jonathan Hyde. Brutalist to its bones, Tóth's design is for an unadorned, semi-subterranean monolith with small rooms and skyward ceilings, set atop a pastoral hillside in Doylestown, Penn.



Production designer Judy Becker and set decorator Patricia Cuccia were tasked with designing and creating the film's architecture and furniture. For the Van Buren Institute [MIDDLE], Becker took inspiration from modern architects including Louis Kahn, Marcel Breuer, and Tadao Ando, and fine artists like Mark Rothko and James Turrell. A lounge chair with built-in book stand—inspired by Mies van der Rohe's MR chaise—is the centerpiece of Tóth's first Van Buren family commission [TOP], a private library with mechanized wooden cabinets that open and shut all at once like flower petals. Becker won a Production Design Award from the Los Angeles Film Critics Association for the film.



ARCHITECTURE IS MERELY THE MEDIUM FOR THE BRUTALIST'S MESSAGE, A LOOK AT THE WAYS IN WHICH TRAUMA PERMEATES EXPERIENCE AND ARTISTIC EXPRESSION. RATHER THAN TAKE CENTER STAGE, ARCHITECTURE DOES IN THE BRUTALIST WHAT IT ALWAYS DOES: PROVIDE A SCAFFOLD ON WHICH HUMAN LIFE IS LIVED AND REMEMBERED.

It's during this time Tóth is introduced to the wealthy Van Buren family, who commission Miller & Sons to design a new library as a surprise for the family patriarch, Harrison. At first outraged and then delighted by Tóth's unconventional Modernist approach, Harrison's patronage begins, ends, and begins and ends again in tumult, unspooling a drama filled with addiction, antisemitism, assault, and yes, architecture, spread across the film's 3 hours and 35 minutes.

Besotted by both admiration and a seething, barely-concealed jealousy of Tóth's aesthetic intellect and skill, Harrison implores Tóth to consider yet another commission: a community center and Protestant chapel dedicated to Harrison's beloved late mother set on the hill of their property outside of Doylestown. Amidst the community's confusion, Harrison agrees to and champions Tóth's austere Brutalist design (based, production designer Judy Becker says, on Louis Kahn's Salk Institute, Tadao Ando's Church of the Light and Chichu Art Museum, the Rothko Chapel, and James Turrell's Skyspaces).

Ever the social climber, Harrison is influenced by Modernism's growing popularity and seemingly moved by Tóth's explanation that his practice at the Bauhaus was considered degenerate by the Nazis. It appears as though Tóth has found his ideal benefactor, but soon after

construction begins and Erzsébet and Zsófia arrive to live on the grounds with Tóth, a complexity of cracks are revealed in the façade, leaving the audience to wonder if the film's title is referring to architecture, or a nod to a far more sinister truth about how hurting humans relate to themselves and one another.

Brutalism is a fitting architectural style for the film to feature, and not merely because of the synchronous historical timelines (Brutalism was born in post-war Great Britain in the 1950s). Contrary to warmer, more approachable architectural styles that came before, including many expressions of Modernism, Brutalism utilizes unfinished concrete as its main material, poured to render stark monolithic forms. Because of its affordability, the style was commonly adopted for public housing projects, civic buildings, and places of worship—but among popular opinion, it was and has remained as contentious as the film's reception is now.

While lauded by film critics for its epic proportions and beautifully shot VistaVision cinematography, many architects and architectural historians are dismayed by the dissonance between early Modernist facts and *The Brutalist*'s fiction. Tóth's tale hews closely to Bauhaustrained, Hungarian-German emigre Marcel Breuer's, without mirroring it entirely, affording some credence for the confusion. But the film is

not a biopic, and Corbet claims Tóth's character was developed as an aggregate of several early Modernist designers—many who had to flee fascism in Western Europe including Breuer, Ludwig Mies van der Rohe, László Moholy-Nagy, and Ernő Goldfinger.

One among many things the film does well is show the long-toothed bite of trauma and its effects on both individual and collective lives. Every character in *The Brutalist* is wrought by their own particular oppressions (aren't we all) that cause them to transgress accordingly. Far from perfect, what sets Tóth apart from his adversaries—and in some ways fuels their resentment—is an unrelenting aesthetic vision that refuses to let his will dissolve entirely, despite having every reason to succumb.

In the film's final scenes, the now elderly Tóth is recognized at the 1980 Venice Biennale for having finished the Van Buren Institute that arguably drove him mad, as well as other projects that came after. For the large crowd, his once-mute niece Zsófia eloquently explicates Tóth's heretofore unexplained decisions for the Center's interior proportions. They are, she says, "a way of directing their inhabitant's perception to the world as it is"—both brutal and beguiling. In The Brutalist, building a world is a powerful antidote to having lost everything in your own.

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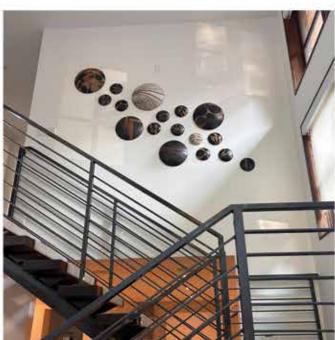










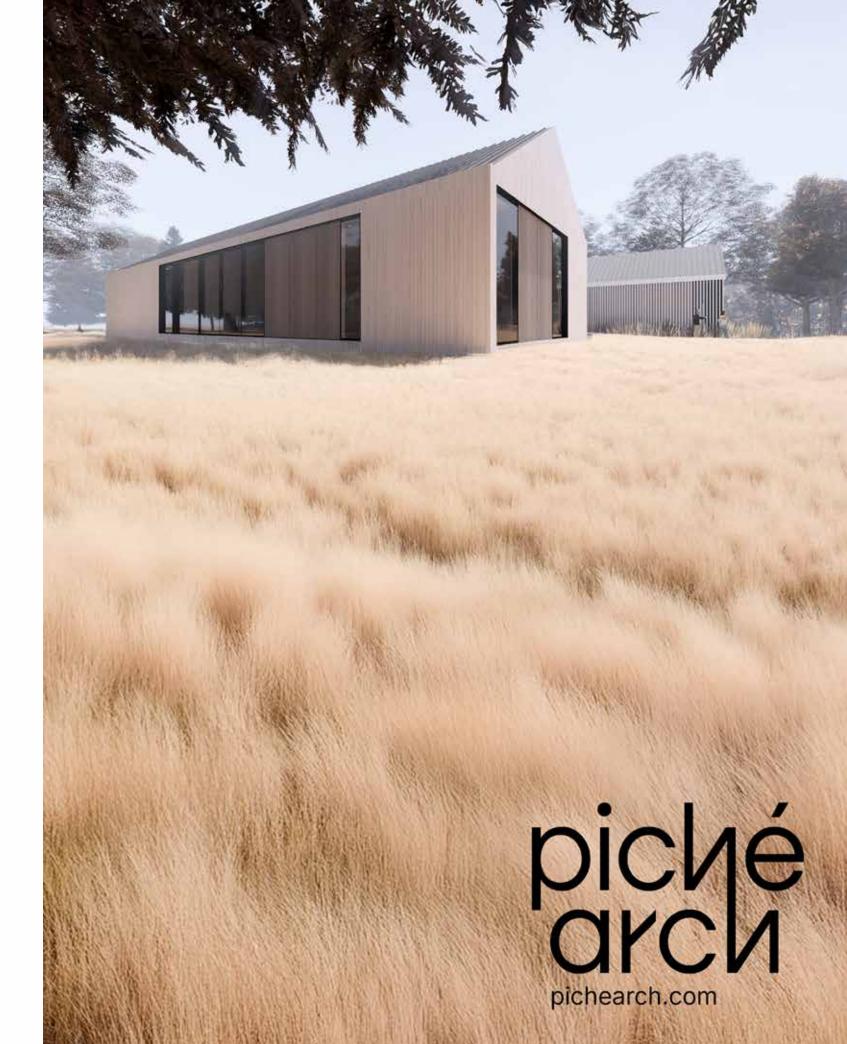


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Don't Fence Interior designer Heather Neyer and her family bought two adjacent Boulder lots—and

WORDS: Kathryn O'Shea-Evans IMAGES: Dane Cronin

doubled their fun.

eather Never and her family had fallen in love with a house in Boulder, but it had a major catch. The sellers also owned the adjacent property, where they had torn down the existing home in order to build a pool, before the city of Boulder required them to reinstate a residence on the premises. Wanting out, the sellers opted to sell to someone willing to take on the two lots and turn it into an opportunity.

Never, an interior designer and the founder of Foundation Studio, recalls that initially they weren't interested in buying both lots, and worried they'd miss out. Then Never's mother, who lives primarily in Louisiana, had an idea: she would buy the lot next door.

"We pitched it to our realtor, and he pitched it to the people that were selling the property," Neyer says. "They were excited to sell to somebody who was local in Boulder."

Once the extended family owned both properties, they enlisted architect Kristin Reisinger with Space Craft Architecture "to build a guest house that could one day accommodate an aging parent, if needed," Neyer says. At 1,455 square feet, the new home is comparatively small. "We wanted to keep it small so it didn't overwhelm the property," Never says. "We kept the design flexible by including an office, and did our best to maximize the views."

Small, but mighty. A ground-floor residence will allow Never's mother

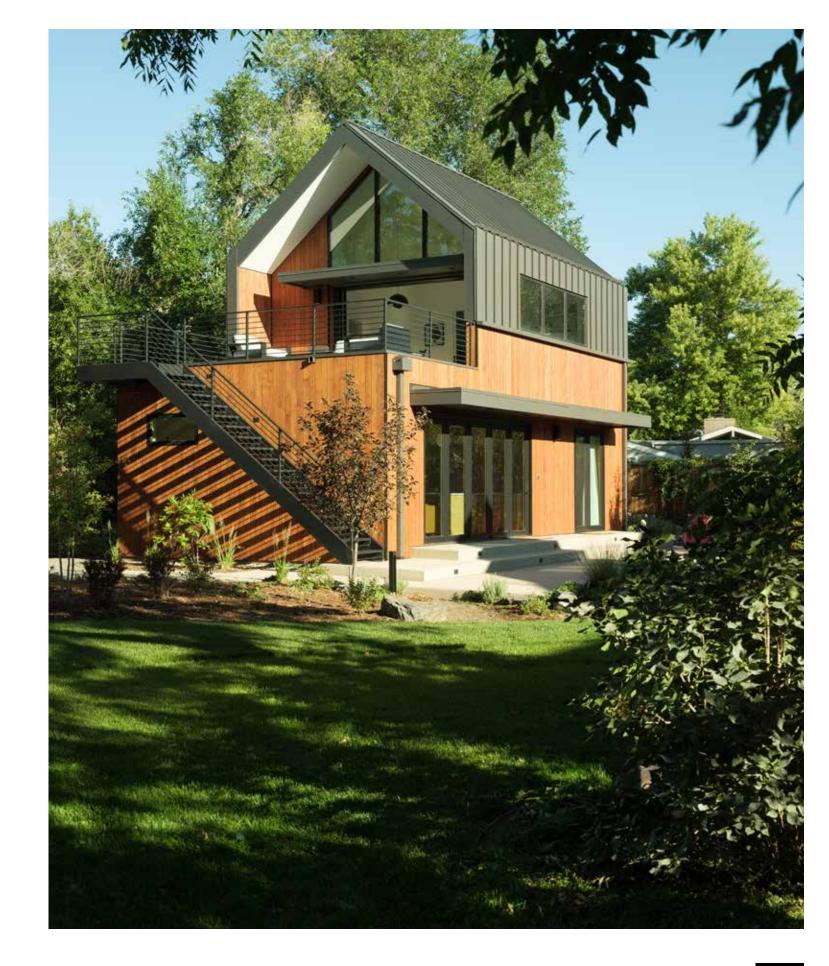
to age in place there, should the need arise, and an upstairs office has "clear, unobstructed views of the Flatirons," Never says.

It was important to them that it jibe with the primary home, too, to the point where they echoed the basic lines of Neyer's house in the sleek, modern new build. "The pitch of our roof was mimicked over here, so you know that they belong side by side," she says. "When we started looking at windows, I was really keen on the deep overhang of the roof with the setback, almost like a storefront."

The residence is the definition of streamlined, but their plan didn't come without hiccups. The city rejected an early proposal that lacked interior stairs, Never says. But going back to the drawing board actually helped hone their vision, the designer recalls.

"The kitchen was originally oriented the opposite way, 90 degrees from where it is now. And once Kristin flipped it and put in the staircase, it all just flowed so much better." The new design provided the opportunity to put storage underneath the stair—Never shares that getting the millwork right on that area was the most complicated part of the design, but yielded a perfect result. The custom storage was built by BKI Woodworks in Boulder. "I think built-ins always make a project, and the warmth of the wood is lovely in that space," Reisinger says.

In terms of the design, Never leaned toward a more clean and modern







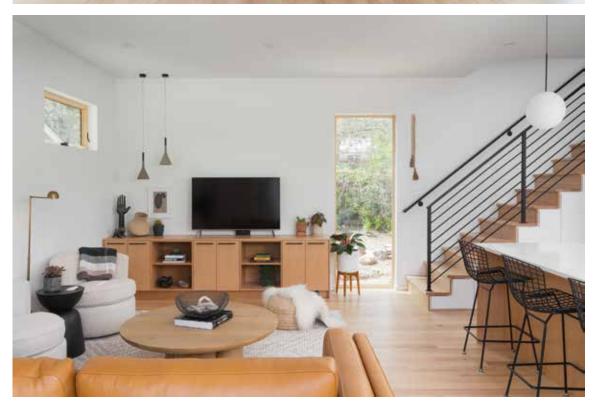
"WE WERE EXCITED ABOUT A SHARED VOCABULARY BETWEEN THE TWO HOUSES, BUT WITH A MUCH MORE MODERN INTERPRETATION IN THE GUEST RESIDENCE." - Heather Neyer

aesthetic than what she has in her primary home. "The house is definitely a couple steps more modern than our house is. I love this aesthetic, but it's not something I would necessarily want to live in with kids and dogs. It's just that—really, really clean."

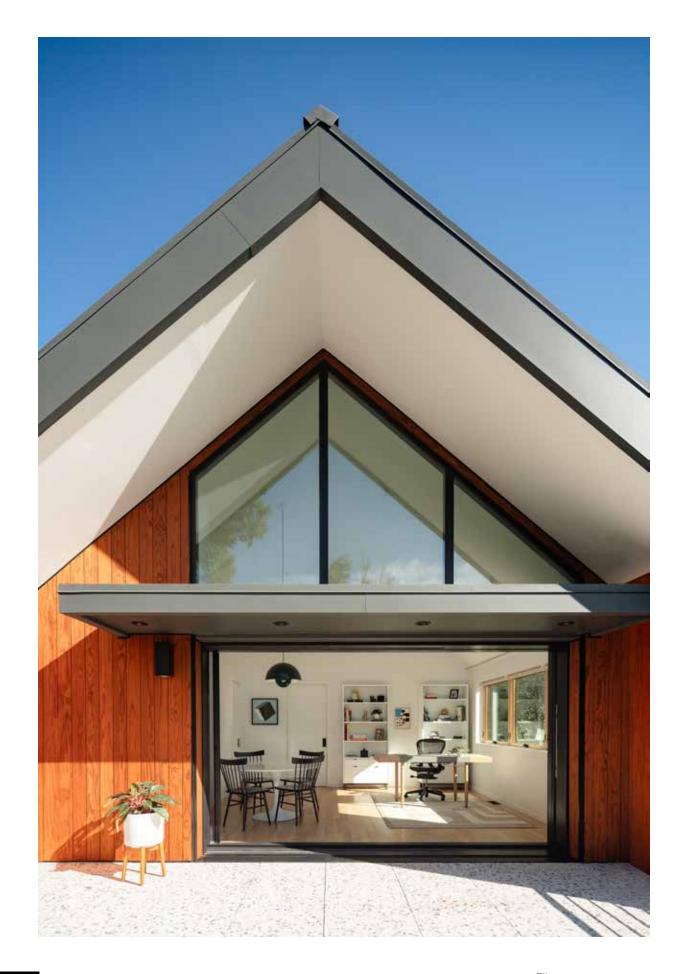
One aesthetic muse came in the form of a painting Neyer found on a trip to Sayulita, Mexico, that reminded her of her mother (it now hangs in the living room). "My mom adores green, and I found this gorgeous painting that was the perfect mix of my style, which is more modern, and my mom's colors, gold and green. I shipped it home knowing it was going to be the thing we'd work off of for the whole house."

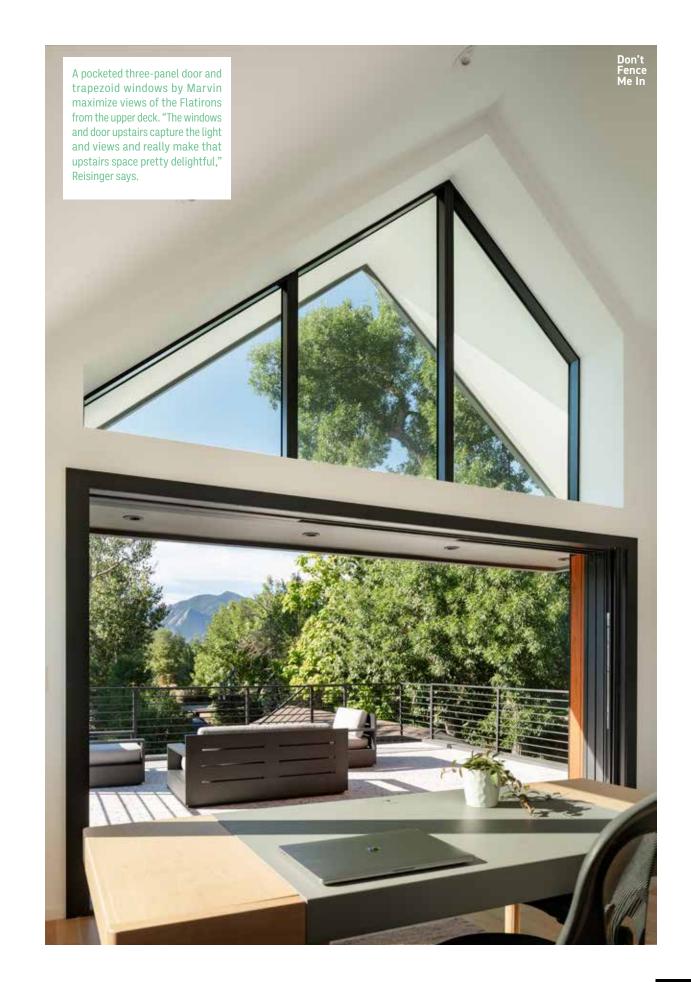
The paint colors within it kicked off some unexpected finishes, including Heath Ceramics tan-green tile in the downstairs bathroom. "I think I must have looked at 25 green tiles just to find the one," Neyer recalls, but "it just had everything I wanted in there. I wanted it to be modern yet warm." → 91





Clockwise from opposite: "The real challenge was trying to keep a small footprint," says architect Kristin Reisinger with Space Craft Architecture. "They have this beautiful yard that they didn't want to fill up with another building and trying to keep disciplined with that was definitely a challenge." Blonde wood keeps the interiors airy and light. The nearly floor to ceiling window transforms a view of the grounds into a moment of art that will shift with the seasons.













Also bringing a coziness: the red oak floors, which were a last-minute switch to coincide with the rust Fireclay tile flooring in the upstairs shower. "We had a white oak sample for the floor, and there was just something not quite right about it," says Neyer.

On the exterior, the team nodded to Neyer's primary home in many ways, including the standing seam metal roof by Boulder Roofing that echoes her own. "We were excited about a shared vocabulary between the two houses, but with a much more modern interpretation in the guest residence." The exterior wood, too, supplies the feeling that it's been there a while, especially because

the primary home has cedar on the exterior, including a pergola. The guest house's façade isn't just any wood, though, but thermally modified versions from Thermory USA. "They heat and steam the wood in a process that is supposed to lead to more stability, so you don't have as much shifting, moisture, or cracking," says Reisinger.

Neyer's goal throughout the process was to create an enduring design that fit into its surroundings. "I really want it to look this good six years, 20 years down the road," she says. The results? Nothing less than neighborly.

PROJECT CREDITS

ARCHITECT

Space Craft Architecture

GENERAL CONTRACTOR

Crossroads Construction

INTERIOR DESIGNER

Foundation Design Studio

STRUCTURAL ENGINEER

Lopez Smolens Associates

MILLWORK

 $BKI\ Woodworks$

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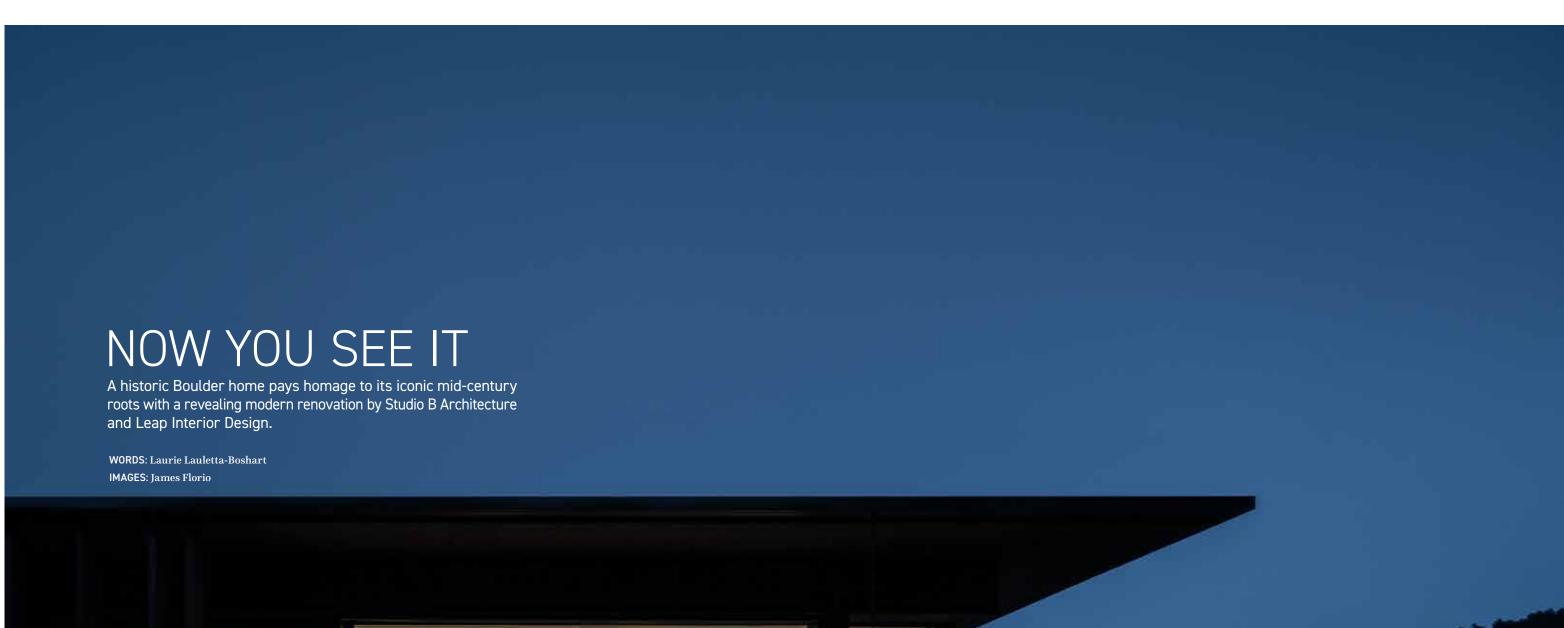




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ncircled by picturesque Chautauqua Park, the Flatirons, and nearby downtown Boulder, the 1951 Usonian-style home originally conceived by celebrated mid-century architect James Hunter is a striking example of a modernist masterpiece. Jason and Jennifer Mendelson happened upon the home quite by accident. "I actually stumbled across it on Zillow," recalls Jenn. "I had no idea the property was even in existence. I drove up there and sure enough, there it was hidden by a ton of juniper trees. I remember calling Jason and saying either we hit the biggest jackpot in the world, or something's wrong." The Mendelsons hit the jackpot.

Though the home was both thoughtfully designed and architecturally significant, the modest structure did not fully embrace the impressive terrain and unobstructed views. To the Mendelsons, it presented an ideal canvas for renovation and expansion. The couple, who both make their living in creative fields—Jason in music (with former stints in law and venture capital) and Jenn in interior design—saw an opportunity to design their own mid-century dwelling in a location unlike any other. To help articulate and realize their vision, they hired Studio B Architecture +Interiors.

Studio B's innovative design focused on respecting the historic and iconic nature of the existing dwelling, while creating a renovation that sensitively integrates the surrounding environment. "We had a really good conversation with the Boulder Historical Society about the existing home, and what they valued was the large stone wall, as well as the volume in front of it, so those elements were retained," says Michael Folwell, senior project architect with Studio B. The resulting architecture is a horizontal blending of the old and



NOW YOU SEE IT

new that fully embeds the home into the pristine site; the structure's distinguished heritage and Studio B's inventive architecture earned the property recognition as a Historic Landmark site.

The architects determined an L-shaped layout was best to engage the whole house with the landscape. The design called for a long glass bar that's positioned at the back of the original house and at the base of the hillside. A quirky addition that was not functional was removed. "We wanted the architecture to be secondary to the nature on this big site, so the house is very horizontal," says Studio B founder and design principal Scott Lindenau. "About 40 percent of the house is buried, with much of the mass hidden."

The new layout allowed for outdoor gathering spaces on all sides: a Japanese-inspired Zen garden, a conversation space with a sunken firepit, a swimming pool with a walkable stone cover that doubles as a reflecting pond, and a front courtyard with a contemplative water feature. Each of the private spaces is designed to connect with the varied and remarkable views, landforms, and nature. "Our biggest priority was not to compete with those views," says Jenn, principal and partner with Leap Interior Design, who also served as the interior designer on the project. "We wanted the focus to be on the exterior, not on the interior. The architects were spectacular at being able to grab every beautiful view from the property." → 102

The primary living space was configured to soak up the stunning outside views. A custom coffee table by Aderyn Studio is placed with a sofa by Pierre Rose Augustin and a pair of mid-century modern lounge chairs by Paul Jensen for Selig of Denmark. A minimalist fireplace by Malm warms the space.











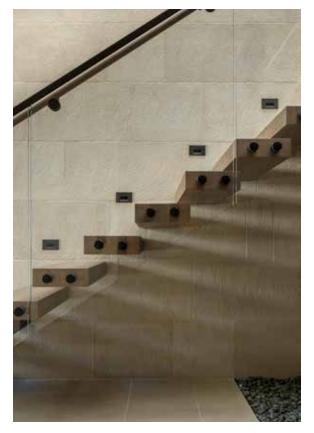
Conceived by Vesel Brand Studios, the kitchen was planned as a small, intimate space that integrates with the adjacent butler's pantry. Warm materials like custom oak cabinetry that conceal the appliances, and a natural stone prep table were part of the homeowners' desired design aesthetic.

NOW YOU SEE IT



"A BIG TURNING POINT FOR US WAS WHEN WE TOOK A TRIP TO KYOTO, JAPAN AND UNDERSTOOD HOW THE JAPANESE GREATLY RESPECT ALL MATERIALS...IT REALLY INFLUENCED THE DIRECTION THE INTERIORS TOOK." -Jennifer Mendelson









Upon entry, visitors and guests are immediately greeted by a modern, floating staircase, designed by Studio B and LEAP and constructed and built by Brenda Pringle's Flooring and Egils Artmanis. The architects intentionally tried not to unveil everything right away, designing the glass and wood staircase to turn 180-degrees at the top to reveal the next level. A wood sculpture designed by renowned artist Kazu Oba serves as a focal piece in the main hallway. The dining room is its own private space, with a Troscan Rowan dining table, 1960s Edward Wormley armchairs, a Noguchi Akari floor lamp and Satori Segi chandelier, and artwork by Sara Genn (painting) and Gail Folwell (sculpture).

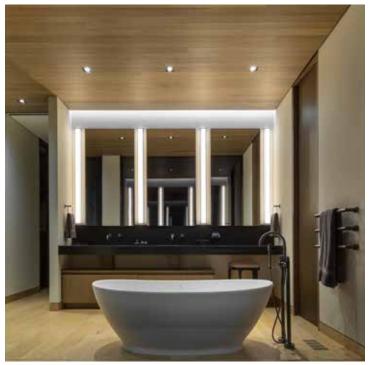


To maintain the home's year-round beauty, the architects selected natural materials that imbue warmth, but weather gracefully: wood, stone, stucco. Thermally-treated, wirebrushed dark wood blends into the background and will naturally patina over time. The original stone wall was salvaged, but cleaned and stabilized for longevity. Columns of small architectural fins punctuate the exterior, adding a nice rhythm across the façade and reducing glare in the morning.

"We were trying to find little bits of inspiration to carry on some of James Hunter's legacy, and the fins which we found on some of his other projects—were a great expression of that," says Mike Piché, principal and founder of Piché Architecture, and former principal with Studio B. To safeguard the couple's privacy, the architectural response included strategic plantings and landscaping to provide concealment, without blocking the cherished views. "When you're in the house, you don't feel exposed to the very public Chautauqua Park and the trails and the road; it's very quiet and very intimate, but you're able to experience all the wonderful things the site has," says Piché.

The homeowners were also looking for something quiet and private—a restful retreat from their busy lives. "A big turning point for us was when we took a trip to Kyoto, Japan and understood how the Japanese







The primary bedroom was designed on an intimate scale and oriented to take advantage of the pristine landscape. The owners' bed lines up with the top of the Flatirons and provides convenient access to the outdoor pool. The warm materials of wood and natural stone were carried into the primary bath. A Japanese-inspired, freestanding tub from MTI Baths offers a soothing place of respite alongside a honed and leathered granite sink fabricated by Moros Fabrication. LEFT: The poolside outdoor furniture is from Restoration Hardware's Maya Collection.

NOW YOU SEE IT



The cozy hearth room is the homeowners' favorite place to relax and enjoy a cocktail together. The room is outfitted with two 1960s Marco Zanuso Lady Chairs upholstered in a Romo mohair, an Atlas Weavers custom Moroccan rug, and a rare 1960s Claritone G4 stereo console.

greatly respect all materials. We were already heading in a minimalist direction, but it really influenced the direction the interiors took," says Jenn. Inspired by their visit, the couple purchased several pieces from Colorado-based sculptor Kazu Oba, a native of Kobe, Japan. A large wood sculpture is the focal point at the end of the first-floor hallway and pottery pieces grace the living room coffee table. A variety of vases and serving pieces fill the kitchen and dining rooms.

Jenn also specified Japanese plaster for the walls, which provides an organic depth to the surface. The trick was finding the right balance for the materials. "It was sort of this

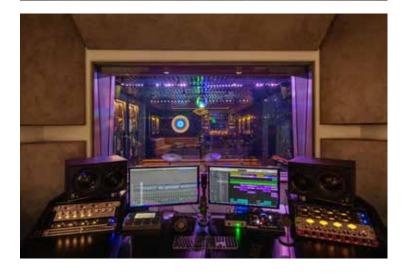
dance between how much plaster and how much hay to use," she says. Bits of hay were milled in a coffee grinder until the perfect plaster to hay ratio emerged. Finding the neutral, warm brown color they desired for the white oak was also a challenge. "Oak loves to turn green when you hit it with stain, especially brown stain, so we had to add the right amount of red to keep it very matte and natural looking." For the kitchen prep table, Jenn selected a midnight black granite stone called Negresco. "We just loved the warm veining that also picked up the surrounding wood tones."

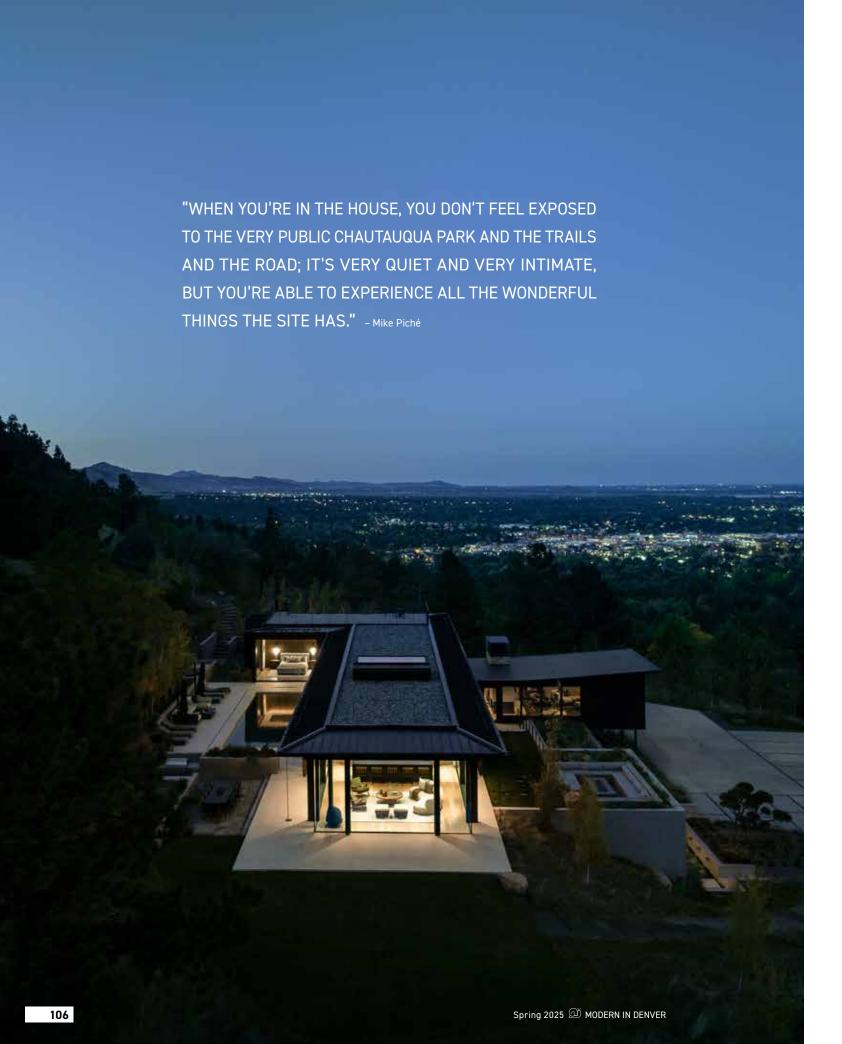
The concealed, lower level of the home reveals some surprise spaces





The homeowners wanted a funky 70s vibe for the speakeasy lounge, complete with mirrored ceiling and images of iconic musicians. A custom banquette designed by Jenn Mendelson and built by Gina Berschneider in Los Angeles anchors the space, and padded chairs by Phase Design are upholstered in wild Pierre Frey fabric. A Mads Christensen light sculpture is programed for eight to nine hours of different colorworks. A movable wall opens the space to the state-of-the-art recording and production studio designed by audio engineer Allen Baca for the ultimate concert venue.







PROJECT CREDITS

ARCHITECT

Studio B Architecture + Interiors INTERIOR DESIGN

LEAP Interior Design GENERAL CONTRACTOR Hansen Construction, Inc. STRUCTURAL ENGINEER

KL&A Engineers & Builders **FURNISHINGS** LEAP Interior Design MILLWORK

BKI Woodworks Vesselbrand Studios FLOORING Brenda Pringle

Fine Hardwood Floors WINDOWS AND DOORS Case Windows and Doors

LIGHTING Studio B Architecture + Interiors 186 Lighting

> HOME AUTOMATION AVCRAFTERS COUNTERTOPS Moros

LANDSCAPE ARCHITECTURE

Studio B Architecture + Interiors Environmental Design

HARDWARE Rocky Mountain Hardware

Mechanical Masters, PCD Engineering Peter D'Antonio DRONE PILOT

Troy Fairbanks

The homeowners originally wanted a conversation pit in the house, but had to move the concept outdoors, opting for a sunken firepit that promotes congregating and conversation. The design includes landscape plantings that provide privacy without obstructing the picturesque views.

that are a departure from the rest of the residence, including a vintage 1970s speakeasy lounge and a fullyequipped recording studio. Jenn was looking for the perfect entertaining space that was fun and lighthearted for the speakeasy. "I knew I wanted to create a room that transported people to somewhere else in the world." She describes her inspiration as a place where David Bowie and Iggy Popp might go on a two-day bender in 1976. "I said to myself, I'm going to make that bar!" She affectionately named the bar Xanadu. The homeowners collaborated with preeminent audio engineer Allen Baca on Jason's dedicated recording and production studio, which includes soundproof walls and architectural acoustic

treatments. Jason recently produced Grammy-nominated Aloe Blacc's latest album, Stand Together.

Jenn admits that as the interior designer for her own home, the stakes were higher. "The decisions you would very clearly make for a client, you tend to overthink on your own place," she says. But she describes working with Studio B as a wonderfully collaborative process. "It was just a lucky pairing that we all found each other and really understood each other from the beginning on design."

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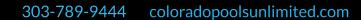


DENVER'S PREMIER SWIMMING POOL & SPA BUILDER









Landscape design/construction by Innovative Design, LLC



UNCOMPROMISING DESIGN BUILD SINCE 2016



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fter months of practice, Jamie Kripke is very good at getting lost. A Boulder resident for nearly 20 years, Jamie, his wife Kate, and their two teenage daughters uprooted their lives in January 2024, leaving behind everything familiar to live in Japan for six months. Wandering the streets of Tokyo, the artist often found himself turned around. While a little unsettling, he smiles recalling those moments of quiet confusion. They were exactly what he wanted to introduce into his art practice.

"Your first instinct when things get uncomfortable is 'How do I get out of this?' But a huge part of learning and growth is stretching and being uncomfortable," Jamie says of finding value in difficult moments. "Learn how to stay in that place for a while and embrace it. It takes practice."

While they loved their life in Boulder, the family of four agreed: it was time to shake things up. What better way to inundate themselves with uncomfortable moments than to move halfway around the world to a city distinctly opposite Boulder in every respect?

BYE-BYE BUBBLE

How did Jamie and Kate get two teenage girls on board with the idea? The Kripkes laugh recalling the rollercoaster of emotions leading up to their trip of a lifetime. While 15-yearold Bridger had a "sign me up" attitude, 17-year-old Kinley wasn't initially enthusiastic.

"Our girls had never lived anywhere other than Boulder," Jamie notes of his daughters' previously limited worldview. "With college approaching, we wanted to change that. We wanted them to experience living somewhere other than 'The Bubble.' With Kate and I being able to work remotely, the time was now."

A commercial photographer for 20+ years, Jamie began experimenting with multimedia photo manipulation and transitioned to fine art in 2016. Among several creative projects, in 2020 he designed OneClock, an elegant analog alarm clock that employs sonic research and beautiful music to reinvent the experience of waking up.

Printmaking classes at Anderson Ranch Arts Center—a collective of artists and teachers in Snowmass, Colorado—ignited Jamie's interest in the art form. He took many, and quickly exhausted online resources on Japanese woodblock printing. He started to see that in order to grasp the nuance of the ancient craft and access the highest quality materials, he would have to go to the source.









modernindenver.com



THE IDEA TAKES ROOT

"If you're just traveling, you can find shortcuts and workarounds to get through a few weeks in a strange country," Jamie says of discarding the option of an extended vacation. "If you commit to living there, eventually those things stop working and you have to embrace actually living there."

As the dream of a temporary life abroad became increasingly real, the choice of location hinged on the family's shared goal: to be as uncomfortable as possible for six months. They would seek new challenges, learn how to grow through them, and get lots of practice "figuring it out." Tokyo easily emerged as the front-runner.

With 37 million people (compared to Boulder's 120,000), Tokyo is the largest city in the world. The outward-looking collectivist perspective of the Eastern culture starkly contrasts the American emphasis on individuality and freedom. An established public transportation system and reputation for public safety would make it easy for the Kripke girls to get around independently. Best of all, the family knew exactly zero people in Japan.

PREPARATIONS COMMENCE

"So much travel is designed to separate you from the discomfort of being there," Jamie notes of forgoing traditional travel planning services. As someone who enjoys the planning process, he happily assumed the role of chief relocation officer and began searching his network for connections to Japan. The logistical gymnastics took the artist nine months to pull off.

The family caught a lucky break when a friend of a friend connected them with Aya, a Japanese woman who specialized in Tokyo relocation. She steered them clear of American expat neighborhoods and popular tourist sites and found the family's



























WAKING UP IN TOKYO



temporary home, a concrete and glass beauty designed by an architect for his family of four. The home was within walking distance to Nakemeguro, a neighborhood known for fashion and design, and the small, private high school the girls would attend.

Each family member carved out time for solo pursuits, achieving an added layer of discomfort as they ventured out alone across Japan. Kinley would practice soccer with the women's college team at Keio University. Bridger would join experienced dancers at hip-hop studio En. Kate would walk the Kumano Kodo trail, a traditional coast-to-coast Buddhist pilgrimage route. Jamie would study woodblock printing at the Karuizawa Mokuhanga School.

Plans were in place, belongings were packed, and family and friends were hugged goodbye. Now the hard part could begin.

IN THE THICK OF IT

"It takes time to get into that mode of creating," Jamie says of immersing himself in the world of Japanese woodblock printing, or Mokuhanga, for a week-long intensive workshop. "There's so much value in being able to leave all of your tools set up so that when you come back in the next morning you can pick up right where you left off."

Jamie absorbed everything he could—the light touch of master carver Terry McKenna, the feel of different locally made papers, the application of Japanese inks. He met artists like Katsutoshi Yuasa, whose large-scale, intricate prints are reimagining Mokuhanga for a modern context.

"When I saw his work, it almost made me want to quit," Jamie laughs of being simultaneously humbled and inspired. "People spend their entire lives practicing Mokuhanga. To achieve that level, there's no shortcut."







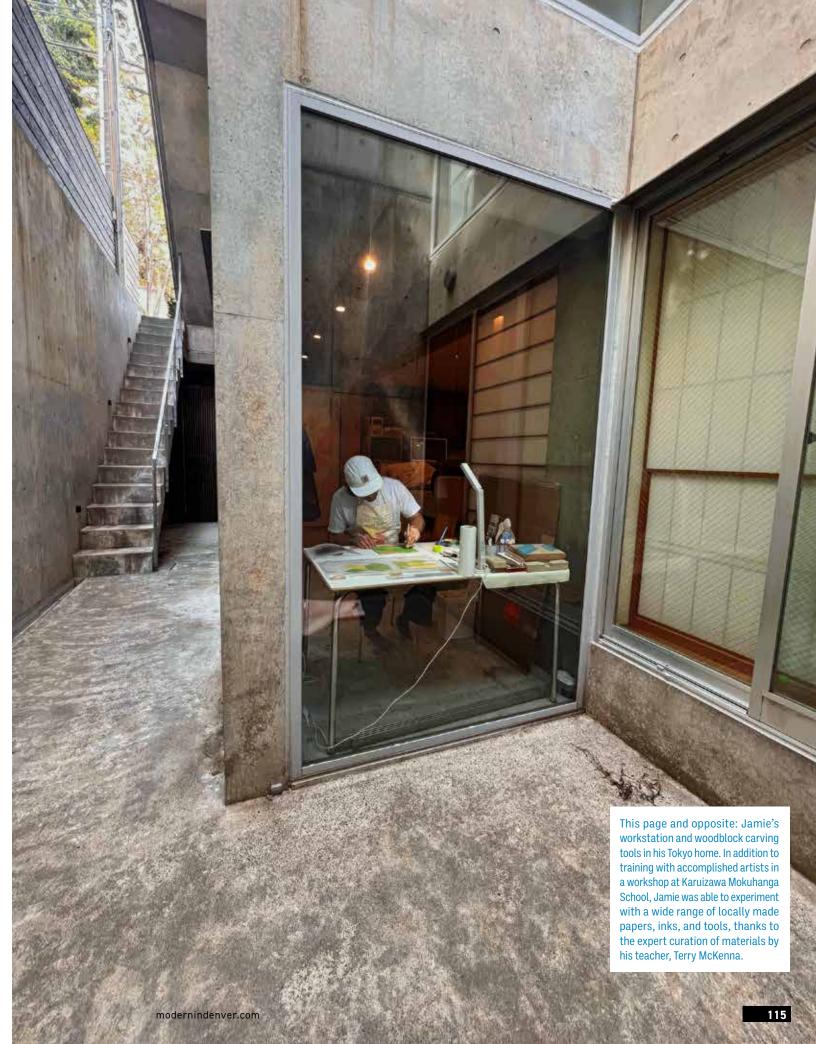


"YOUR FIRST INSTINCT WHEN THINGS GET UNCOMFORTABLE IS, 'HOW DO I GET OUT OF THIS?' BUT A HUGE PART OF LEARNING AND GROWTH IS STRETCHING AND BEING UNCOMFORTABLE. LEARN HOW TO STAY IN THAT PLACE FOR A WHILE AND EMBRACE IT. IT TAKES PRACTICE." -Jamie Kripke









Spring 2025 MODERN IN DENVER



"I've always loved abstract expressionist art," Jamie says, referencing Josef Albers and Barnett Newman as inspiration for his *Jungle Geometry* woodblock print collection. "I wanted to make something that felt like that." His exhibition *Genten* opened at Paste Gallery in Tokyo in June 2024 at the end of the Kripkes' trip.





TOKYO CURIOUS?

Five tips from the Kripke family to help you live like a local

1. TAKE THE TRAIN (POLITELY)

Stay near a public transportation hub to enable easy exploration. Take a minute to learn the rules and etiquette of Japanese train travel—there are many!

2. BE SPONTANEOUS

Try leaving your day up to chance. Forgo the planning and follow your curiosity. With so much to see, you're guaranteed to stumble across something enticing.

3. GO BEYOND TOURIST SITES

Shop at local grocery stores, take classes, or go to a concert. You'll learn more about Japanese culture and build your confidence to explore the city.

4. GET INTO NATURE

Enjoy a moment of calm in one of hundreds of parks and shrines in Tokyo. Plan an excursion to a historic walking path, like the Hagi Okan or Kumano Kodo, for a break from urban life. Be sure you learn and respect the rules for how to behave in Japan's public, sacred spaces.

5. LISTEN QUIETLY AT A JAZZ KISSA

Sun. June 16th 9a-6p Raw Sugar Roast, 2F

Originating in the pre-war era, jazz kissas are dimly lit, cozy cafes where you can sip coffee or alcohol while enjoying an expertly curated collection of vinyl records on high-end audio systems. It's all about the music here



Jamie pushed through. While living in Tokyo, he created and exhibited Jungle Geometry, a Mokuhanga print series exploring the sensation of getting lost and searching for something familiar. Woodblock patterns were carved on a 3D triaxial grid system allowing them to be combined in endless iterations. The resulting geometric forms resemble Tokyo's bold architecture and seem to shapeshift before your eyes, mimicking that disoriented feeling Jamie has come to love.

One of the Kripkes' favorite experiences in Japan was spending the night in the rural Echigo-Tsumari region at the House of Light, an immersive installation by James Turrell, a leading artist of the Light and Space art movement that

emerged in Los Angeles in the

1960s and 70s.

In the works is a photo illustration series called *Expansion*, an idea that came to him after returning home and looking through pictures from Japan. "I'm exploring that feeling we can all relate to of a photo not being able to communicate what it is you were feeling the moment you shot it."

FRESH PERSPECTIVE

Coming home to Boulder was a jarring experience. So much had changed for the four. They engaged with each other and their community with a fresh perspective and a deeper sense of self. "The trip reminded me of my capacity to do hard things," Kate says.

Trading 2,200-student Boulder High School for a 50-student Japanese school pushed their daughters far beyond their comfort zone. Their soccer and dance practices helped the girls level-up in ways they hadn't expected. "It made me really notice the difference between types of learning," Kinley says of relying on visual cues and help from a few bilingual friends.

Jamie's best advice is to choose your surroundings with intention: "The environment you place yourself in can change who you are."

All four agree their relatively short foray abroad was lifechanging in the best way. The family hopes their adventure inspires others to follow suit. While it may seem like a daunting undertaking, Kate says today's resources make it easy to live abroad. The harder part is welcoming the discomfort of life somewhere new.

Learn more about Jamie's art practice by signing up for his monthly newsletter at jamiekripke.com, and attending his upcoming exhibition in Boulder:

Expansion / April 5, 2025 2304 Pine St. Boulder, CO

JAMIE KRIPKE ARTWORK GIVEAWAY

Enter to win a free fine art print from Jamie Kripke's Tokyo-inspired body of work, *Expansion*.



"This image really sums up our family's time in Japan. The Meguro River is lined with hundreds of cherry trees, and over our six months in Tokyo, we walked along its banks daily. We watched the monochromatic winter slowly make way for a vibrant, saturated spring. Then, one weekend in early April, the cherry blossoms / sakura exploded in a wave of white and pink, accompanied by waves of Tokyoites looking to appreciate the beauty of nature—and the fleeting nature of beauty." – Jamie Kripke

Expansion No. 13

- : Archival pigment print on rag paper mounted to E-Panel, custom white aluminum frame with matching spacer
- : Signed and numbered (1/25) on the front
- : Image: 14" x 18", Frame: 16" x 20"
- : Value: \$1,500
- : Free delivery and installation within the Denver-Boulder or Aspen areas; free shipping everywhere else

ENTER TO WIN

modernindenver.com/kripke











VIP MEMBER CELEBRATION // 04.01.2025

Join Women in Design to celebrate our very important people - our members! We'll provide appetizers, drinks, live music, some designer SWAG and special activity stations. It's a party you won't want to miss!

Reserve your spot at widdenver.org.

Members = FREE, Non-Members = \$30

*Receive \$30 off annual membership dues if you attend as a non-member and decide to join WID!

FIRST TUESDAY RECESS // 05.06.2025

First Tuesday Recess serves as our monthly networking event, held at a different location each month. Anyone can attend - look for our green WID tabletop signs! May's FTR will be a classic gathering at a local restaurant.

NEW MEMBER COFFEE // 05.14.2025

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





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

Learn more & become a member at widdenver.org!





December 2021, the destructive Marshall Fire ripped through suburban neighborhoods west of Boulder, destroying more than 1,000 homes and 6,000 acres. Superior residents Duncan Holmes and Allison Anderson were affected, losing their 1920s ranch-style home in the blaze. "There's a moment that happens after the fire where you want to figure out how to right things as fast as possible," says Holmes.

A big part of piecing their life back together came about when the couple met with UNUM Collaborative, a Denver-based architecture firm that also has a speculative housing branch called UNUM Home. "When Duncan and Allison lost their home after the fire, they were looking for something that would be quick and highly cost efficient to rebuild," says Adam Steinbach, principal with UNUM. But during their initial conversations, it became apparent that a pre-designed home was not the right response for the couple. Instead, the team focused on designing a simple, custom home with a modern aesthetic.

"It's an enormous responsibility to suddenly have this house to build without really understanding the process," explains Anderson. "I think a lot of people who decide to build a



UNUM Collaborative's three-mass plan called for separate volumes for the living quarters, sleeping quarters, and garage, all connected by a series of breezeways and bridges. The low angle of the shed roof was placed at street side and opens toward the center courtyard. The vertical cedar-shake dormers serve as architectural portals that signify a sense of place within the home.



"FROM THE START THEY WANTED THE HOME TO BE MODEST AND CONTEXTUAL, AND SOMETHING THAT WASN'T OPPRESSIVE TO THE SURROUNDING SITES AND HOUSES." - Adam Steinbach

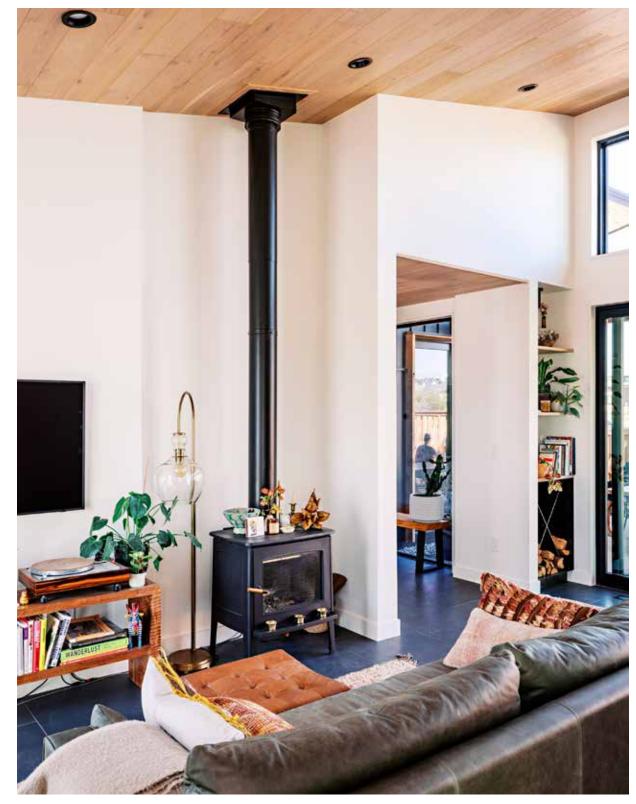
home think about it and talk about it for a really long time, but we didn't have a lot of time and just had to move forward." Fortunately, the couple and the firm were on the same page and forged a good relationship from the start. "We felt very open to talk with them about what we wanted, and they were interested in hearing all of it. They were so empathetic and kind and lovely to work with," says Anderson.

The architects experimented with various modern arrangements and ultimately landed on three rotated shed forms to address site conditions like the street and sun angles. The volumes are separated into distinct spaces: the living quarters, the sleeping quarters, and the garage. Each of the forms are connected through a series of covered breezeways. "From the start they wanted the home to be modest and contextual, and something that wasn't oppressive to the surrounding sites and houses," says Steinbach.

The 1,500-square-foot residence is enfolded around a generous courtyard with access from large sliders in the living area and primary bedroom. The courtyard provides privacy from the urban edge and reveals a sliver view of the Front

Range. A wood privacy fence and pergola help conceal the outdoor space. Non-functional cedar-shake dormers—which the architects nicknamed "periscopes"—were intentionally placed above significant areas of the home to add visual relief and draw light inside.

"Traditionally dormers are used in an attic or roof space where you would actually open up or occupy from within, but these are really more like portals," says Steinbach. For economic efficiency, vertical cement board siding with a reverse batten pattern was specified, adding texture to the façade. Large cedar



The homeowners were drawn to handmade, natural elements and selected a palette of earth and wood tones to complement curated furniture pieces. The primary living area is covered in large square floor tiles, both for aesthetics and durability (two dogs share the home). The ceilings are clad in oak paneling, a design element the couple incorporated after admiring the feature in a family member's home. Reminiscent of their original home, a cozy wood stove was installed, in addition to central heating.







The modern residence was designed around the kitchen to meet the needs and wishes of restaurateurs Duncan Holmes and Allison Anderson. The couple took design inspiration from deVol, a U.K.-based company specializing in creating bespoke kitchens that mix classic and contemporary materials and fixtures. A deVol brass sink and fixtures were paired with an oversized brass hood. The induction stove from ILVE is a focal piece in the space. Holmes, a woodworking hobbyist, worked with a friend to design the walnut and steel prep table.



shadow boxes fit around each of the window units, creating depth and horizontal movement.

Inside, the layout was designed around the open and bespoke kitchen. Holmes and Anderson both work in the restaurant business: the two created Beckon, a Michelin-starred restaurant in the RiNo District where Holmes works as the executive chef and Anderson as the director of experience. "They were looking for really unique elements and wanted the house to feel lived in," explains Chelsea Fish, interior designer for UNUM. "It was our job to help bring the warmth into a new space."

The couple were drawn to more natural materials like handmade tiles, and wanted to keep the kitchen sight lines open and clean. They opted for undercounter refrigeration to free up more counter space. "We work with undercounter refrigeration at the restaurant every day and it's completely functional and a normal style of refrigeration for us," says Holmes.

One of the driving design inspirations for the kitchen was a show produced by U.K.-based deVol called "For the Love of Kitchens." "The show is all about these gorgeous old-world style kitchens that are charming

and classic," says Anderson. They fell in love with deVol's unique brass fixtures, which paired nicely with other kitchen finishes, like the custom brass hood and handmade furniture. During the build process, Holmes embarked on what he calls a newish woodworking hobby and curated some unique pieces for the house. He crafted a large dining table from Siberian elm and a liveedge cedar tabletop for the laundry room. He collaborated with a friend to design and build a custom walnut prep table for the kitchen. "One of the things I've enjoyed doing is adding a little personal touch to the house. It was also something I could do as a

A SUPERIOR FRESH START







To maximize space, floor-to-ceiling built-in wardrobes with a rolling stepladder house and conceal the homeowners' personal belongings. Holmes designed and built the custom walnut bed frame and headboard, along with matching alder wood nightstands. The limewashed plaster paint in the primary bathroom provides the character and texture the homeowners desired. Vibrant colors on the floor and shower tiles add a sense of elegance and play.

creative outlet while we were in the waiting period of building," he says.

The couple share their home with two Rottweilers, Ko and Emma, so durable flooring was a must. Large, modern tiles are covered with a fun array of rugs, and the ceiling is clad in complementary oak paneling to add warmth. The homeowners experimented with a limewash paint in the primary bathroom and love the look so much, they are considering bringing it into the main house. "It's trawled on and has several layers to it. We just love the warmth and texture that it adds," says Holmes.

The kitchen opens to the main living space where an eclectic range of statement pieces and items are finding their place. "A lot of those things were lost when the house burned down, and we are trying to make an effort for the house not to feel like everything was just purchased to fill up the shelves, but were selected to give the house a lived-in feel," says Anderson. The communal spaces are centered around food and eating, where the couple frequently entertain friends and family. "All of the things that Duncan and I do are not just for ourselves, but for the people we love," Anderson says. "Just like at the restaurant, we want guests to feel special, like they're experiencing something that is unique or at least well thought out."

The couple are eagerly awaiting a final piece of artwork from Boulder street artist Paige Heid, who also co-owns Canoe Club with husband Bob Lamey. The pair had set aside clothing they intended to donate: Holmes and Anderson were on the receiving end of their generosity. "The week we lost the home, they gave us boxes of beautiful clothing," says Anderson. Heid also curated a special artwork for the couple as a housewarming gift, helping them take an important next step in their fresh start. "We already knew where we wanted to put it," says Anderson, pointing to the space in their beloved kitchen where the artwork now hangs.





PROJECT CREDITS

ARCHITECT

UNUM Collaborative

GENERAL CONTRACTOR

Against the Grain Builders

INTERIOR DESIGNER

UNUM Collaborative

STRUCTURAL ENGINEER
Tune Structural Engineering

MILLWORK

Against the Grain, Avalon Cabinets

MEP

Scotts

EI OODIN

 ${\tt Concept\ Surfaces,\ Kentwood\ Wood\ Flooring}$





SPLISH SPLASH

THE BATH ROOM **RELAX // REJUVENATE // CLEAN** No longer purely utilitarian, the bathroom is a personalized space that allows you to rejuvenate, minimize stress, and turn everyday rituals into a spa-like experience. Leading bathroom brands and

manufacturers have taken note, developing new products that emphasize full-body wellness while advancing aesthetics and innovations in materials and technology. Want to start your day standing under a natural rain, or by plunging into an indoor

ice bath? Grab your towel.









> TAP TAP TAP

Clockwise from above:

THG Paris Zoom.5 Faucet by Wilmotte +studio iap.com

Noken Vessel Sink Basin + Square Faucet

+porcelanosa.com

Orbital Tap

+ orbital-systems.com

111X Tap by Vola +studioiap.com







"SIMPLICITY AND FUNCTIONALITY SHOULD DEFINE A BATHROOM. THE SPACE SHOULD FLOW EFFORTLESSLY WHILE MAINTAINING A SENSE OF ELEGANCE." - John Pawson

> FREESTANDING BEAUTY

Designed by Luca Cimarra, Cielo's new Itaca collection includes a freestanding ceramic washbasin available in glossy and matte finishes from the the Terre di Cielo and Acque di Cielo color palettes. This sculptural piece stands on its own, yet effortlessly complements its architectural environment. Available with or without attached storage units, the Itaca washbasin offers refined aesthetics as well as functionality.

+veselbrand.com



> BOWL YOU OVER

Clockwise from ABOVE:

Cenote Washbasin by Patricia Urquiola for Agape +rifugiomodern.com

BetteLiv Shell Washbasin +my-bette.com

YUNO EG 55 Wall-mounted Washbasin by Copenhagen Bath +copenhagen bath.com















> STANDING OVATION

Clockwise from ABOVE:

Ago85 Freestanding Washbasin by Antonio Lupi +rifugiomodern.com

Lithic Pedestal Sink by Stone Forest +studioiap.com

Etoile Vanity by Hastings Bath Collection + hastings bath collection.com

LAILA Washbasin by Scarabeo Ceramiche +scarabeoceramiche.it







THE BATH ROOM



> FEEL THE GROUND

Spanish bathroom brand Aquabella introduces the Alma Slate Shower Tray, made from a composite of resin and mineral fillers and available in over 2,000 colors. Alma's slate-like texture provides an anti-slip surface that both grounds and elevates the bathing experience. Available in standard or custom sizes, the tray includes an understated drain that affords function without detracting from the overall minimalist appeal.

+acquabella.com

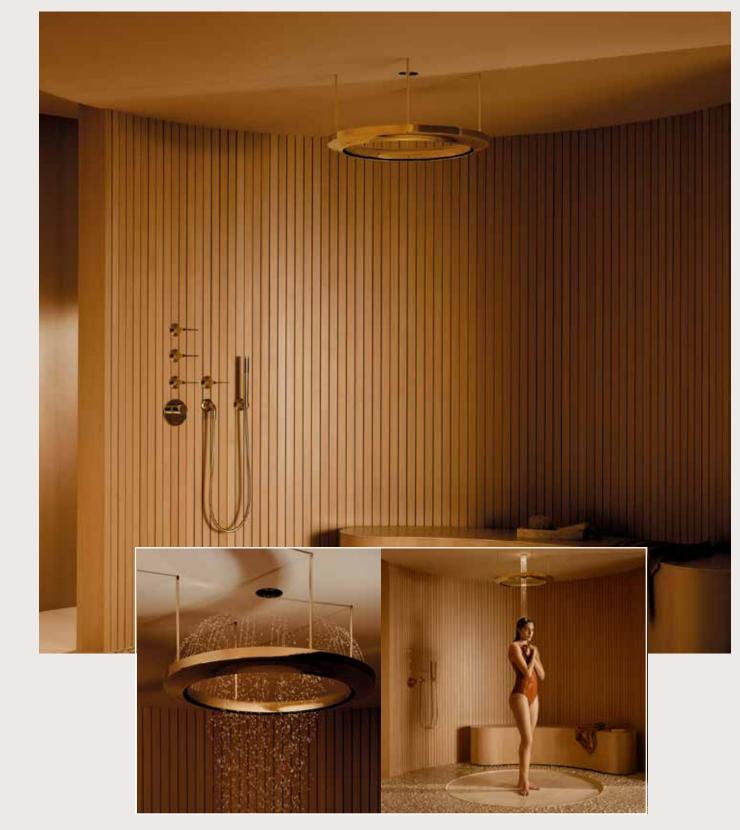




> BRUTAL FLUSH

British designer Samuel Ross's bright-orange Kohlertoiletisinspiredby2othcenturyBrutalism, whose material heft and hard geometric lines make for a fitting throne. Its color may be an homage to the past (a riff on KOHLER's 1967 Tiger Lily line), but this toilet's technological integrations—a heated seat, nightlight, and touchscreen remote for opening, flushing, and cleaning—are meant for the future.

+kohler.com, ultradesign.com



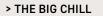
> GOLDEN RAIN

Aquahalo Shower by Michael Neumayr for Dornbracht

The flow of Michael Neumayr's ring-shaped shower head is specially designed to emulate natural rainfall. Three different flows—Aquacircle, Tempest, or Diamond—offer users a therapeutic, relaxing, or invigorating experience, depending on what the day requires. Aquahalo fixtures are available in five different finishes, including brushed platinum, 22 ct. gold, and matte black.

+ dornbracht.com, ultrade sign.com





Ice Bath by KOHLER and Remedy Place

KOHLER teamed up with social wellness club brand Remedy Place to create a cold plunge tub that marries minimalism and innovation. With Ice Bath, design-lovers don't have to sacrifice aesthetics to reap the benefits of ice bathing, which are known to include reduced inflammation and swelling, improved mood, and increased mental resilience. With its optimized ergonomics, breath regulation trackers, and built-in water management system, Ice Bath works hard so you don't have to.

+ kohler.com, ultrade sign.com













> SINK IN

ABOVE

Spoon Bathtub by Bending Associati for Agape +rifugiomodern.com

LEFT:

Catino Tub

+ hasting sbath collection.com

BELOW:

Kaldewei x Stefan Diez Meisterstück Ono Duo bathtub

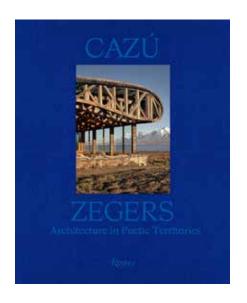
+kaldewei.com





Cazú Zegers: Architecture in Poetic Territories
By Philip Jodidio
Rizzoli

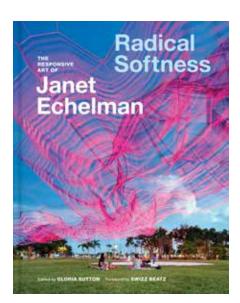
The first major book on Cazú Zegers contextualizes the worldrenowned Chilean architect as a leader on the global design stage and as a torchbearer for the contemporary geopoetics philosophy. Zegers's practice pulls from a personal connection to her native Andean landscape, exploring a profound interplay between built environment and natural territory. Guided by a poetic sensibility, Zegers believes in vernacular architecture's ability to reconnect us with our bodies, spiritual energy, and freedom. Philip Jodidio divides the book into sections based upon material or use-case, beginning with Zegers's concrete structures, moving into timber, and then showcasing her hospitality projects. Throughout, Jodidio highlights Zegers's watery sensitivity and refusal of absolutism instead of living in dichotomy, the designer chooses to embrace the fuzziness of blurred boundaries and the dynamism of the unknown. The book offers a near metaphysical meditation on Zegers's ecologically-minded methodology.







Cazú Zegers's Casa Do residential concrete project [ABOVE] and Casa Llu family lodge hospitality project [BELOW] both exemplify the Chilean architect's ability to create vernacular forms that respond directly to their environmental conditions.



Radical Softness: The Responsive Art of Janet Echelman

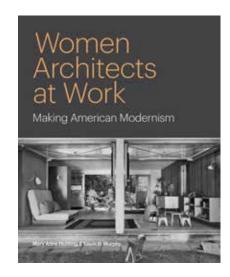
Edited by Gloria Sutton
Princeton Architectural Press

What does radical softness mean? Through the pages of this book—an ambitious visual retrospective and analytical deep dive into artist Janet Echelman's career editor Gloria Sutton seeks to unpack this question. Echelman's architecturally-scaled and site-responsive fiber works deploy centuries-old fishing net knotting techniques to create permeable sculptures that evoke ephemerality and emotionality. According to Sutton, it's this duality between Echelman's strong structural methodology and intuitive "choreographic sensibility" that create her distinctive spirit of radical softness. "Echelman's sculptures are not discrete, inert objects but perpetually dynamic, modeling a relational experience between self and other, inside and outside, individual and communal, thinking and feeling, seeing and sensing," Sutton writes. Their dependence upon the landscapes into which they are built reveals a deeper interconnectedness between the fallibility of the human condition and our natural environments.

Women Architects at Work: Making American Modernism

By Mary Anne Hunting and Kevin D. Murphy Princeton University Press

Charting a period from the late-19th century through the mid-20th, Mary Anne Hunting and Kevin D. Murphy's Women Architects at Work offers the untold story of the female architects who shaped our understanding of American Modernism. While the pre-WWII era saw increasing numbers of women entering the field through the Cambridge School of Architecture and Landscape Architecture, success was far from guaranteed. The authors argue that these pathbreaking women architects leaned on social ties and creative collaboration to find nontraditional routes into fortuitous careers. They approached Modernism with less formal rigidity and more social progressivism—unlike the aesthetic severity and machine-age materiality we've come to associate with the movement, women were focused on reinventing the functionality of the American home. "Their humane approach brought about community cohesion and supported family life," the authors write, ultimately transforming the trajectory of American design in immeasurable ways.













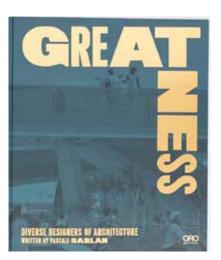






From 1915 to 1942, the Cambridge School of Architecture and Landscape Architecture was a breeding ground for the founding generation of female modernists. Homes designed by Barbara Webb Rockwell [MIDDLE RIGHT] and Louisa Loring Vaughan Conrad [BOTTOM RIGHT] showcase the movement's formal simplicity and regard for family functionality

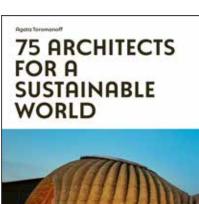
Janet Echelman's works Without Beginning Middle or End, 2020, [ABOVE] and Earthtime 1.78, 2021, [BELOW] both illustrate the fiber artist's unique "choreographic sensibility," crafted to respond to and move with their natural surroundings.



Greatness: Diverse Designers of Architecture

By Pascale Sablan ORO Editions

Architecture is a team effort. Because of the profession's culture, it's normal for individuals to be passed over in favor of recognition for group accomplishments. This is a reality that Pascale Sablan acknowledges in *Greatness*: Diverse Designers of Architecture. And yet, she argues, the integral work of women and BIPOC designers has been systematically erased within the literature and history of the field. Sablan outlines the ways that architecture has perpetuated inequality and injustice (think: the inhumane design of prison buildings or the urban planning failures in segregating communities), and suggests tools for utilizing the practice towards restorative healing and increased community engagement. Throughout the book, she presents case studies of cultural, institutional, and residential architecture, as well as urban planning that highlight the progressive projects of diverse practitioners. When a Google search for "great" architects yielded a list of white men, Sablan knew it was time to rewrite the archive to include these outstanding designers who've earned the eponymous term.



Mario Cucinella "We like to think that TECLA is the beginning of a new story, it would be truly extraordinary to shape the future by transforming this ancient material with the technologies we have

available today:

75 Architects for a Sustainable World

By Agata Toromanoff Prestel / Penguin

In this wide-ranging collection featuring profiles of 75 contemporary architects, art historian Agata Toromanoff makes the case that architecture offers a unique capability to address the climate crisis. "The act of building is a profound expression of optimism," she writes, arguing that any measure of creation carries an inherent belief in the possibility of a better world. She theorizes that the central design challenges of our generation lie in rendering the built environment more connected to our natural surroundings, more focused on circularity and reuse, and more adaptable to a changing world. Through the book's five chapters, Toromanoff introduces readers to a vast array of firms implementing imaginative processes for regenerative materials, greenery and landscaping, and converting what already exists into what could be. Whether it's constructing disaster-proof shelters or scaling fossil-fuel-free affordable housing, 75 Architects for a Sustainable World presents exciting possibilities that we must heed to protect our future.









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Sustainable materials take on new life through the work of both Mario Cucinella [ABOVE] and Charles Wu of Polysmiths [BELOW], presenting innovative possibilities for the future of climate-crisisconscious design.

Chris T. Cornelius [ABOVE] and Vershae Hite [BELOW] are two examples of the diverse talent excelling in today's architecture field. The pages of *Greatness* introduce readers to dozens of contemporary practitioners, presenting solutions to architectural issues of institutional and cultural significance.



alk into any of the big-box furniture stores these days and it can feel like the mid-century modern aesthetic resurgence has reached a fever pitch. Low-slung sofas, curved lines, and a plethora of teak abound. Though it's not uncommon to see the look replicated everywhere, it is rare to find authentic and attainable reissues of actual mid-century designs.

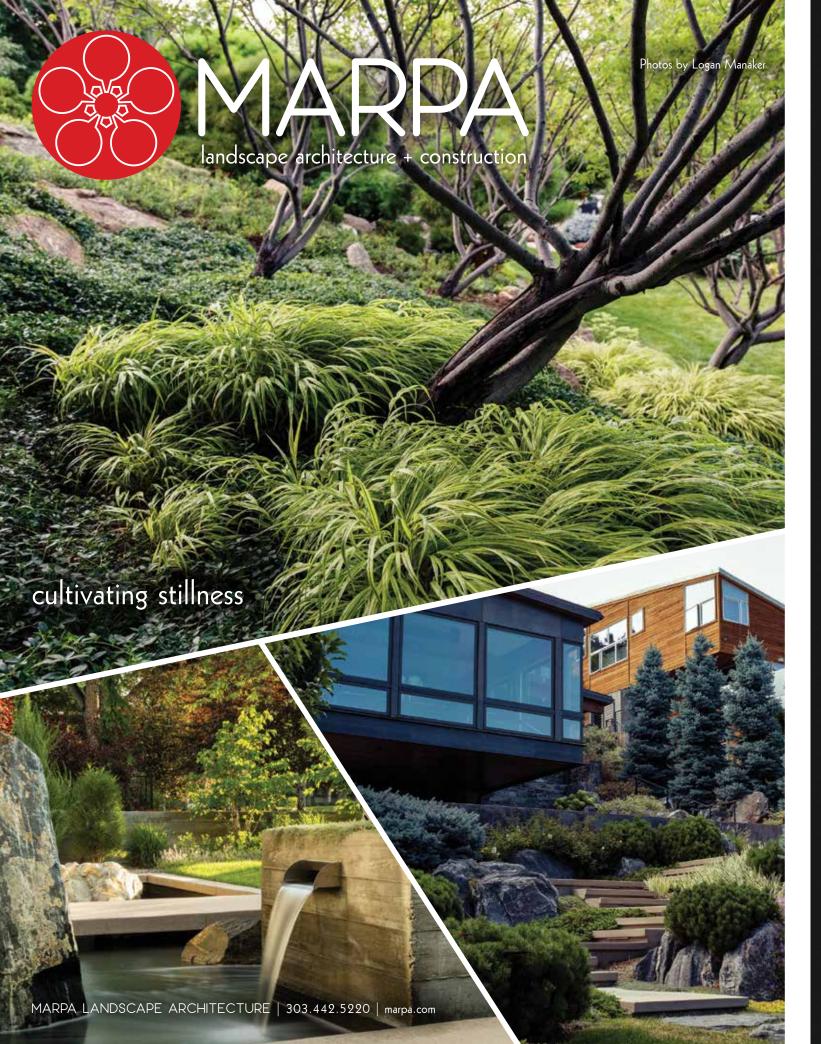
Enter Fritz Hansen's reissue of Poul Kjærholm's groundbreaking PK23 lounge chair. A concept from the iconic Danish designer's early oeuvre, the chair represents Kjærholm's emblematic sculptural sensibility and his future foray into minimalism. Beginning his career in the early 1950s, after coming out of the Danish School of Arts and Crafts, Kjærholm was originally fascinated with bent plywood, before transitioning to steel for his later—and most defining—works. The PK23 was originally drafted in 1954, but remained only in sketch form until 2006 when a prototype was posthumously created for an exhibition at the Louisiana Museum of Modern Art.

Made from vertically divided laminated veneer shells, the chair's wide, low-profile was intended to facilitate a new age of relaxed social gathering, while its metal connector detail and steel frame illustrates the designer's philosophical belief in making visible the intricacies of structural realities. The mix of materials and the chair's open shape allowed for a particularly modern and innovative lightness, distinct from the blocky, heavy furniture of the past.

Now, 45 years after the designer's death, fellow Danish furniture maker Fritz Hansen is releasing a run of the foundational piece, in partnership with Kjærholm's children. The family consulted on all aspects of the collaboration, celebrating a longstanding relationship between the two renowned Scandinavian makers and showcasing a lesserknown side of their father's legacy. More accessible in scale and democratic in price-point than Kjærholm's more famed PK24 model, the PK23 offers a relevant simplicity and constructive refinement. Available in black-painted ash veneer, walnut veneer, or oak veneer, the contemporary production strictly adheres to the original qualifications—with Kjærholm's signature focus on ergonomics and radical use of materials.

The lounge chair's highly functional form and stylistic integrity render it both a practical addition to quotidian life and a covetable collectable for any design history buff. With an assurance that midcentury style will not be going out of vogue anytime soon, we recommend investing in the history-making pieces that genuinely defined the movement.







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