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INSIDE!

Laura Marion

Studio B

Flower Architecture



MODERN KIDS! p. 120



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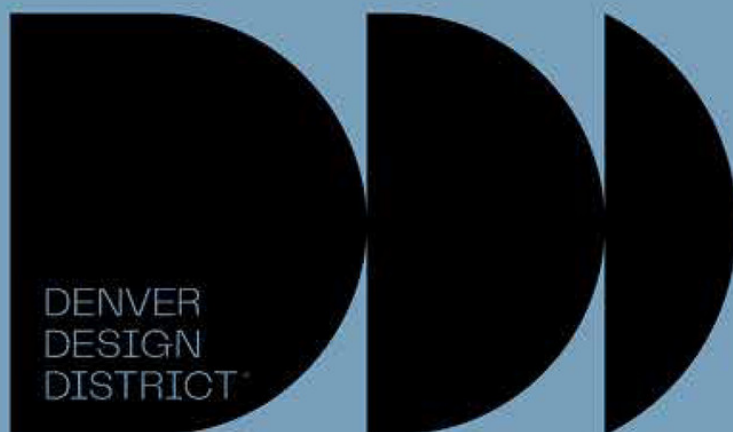
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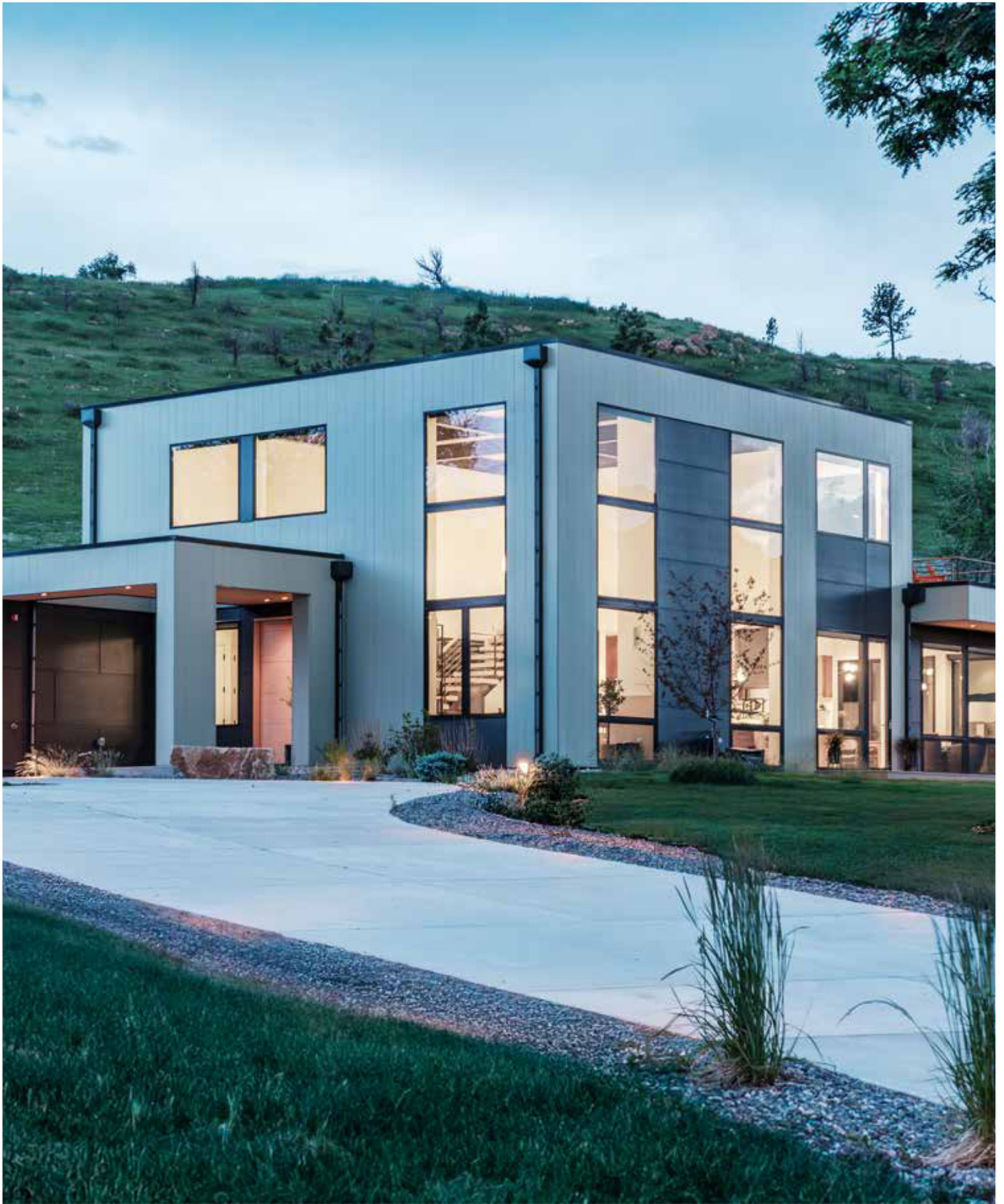
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108 MICRO MODERN

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120 MODERN KIDS

A section just for kids! Our roundup of children's furniture, games, toys, art, accessories—and an exclusive MID word search and coloring sheet—is designed to inspire both purpose and play in our youngest readers.

134 ONE LAST THING

Inheritance, Cornelia Peterson's new shop in RiNo, is a tactile, gallery-like boutique with items that range from artful everyday to rare and numinous.



"The best designer is the one who plays."

— Bruno Munari

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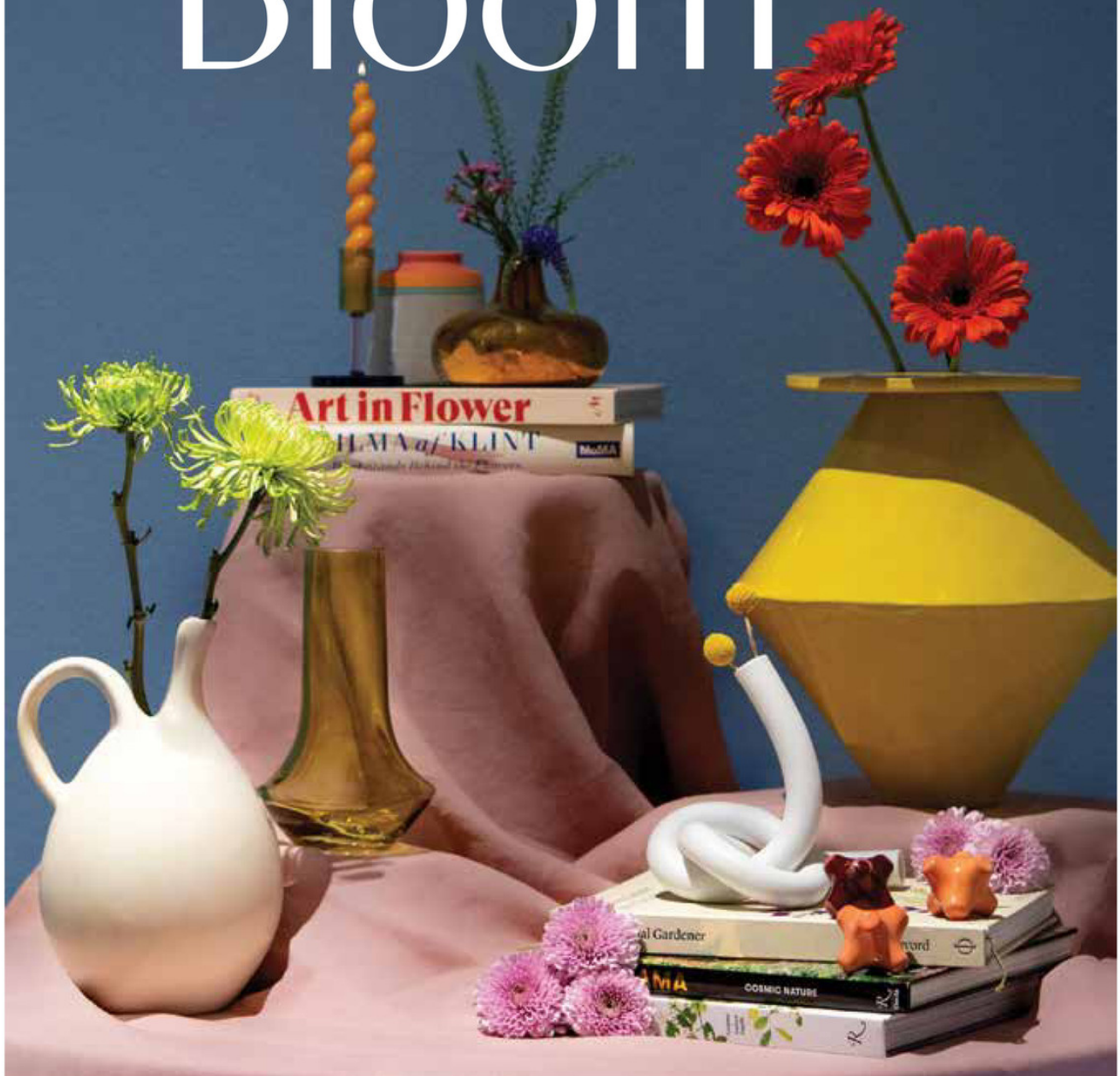
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"Design is a tool to deal with change."

— Paola Antonelli

IS the creative spirit really as elusive and quick to retreat as we think? Looking back at the last 100 years, it's apparent that breakthroughs and new movements in art and design regularly emerge amidst or in reaction to periods of social and political upheaval. The powers that be may tell you otherwise—that creativity is easily diminished, bestowed only to the rare, unneeded or expendable—and yet, it not only persists, but often grows stronger when life circumstances are strained.

When convention becomes untenable, breaking it, even slightly, becomes the needed norm. Artists and designers who contribute to the cultural trajectory do so by changing it. They experiment. They speak up, through every one of the senses. They play. And, importantly, they give others permission to do the same.

Our spring issue focuses on projects that are testing what's possible, whether that's discovering new uses for old materials, as in Foscari's new suspension lights made from recycled lava (p. 46), or shaping a construction company to be an industry storytelling and education platform, like Fernhill Construction owner and president Alex Molkentin has done with The Build Project Podcast (p. 62).

On the cover, we feature a custom ADU designed by Flower Architecture's Nicholas Fiore in collaboration with his wife, Mary Fiore, AIA. The South Boulder ADU is designed to temporarily accommodate their family of four in under 500 square feet—a hard-to-imagine but not infeasible task, especially when designed by expert architects who know what (e.g., built-in storage, pocket doors, refined finishes) makes living small not only doable, but enjoyable. You can read this story on page 108.

In another residential feature, we see how Studio B Architecture + Interiors flips the script by putting the kitchen, dining, and living areas on the top floor of three in a Boulder home to catch Flatiron views. And on page 86, we visit the Steamboat Springs residence of architect Laura Marion, who reached back in time to put age-old building intelligence and vernacular forms to efficient use in her modern mountain getaway. This issue also includes a profile on artist Andrea Caretto, whose multimedia sculptures show how a familiar art historical motif—the pillar—can evoke new, or perhaps merely overlooked, layers of meaning.

No one knows how to break convention better than kids, who are joyful iconoclasts from birth. To celebrate the untempered ingenuity of our youngest art-and-design-loving readers, we dedicate a whole section to stuff just for them. Turn to page 120 to find furnishings, toys, art supplies, books, and activities meant to reflect and expand the farthest reaches of their imaginations.

Play is critical in times of adversity and uncertainty. It restores our sense of agency, connects us to ourselves and others, and reminds us that life is a continuously unfolding act of co-creation. The previously unimaginable things we can make together have never been needed more.

To spring and all it represents, enjoy the issue!

Vanessa Kauffman Zimmerly



ON THE COVER

Photographed by Daniel Jenkins, Flower Architecture's Nicholas Fiore stands with his wife, Mary Fiore, AIA, and their two kids on the porch of their self-designed ADU in Boulder. Currently accommodating the family of four while their main house is under construction on the same lot, the ADU integrates big design ideals with small space living. Read more about life in 497 square feet in our feature on page 108.





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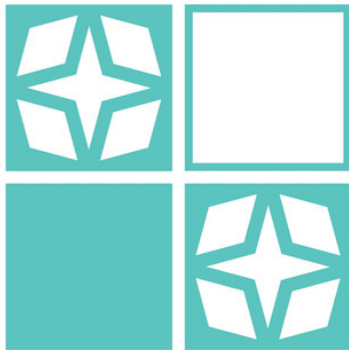
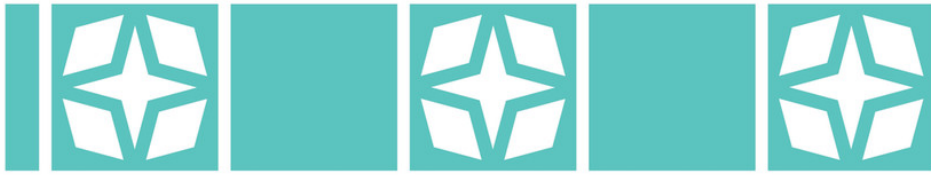
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Retro is . . .

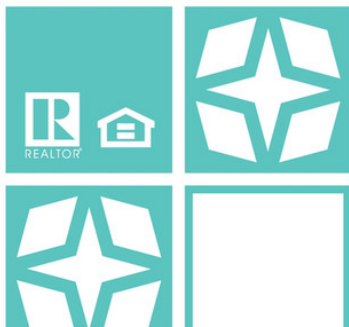
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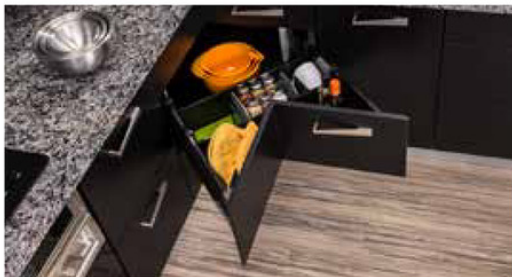
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FIELD2INDA

WORDS: Tamara Chuang



WHO'S THERE?

Habitat Tealight Holders are modern marvels that spark a little curiosity for spectators. The petite concrete pieces have strategically formed slits to let out just enough candlelight, as if some small creature is enjoying their own evening at home. The series of miniature architectural structures, from concrete designer Karen Konzuk, fit a simple tealight but have solid impact.

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



SPHERE OF SOUND

“What’s the shape of sound?” That’s the question Erwan Bouroullec asked himself while designing the look of Samsung’s Music Studio speakers. Apparently, it’s round. To the designer, sound seemed like dots, circles, and spinning records that start and spread. So too, the circular speakers help push sound out evenly to limit distortion. Form meets pure function.

+samsung.com



SHARPER EDGE

Let’s cut to the chase on the new Ultrasonic Chef’s Knife from Seattle Ultrasonics. It cuts more effortlessly than a sharpened blade due to ultrasonic energy that shakes the blade “30,000 times per second.” The high-frequency vibrations aren’t noticeable to the handler, but the subtle shakes help food slide off even a dull knife. This technology makes the knife “sharper than it physically is,” says creator Scott Heimendinger, who also developed the Anova Sous Vide machine.

+seattleultrasonics.com





ALL THE TIME THAT FITS

Marc Newson jumped at a chance to collaborate with Ressence Watches, known for oil-filled faces and multiple dials. Newson, of course, is no slouch having designed the Ikepod watch in the 1990s and helping Jony Ive with the Apple Watch. Together, the two created the Type 3 Marc Newson, which is full of analog data in several somewhat familiar circles. Only a trained eye will quickly see the time, date, and day of the week down to the second.

+ressencewatches.com



OPEN SESAME

Smart door locks have been around for years. But the new Aqara Smart Lock U400 adds a new twist: it unlocks as you approach the door. The Aqara uses ultra-wideband wireless technology to unlock when a linked iPhone or Apple Watch is very near. Think of it as a short-range Wi-Fi that activates within inches. Precision is key here, since you don't want your front door to unlock when you're nowhere near your home.

+aqara.com



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SMART-LESS RING

If trendy smart rings seem a little too clever or intrusive, the Pebble Index 01 ring may be more fitting. It doesn't track your health, or listen 24/7. It has just one task. Designed to be a simple memo recorder, the ring captures audio when a button (where a diamond might be) is pressed. When it syncs to your phone, the AI-powered Pebble app can turn the memo into a calendar event, a reminder, or a different action directed at other apps. For better or worse, the ring runs on a tiny battery that lasts "for years." But when the battery dies, it's time to buy a new ring.

+repebble.com



SOLAR TRILLS

Birdbuddy's solar roof for its smart bird feeder takes on a task humans must reluctantly handle in order to watch wild birds feast: recharge the camera battery. With the Birdbuddy Pro Solar, the camera "will likely never need charging," says the company behind the stylish bird feeder that snaps pics of feathered visitors and uses AI to identify them. Now, if only Birdbuddy could figure out how to automate the task of refilling and cleaning the feeder...

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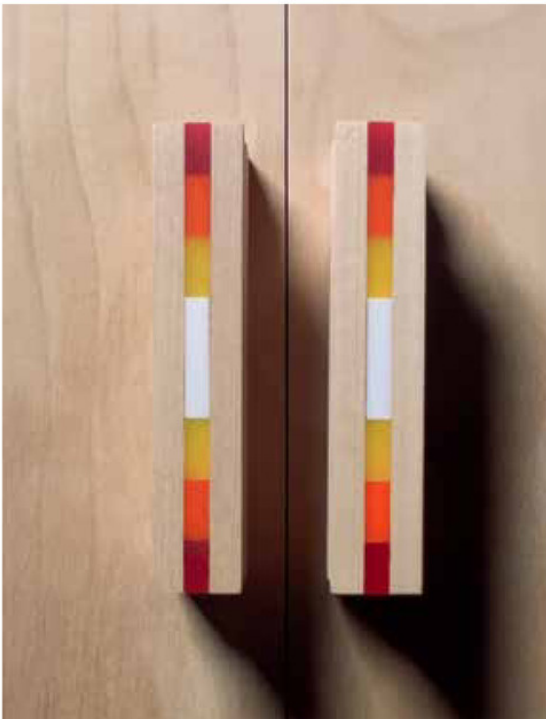




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Foscarini's new collection of suspension lamps, named for Greece's Aeolian Islands, erupted out of a new patented material composed of recycled lava.

THE REAL LAVA LAMPS

WORDS: Alicita Rodríguez

According to Greek mythology, a god named Aeolus served as King of the Winds, keeping violent gales safely locked away on his floating island of Aeolia—until entrusting his bag holding the winds of the world to Odysseus, whose foolish companions opened it and let the winds escape.

This tale is but one of many reasons to be enchanted by a new collection of suspension lamps by Italian brand Foscarini—all crafted from recycled lava “in a tribute to the volcanic charisma of the Aeolian Islands.” Designed by father-and-son duo Alberto and Francesco Meda, the luminaires take their names from three of the seven islands in the volcanic archipelago: Alicudi, Filicudi, and Panarea.

Constructed of recycled lava, the lamps were born from a desire to use waste typically discarded during lava harvesting. Foscarini developed the patented material for the collection through research, calling it “a project

that combines experimentation and sustainability, transforming scrap from the working of lavic stone into unique creations.”

In a beautiful metaphor for the transformative power of sustainability, the repurposed lava is both thinner and stronger than harvested lava. “The use of recycled lava makes it possible to obtain small thicknesses, up to 8 to 10 mm, while preserving the strength and expressive impact of natural lava,” Foscarini explains. Each lamp showcases indentations and craters in a one-of-a-kind textural fingerprint. “Although they are industrially produced, Alicudi, Filicudi, and Panarea conserve their vivid artisanal character: the working process is done by hand, triggering unique, irreplicable variations on every piece.”

Since lava refers to both the liquid and solid forms of the material, it's easy to imagine Foscarini artisans dressed in heat-resistant silver suits scooping molten lava from a





“After an eruption the magma settles, becoming part of the terrain and forming blocks of lavic stone that can be crafted. The cutting process generates a large quantity of surplus chips, which we wanted to salvage. The results are lamps in recycled lava, with a warm surface varied by porosity and craters.” – Francesco Meda

volcano. But this is not how the lamps are fashioned. Lava is harvested once the material has cooled. With origins in inky black pumice and frozen rivers of ash, the volcanic rock of the Aeolian Islands resembles everything from craters and stones to cliffs and castles. The landscape seems poised to forge something impossible—making it fruitful inspiration for Foscarini.

Founded in 1981, Foscarini has consistently pushed the aesthetic and technological limits of lighting. The company began in Murano, a place known for its glassblowing expertise. But from its inception, Foscarini intended to channel centuries of Italian glassmaking tradition into reproducible objects for the contract market. Rodolfo Dordoni designed the company’s first icon in 1990: *Lumiere Lamp* reimagined the traditional bedside table lamp as a sleek little number with a bowl-shaped glass diffuser crowning an alienesque aluminum tripod.

By collaborating with talented designers such as Tom Dixon and Patricia Urquiola, Foscarini developed an inimitable catalog. Their best-known pieces include *Caboche*, a bejeweled bracelet shape; *Lightweight*, an anodized metal framework reminiscent of the Eiffel Tower; and *Orbital*, a floor lamp with sculptural glass diffusers in Space Age shapes.

Many of these explore the potential of new materials. In 2001, after more than two years of research, the company released *Mite* and *Tite* by Marc Sadler, which are crafted of glass fabric wrapped with a carbon thread in black or Kevlar® in yellow. This was the first use of these materials to create lighting, and Foscarini’s patented invention



Lava stones are sourced from the Aeolian Islands for Foscarini’s new selection of lamps. Because it’s formed from magma as it cools, the raw material comes in a variety of shapes and sizes: from a boulder as big as a car to thin, wafer-like chips.

received the prestigious *Compasso d’oro* award from the Italian Industrial Design Association (ADI). Approximately 25 years later, the company’s new lamps are poised to garner their own prize.

Alicudi, *Filicudi*, and *Panarea* combine Foscarini’s innovative ethos and the Medas’ creative genius with the awesome power of lava. The lamps come in evocative shapes: *Alicudi* is a sinuous teardrop, *Filicudi* a planetary sphere, and *Panarea* an undulating pyramid. The forms echo the shapeshifting nature of lava, from the conical volcano that houses it to the viscous river that flows during eruption and the hardened stones that form once it cools. All three suspension lamps force us to suspend our disbelief at the powerful nature of volcanic phenomena—and the human ingenuity able to turn it into wondrous lighting. ■

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Why the humble broom—a design object and cultural artifact shaped by place, material, and ritual—still matters in a world obsessed with speed.

A CLEAN SWEEP

WORDS: Rachel Walker Youngblade

Which sounds more relaxing: Powering a vacuum loudly across the floor, dirt and debris clanging as it's sucked into a plastic chamber? Or guiding a broom rhythmically around the room—swish, swish, swish—gathering crumbs neatly into a pile?

That may be a little leading, but you see the point. How you do something matters as much as doing it.

The earliest brooms were simple bundles of twigs, born out of necessity rather than design. Sweeping was something that needed to be done. Today, choosing a broom over a vacuum can feel nostalgic, even inefficient. But there's a reason sweeping still feels so good and why, in a world engineered for speed, the broom continues to endure.

Sweeping slows us down. It asks for presence. What's often treated as a chore to rush through becomes a small moment of care. The body is engaged. The senses wake up. The quiet repetition becomes a meditative act. It feels good to care for your space.

Of course, modern cleaning tools can deliver efficiency. But not everything in life is improved by doing it faster. If we rush through the everyday in order to get to the moments that “matter,” we're left with surprisingly few moments that actually do. Sweeping reminds us that the everyday matters too.

Brooms themselves tell stories of place. Early European besom brooms were rounded bundles of twigs or heather branches bound to a stick, suited to earthen floors and outdoor thresholds. In North America, the flat Shaker-style broom marked a pivotal design evolution in the late 18th century: pressed, stitched, and optimized for wide plank interiors as domestic architecture changed. In Japan, small brooms with soft fibers kept delicate tatami mats clean.

Beyond function, the look of a beautifully made broom is just better. While it can feel indulgent to spend more on a well-made broom instead of grabbing a cheap plastic one, it's an object you'll see and use constantly. A considered aesthetic elevates even the most utilitarian tool from clutter to centerpiece.

Brooms are vernacular objects, designed in conversation with architecture, climate, native fibers, and daily life. When you look closely at a handmade broom, it's easy to imagine the maker behind it. The care embedded in the craft quietly mirrors how we feel about our homes themselves.

From multi-purpose workhorses to petite hand brooms, ceremonial pieces, and everyday essentials, the variety of brooms is surprisingly rich. And like so many objects we live with closely, a broom starts to feel personal. Which one feels like you?



Broom Broom — by Leafsted

Designed by a company that outfits camper vans, this compact broom-and-dustpan set wastes no space—and looks good doing it. The leather dustpan slides neatly onto the broom handle and secures with ease, making it ideal for tight quarters at home or on the road. Handcrafted using natural materials, the leather will darken and patina over time, telling the story of use.

+ leafsted.com



Clynk Long Brush + Dustpan — by Mr & Mrs Clynk for Andrée Jardin

If you subscribe to the unexpected red theory, consider this your sign. Designed by interior and textile duo Mr & Mrs Clynk for French brushmaker Andrée Jardin, this lacquered beechwood broom-and-pan set brings a bold graphic moment to an everyday task. Natural tampico and horsehair bristles balance strength with delicacy, while the sculptural form feels equally modern and classic.

+ andreejardin.fr

(OPPOSITE) Barn Broom — by Lostine

A modern nod to classic Americana, Lostine's Barn Broom takes the familiar Shaker-style silhouette and sharpens it with thoughtful details. Handcrafted in Pennsylvania from poplar and natural corn husk, it's slightly sturdier than your average broom and finished with wire winding and hand stitching for longevity. The black-tipped version adds a graphic, color-blocked touch that's especially eye-catching.

+ lostine.com



Handmade Tampico Desk Brushes — by Sweven

These petite desk brushes are an invitation to slow down before diving into the workday. Hand-braided in the Hudson Valley by artisan Jamie Lea Bertsch of Sweven, each brush is made from sustainably harvested tampico fibers and finished with a leather loop for hanging. Durable enough for dusting shelves or clearing crumbs, yet refined enough to live permanently on your desk.

+ wmscoshop.com

Hedgehog Table Brush — Redecker

Functional and charming in equal measure, this hedgehog-shaped table brush proves that practicality can have a sense of humor. Made from oiled beechwood and soft black horsehair, it stands upright when not in use, ready for crumbs at a moment's notice. Redecker's long history of German brushmaking craft ensures it performs as well as it delights. If it's going to live on the table, it might as well make you smile.

+ redecker.de



Japanese Shuro Angle Broom — by Yamamoto Katsunosuke Shoten

Designed for precision and care, this compact angle broom is a masterclass in Japanese broom-making craft. Handmade in Wakayama from soft shuro palm fibers, a black bamboo handle, and copper wire, it's gentle enough for delicate tatami mats and highly effective in corners, stair edges, and tight spaces. The shorter handle allows control, while the naturally waxy fibers quietly gather dust without scattering it. Pair it with the Harimi dustpan, made of Japanese washi paper treated with persimmon tannin, for a cleaning ritual that feels almost ceremonial.

+ wabisabi-jp.com



MIM Broom — by Northern

A broom for exteriors, balconies, and entryways, the MIM by Northern reimagines a classic with Nordic restraint. Crafted from anodized aluminum and finished with robust bristles, it's built to withstand the elements while looking decidedly sleek. The included aluminum peg makes hanging it part of the design, not an afterthought. Available in bold yellow or minimalist black, it's a reminder that even outdoor tools deserve good design.

+ luminesy.com





Short Bamboo Handle Broom — by Baan Boon
Small but mighty, this compact broom from Thai maker Baan Boon is endlessly versatile. Made from locally sourced sorghum with a smooth bamboo handle, it's ideal for tabletops, corners, or anywhere quick cleanup is needed. The woven top adds subtle visual interest, making it just as appealing to leave out as to use. Handcrafted by a family-run workshop with more than 35 years of experience, it's utility rooted in care.

+ goodeeworld.com



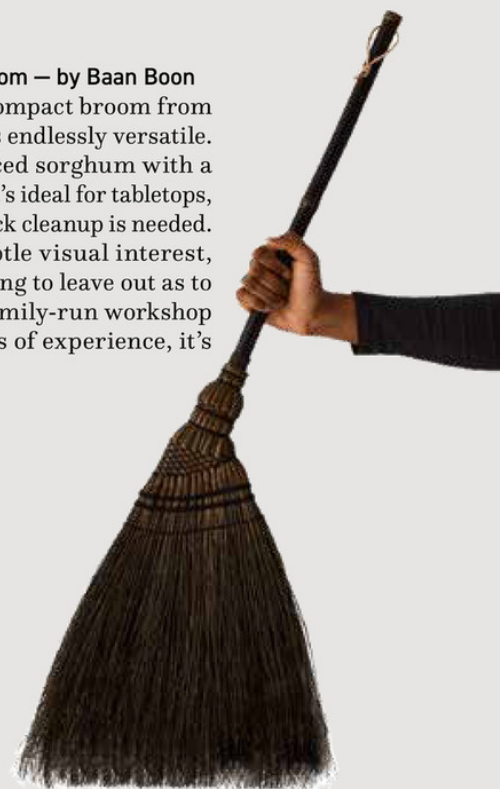
Small Wood Handle Cleaning Brush — by June Home Supply
This understated brush is a reminder that some things don't need reinventing. With a substantial light-wood handle and natural bristles, it's endlessly useful for dishes, counters, or surface cleaning wherever a gentle touch is needed. Simple, effective, and quietly handsome, it's the kind of tool that you wonder how you lived without.

+ junehomesupply.com



Long Handle Dustpan + Brush — by Iris Hantverk
This remarkably functional duo proves that utility and beauty don't have to compete. Handcrafted in Sweden using traditional brush-binding techniques, the set pairs birch wood treated with linseed oil and soft horsehair for sweeping even the finest debris. The gently curved handle feels intuitive in the hand—designed to move with the body, not against it. Made by Iris Hantverk, a collective founded in 1870 to create meaningful work for visually impaired artisans, it's a tool with both integrity and soul.

+ goodeeworld.com



Tampico & Arenga Handbroom — by ANDOR Studio
Bold in color and rich in texture, this hand broom blurs the line between functional tool and wall-worthy object. Woven by hand using natural white tampico or dark arenga fibers, and finished with cotton cord and a taffeta strap, it's perfect for sweeping crumbs off countertops and tidying up. Once it's served its purpose, the broom is 100 percent biodegradable.

+ andorwoodstudio.com





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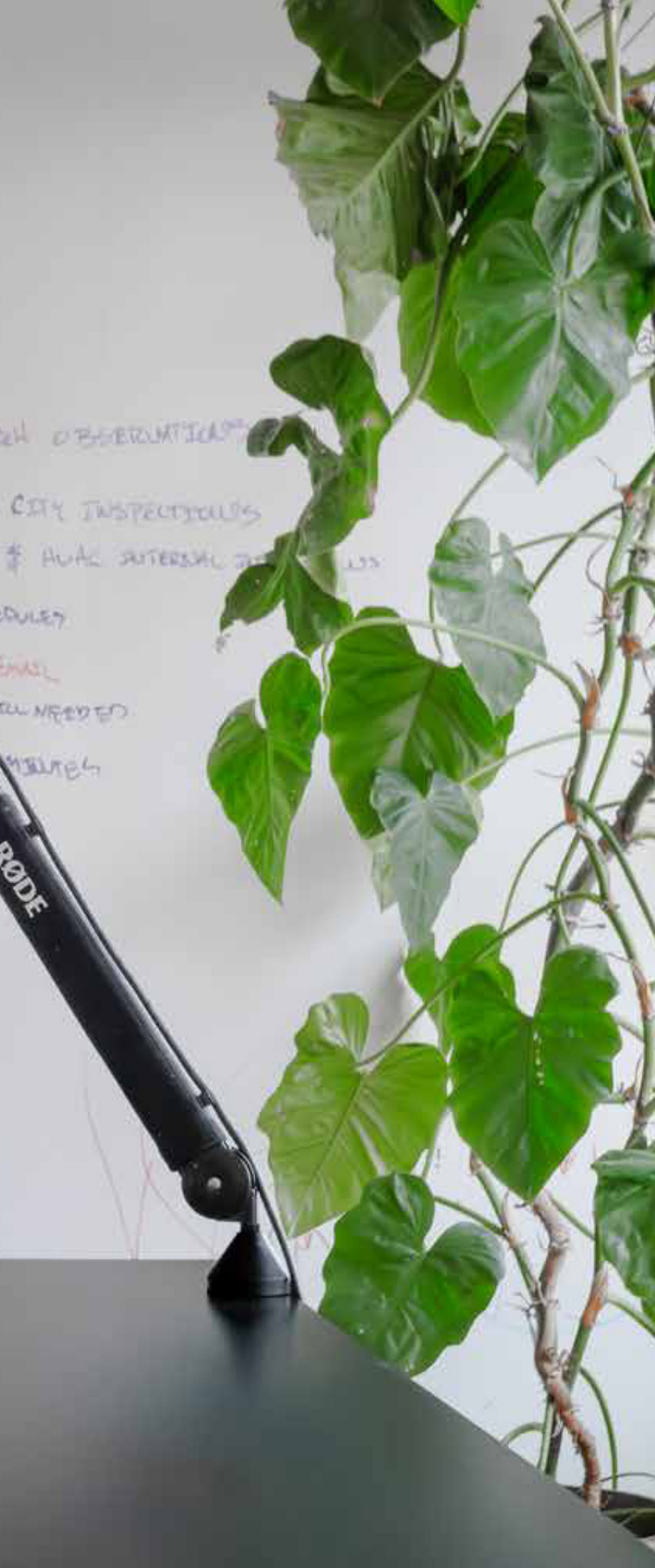
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COLLABORATIVECRAFT

Alex Molkenin of **Fernhill Construction** and **The Build Project Podcast** is building both a business and media platform rooted in creative synergy.

WORDS: Linne Halpern
IMAGES: Daniel Jenkins



Alex Molkentin believes in collaboration. The owner and president of Fernhill Construction is making a name for himself by the prowess of his projects, and also for the way he conducts the work. A philosophy of synergy sits at the heart of his home-building. “I want Fernhill to embody the stories of all the special people it takes to make these spaces, to respect their craft and set them up for success. That creates more efficient products, better homes, and experiences for the end user,” he says. With a half-decade of business in the Front Range, and dozens of custom new builds and high-caliber remodels under his belt, Molkentin is putting down roots by carving out an ethos of community.

“He’s the conductor of the orchestra,” says Mark Schaeffer, owner of FS Woodworks, known for high-end, custom millwork. The mentality is evident when speaking with the builder, who displays a measured thoughtfulness and astute intuition around the industry’s inner workings, and his role within it. Molkentin views his job as multifaceted: he’s a manager, educator, connector, designer, analyst, problem-solver, translator, storyteller—and the list goes on. He’s an intentional communicator who defies dogma and draws a divergent array of expertise.

Together with Fernhill head of operations Michael Bettin, Molkentin is cultivating relationships and strengthening trust between clients, architects, and tradespeople on every job. “He’s culture driven,” adds Schaeffer. “When I tell my crew that we’re headed to a Fernhill project, they’re excited. Alex understands that when subs are happy to be on a job, it brings out the best for everyone.”

Molkentin’s fixation with detail and preoccupation with process help him lay the foundation. Whether it’s optimizing cost-effectiveness or evaluating the seamlessness of a joint, he is relentless in the pursuit of getting it right. “It’s rare to meet a builder who obsesses on process as much as Alex does—in a good way,” says Nicholas Fiore, owner and principal of Flower Architecture. Molkentin invests time into improving systems and streamlining efficiency, all in the service of achieving a singularly precise product.

Patrick Sullivan, a current client and an engineer, praises Fernhill for the team’s willingness to get into the technical weeds. “One of our priorities is to have a

“I want people to believe in a feeling that my company provides,” says Fernhill Construction president and owner Alex Molkentin. “Preparation is everything to me—and that means there has to be holistic buy-in from the design team, client, and builder from day one.” The builder utilizes his podcast, *The Build Project*, as a storytelling space to dive deeper into Fernhill’s collaborative and quality-driven mission.



"I want Fernhill to embody the stories of all the special people it takes to make these spaces, to respect their craft and set them up for success. That creates more efficient products, better homes, and experiences for the end user."

– Alex Molkentin

tight house: not passive, but well-insulated. Early in the design phase, Alex took this on as a personal challenge. Fernhill worked hard on a design scheme for our double-stud walls that meets our goals of performance and cost," says Sullivan. Delivering quality results is the lens through which Molkentin evaluates Fernhill's success. "I want people to walk into a space and know it's Fernhill because of the quality, to know that every feature had someone pouring real passion into it," he says.

At the end of the day, Molkentin genuinely wants to work with people. To execute in alignment with a brief. To maximize budget in accordance with a client's desires. For everyone to enjoy the journey and take pride in the finished product. "We're working now with clients who chose to hire us because they appreciate our perspective of developing the design in tandem with an understanding of the constructability," he says. Inhabiting the crossroads of those disciplines offers something unique. At this point in his career, Molkentin is more interested in selecting people over projects—a mindset that has organically led to attracting like-minded partners. Today, over 50 percent of Fernhill's workload signed on with the construction firm prior to employing a design team, illustrating the company's expanding relevance and reputation.

Meanwhile, Molkentin has leaned into storytelling as a tool of both marketing and community engagement. Last year, he launched The Build Project podcast, facilitating interviews with a plethora of residential architecture

and construction professionals. The Build Project aims to bridge divides across designers, contractors, and the trades, generating a space for nuanced dialogue. "Alex believes in place-making in both the literal and figurative sense, and the podcast is one piece of evidence," says Fiore, a recent guest.

Molkentin intends to bring on longstanding colleagues, from architects and carpenters to plumbers and electricians, giving voice to industry authorities typically unheard. "I'm learning so much from each guest," he says, reflecting on the surprising education he's garnered through the endeavor. Plus, plans for a full-scale media company, and increasingly ambitious projects, are on the horizon for the year ahead.

It's Molkentin's insatiable curiosity that drives his ambition, and also pushes his priorities further towards collaboration. "If I'm going to build your dream, and you're trusting us with your life's investment, then I have to trust the people we're working with," he says. It all comes back to fertilizing the network and nourishing relationships, then elevating everyone along the way to a shared value system. "I don't know if I've quite been able to flex the full muscles of the machine I've built yet," he reflects. But it's time to pay attention, because Fernhill and crew are just getting started. ■

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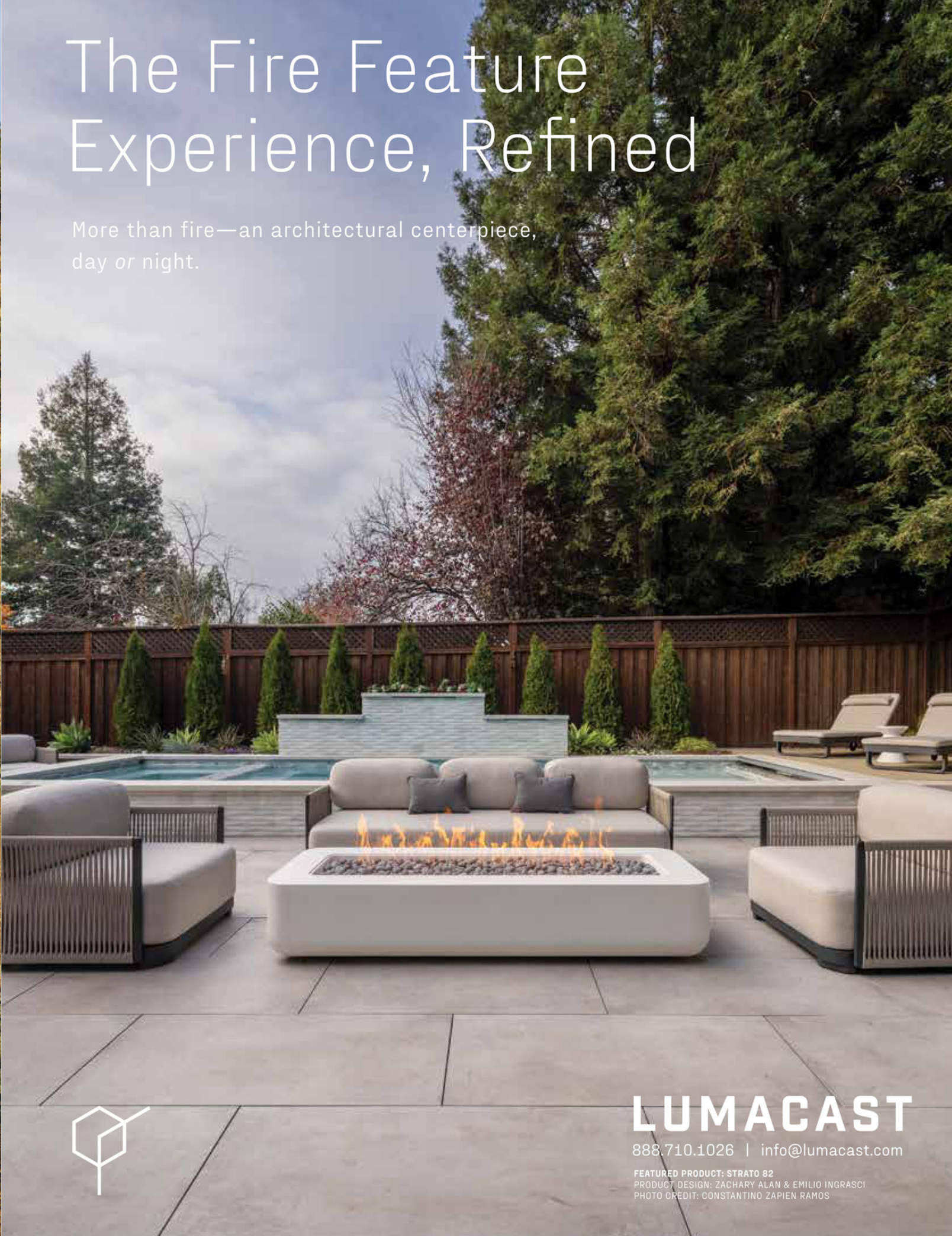
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WHETHER YOU ARE AWARE OF IT OR NOT." – Jon Hartman

THREE-D GLOW-UP

The Denver Design District finds itself at the convergence of commerce and community after a branding makeover from design studio Wunder Werkz.

WORDS: Cory Phare

Tucked near the intersection of Broadway and I-25 are the five buildings and 40+ showrooms that make up the Denver Design District (DDD). The ebbing thrum of vehicles zipping by serves as a fitting reminder of its history as an arterial nexus: a long-standing resource for in-the-know interior designers and architects across the Rocky Mountain region.

For years, the District's primary audience was trade. But as the city's evolution started to blur the lines between commerce and culture, a branding evolution became necessary to mirror growth by embracing both the heart and headwaters flowing from the region's emergent design community.

"From Big Sky to Santa Fe, there's no other place in the Rockies with this level of co-location and depth," says Dan Cohen, CEO of the Denver Design District. "One of the biggest barriers, however, has been the idea that we're only for designers or people working with designers.

That hasn't been true for a long time, so we knew we needed a way to share what we do better."

A new brand identity, developed by Denver-based studio Wunder Werkz, signals that shift—repositioning the District not just as a resource for professionals, but a public space celebrating design in all its forms. In 2024, Cohen connected with Jon Hartman, principal with Wunder Werkz, regarding consulting work that focused on long-term positioning for the DDD. It turned out to be the right fit at the right time, as Wunder Werkz approaches branding as an act of location-curation, rather than superficial ornamentation.

"We focus on identity, digital presence, and spatial design," Hartman explains, "especially projects that intersect with culture and place, not just what looks good on paper."

DDD's place at 595 South Broadway includes its own slice of Colorado design history, as home to legendary

designer Herbert Bayers's *Articulated Wall*—a.k.a. "the french fry sculpture"—of skewed yellow concrete slabs visible from the highway. To honor this legacy and connect past with future, Hartman's team began with research: interviewing tenants, designers, and cross-disciplinary creatives to understand not just who the district serves today, but who it can and should over decades to come.

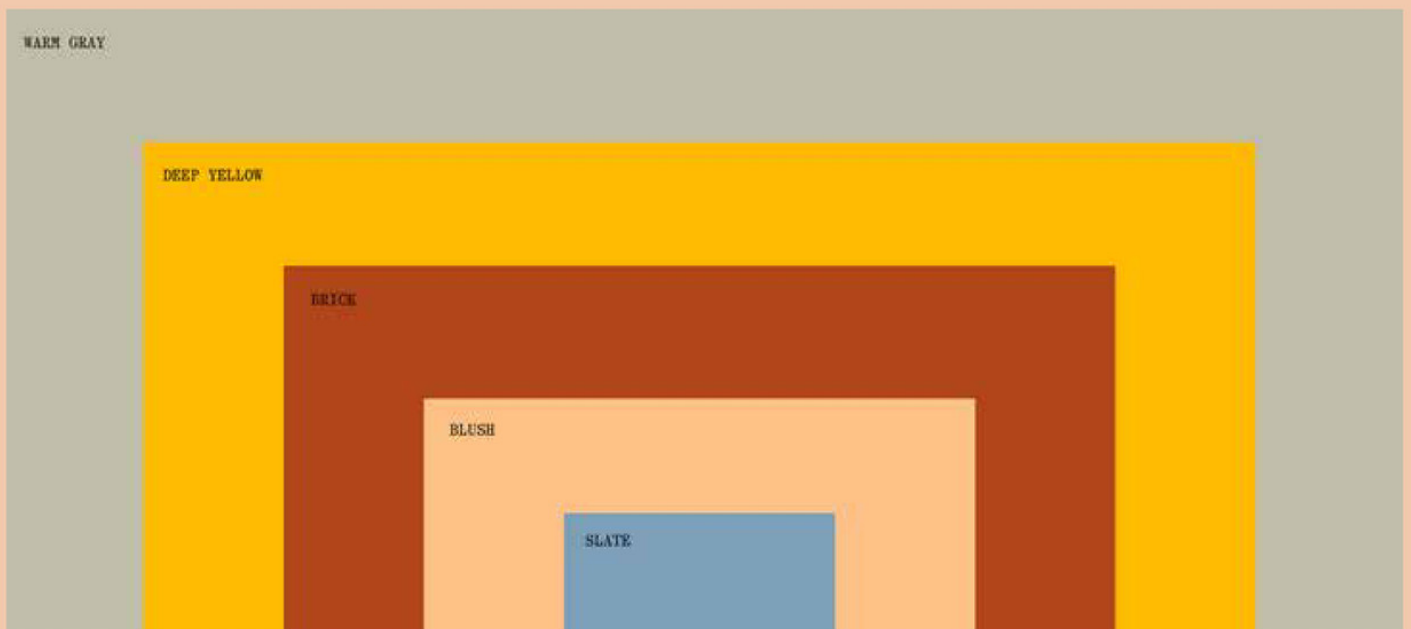
What emerged was a vision that celebrates design with a capital D, and extends beyond interiors to broadly include art, craft, and all dimensions of making.

"Design districts around the world are moving away from being trade-only, gate-kept spaces," Hartman says. "They're becoming places that invite the public in. That shift felt essential here."

The resulting brand identity reflects both character and aspiration. Central to the system is a proprietary typeface developed specifically for the



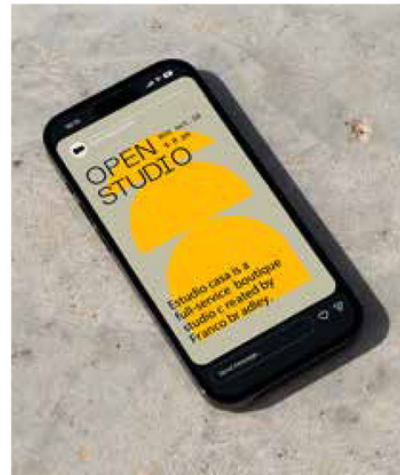
"WE FOCUS ON IDENTITY, DIGITAL PRESENCE, AND SPATIAL DESIGN, ESPECIALLY PROJECTS THAT INTERSECT WITH CULTURE AND PLACE, NOT JUST WHAT LOOKS GOOD ON PAPER." – Jon Hartman



TOP: Designed as both symbol and container, the triple-D logo expresses movement and continuity while referencing mid-century forms found throughout the campus. ABOVE: Drawing from Bauhaus color theory, the new palette translates rigor through a Coloradan architectural lens to create a warm, contemporary impact.



THREE-D GLOW-UP



Wunder Werkz approached the redesign as a full ecosystem. The responsive, user-first website provides both a sense of place as well as a consumer hub to connect with design and community resources. The result is an efficacious, familiar visual language that extends from screen to street when visitors step foot on the campus.

project, dubbed District Standard. Inspired by Bauhaus principles, mid-century furniture forms, and the iconic Bayer-designed piece, the typography balances utility with expression in a deceptively simple execution.

“Minimalism doesn’t mean a lack of craft,” Hartman notes. “Every letterform and every character was considered so everything in the system can grow together over time.”

The new logo, which utilizes a repeating, reducing D form, reinforces that flexibility. Beyond being a word mark, it functions as a container, framing the objects, spaces, and imagery within the district—itsself a literal manifestation of the “three-D” environment.

Color matters, too. Drawing from Bauhaus color theory while maintaining a warm, contemporary

palette of yellow, brick, blush, and slate, the approach eschews sterility in favor of approachability. The palette plays out with a method that is subtle and intentional, designed to elevate individual showrooms and experiences while reinforcing the district as a collective whole.

Digitally, the redesigned website serves as a gateway rather than a replacement for the in-person experience. With more than 1,400 manufacturers represented, it emphasizes navigation and planning, providing patrons with a vocabulary for their design journey.

It’s a seamless transition, then, when visitors step foot on the campus and experience the built environment firsthand, including native plantings that ground the district more firmly in its Colorado context.

“The brand shows up everywhere: in the landscaping, the signage, the wayfinding; it’s something you feel walking through,” Cohen says. “It’s

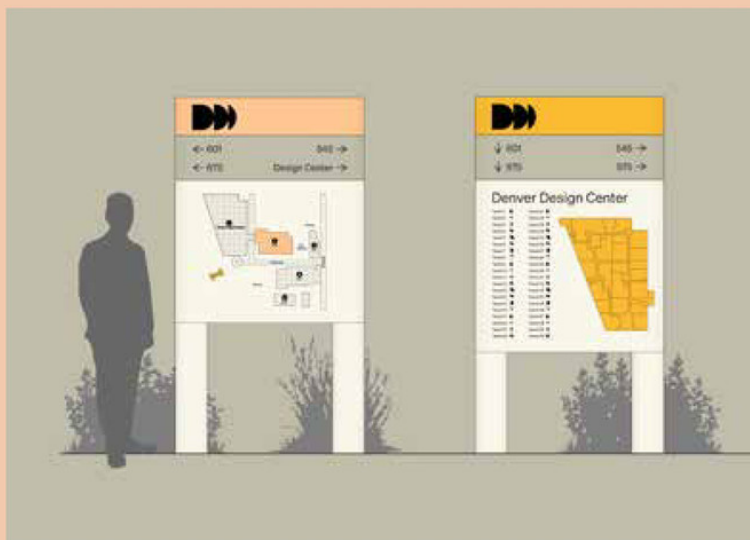
not just a new logo or website—it’s a physical transformation of the place itself.”

Ultimately, the rebrand reflects a broader ambition: to position the Denver Design District not as a closed industry enclave, but as a living, evolving ecosystem. With Cohen noting a resoundingly positive response from the launch of public programming (including a new 60+ vendor winter’s farmer’s market, one of the city’s only consistent options during the season), alongside new galleries and restaurants joining its established showroom base, the District is redefining what an urban design center can be—and who it’s for.

As Hartman puts it, “Design is for everybody; you’re surrounded by it whether you are aware of it or not. What we’re doing here just gives people a more thoughtful way to engage with all of it.” ■



“THE BRAND SHOWS UP EVERYWHERE: IN THE LANDSCAPING, THE SIGNAGE, THE WAYFINDING; IT’S SOMETHING YOU FEEL WALKING THROUGH. IT’S NOT JUST A NEW LOGO OR WEBSITE—IT’S A PHYSICAL TRANSFORMATION OF THE PLACE ITSELF.” – Dan Cohen



A custom iconography set accompanies the propriety District Standard typeface, anticipating an evolving mix of uses: from retail and lighting to ceramics, fashion, and food. The refreshed identity extends into the built environment. Signage, landscaping, and other campus wayfinding elements signal the shift from a trade-exclusive enclave to a mixed-use destination.



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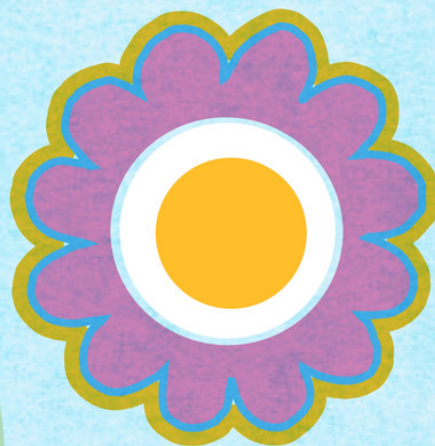
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-Sheryl Crow



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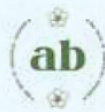
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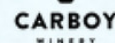
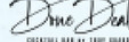
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COLORADO'S DESIGN MAGAZINE
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In artist Andrea Caretto's human-scaled, handmade pillars, concrete, plaster, organic matter, and domestic ephemera cohere as layered monoliths to memory and time.

Strata Various

WORDS: Vanessa Kauffman Zimmerly

IMAGES: Andrew Castaneda, Daniel Jenkins

SHE WANTED TO MAKE THEM MOVE AROUND HER. TO TOUCH OLD THINGS, AND WITH THEM MAKE NEW THINGS. SHE WANTED TO SEE THE LAYERS, TO BUILD THEM BY HAND. TO MIX HARD AND SOFT, INDUSTRIAL AND ORGANIC. TO TAKE UP SPACE OUTSIDE HERSELF WHILE CLEARING SPACE WITHIN.

When her three sons were young, artist Andrea Caretto painted because she could do so on panels custom sized to fit under the couch in her Lakewood home. “My practice was private for me at that time,” she explains. “My friend Jason Hoelscher came over for a studio visit one day and I started pulling work out from all these different crevices in my house.” Seeing how much was there, he urged her to apply to grad school. The decision concretized in a conversation with her mom, who asked Caretto what she wanted to do now that her sons were leaving home. “I knew what I wanted to do,” she says. “I didn’t want to waste any more time.”

Caretto entered the MFA program at CU Boulder in 2023 as a painter before shifting her focus to sculpture. She’d double majored in the two disciplines decades prior as an undergrad at Rocky Mountain College of Art and Design. There, she studied with artist Clark Richert, who became a close mentor. Conversations with him, she says, helped sustain her during seasons where her attention was needfully divided between art making, teaching, and motherhood.

“Grad school helped me reflect on the things that have been continuous in my life and practice,” she explains. “I started thinking about the object as an archive in relation to my own life. Motherhood is very much about collecting and casting off. There’s a maternal tradition of being the archivist, the holder—taking photos and making albums, storing heirlooms, passing jewelry down.”

In an early piece, Caretto used worn-down sanding disks to function as both present medium and archival material of a preexisting event. “That was the piece where I started thinking about how objects are always recording,” Caretto says.



The body of work Caretto titled “A Fossil Poetry”—which became her MFA thesis—emerged in reaction to the everyday derailments of domestic life. “I was in Boulder giving a school presentation when one of my sons called, causing a significant disruption to my day,” Caretto explains.

“I wanted to make a piece that pointed out my maternal labor, that would make my family members move around me, instead of me them.”

As an experiment, she took a stack of laundry, encased it in plaster, and put it in the middle of the hallway outside their bedrooms. When one son accidentally walked into it at 3 a.m., the piece toppled and broke. “It being broken was the intended outcome—the whole point,” she says. “It was a material example of something that happens all the time. I meant it to be both serious and playful.”

The piece elicited a positive response from her family members—“my boys are used to how I am,” she

laughs—but Caretto was curious how it would stand among her grad school cohort. The critique was encouraging, and Caretto stepped toward the new body of work fully.

Sculptures take up space, but Caretto’s also make it. Each piece follows a set form: a human-scaled, rectilinear pillar of layered concrete and plaster hugging a rebar spine. In each layer, Caretto generates space for interventions—some by her own hand, others by gravity; some visible, others hidden. Often, she embeds objects she’s collected



An installation shot of Andrea Caretto's "A Fossil Poetry," the artist's MFA thesis work shown at the CU Art Museum in April 2025, illustrates the sculptures' scale and stature. In this series, Caretto works with the formal constraint of the pillar, introducing nuance and experimentation within each layer. "There's a comfort and rhythm in their regularity," Caretto says. "The limitations are generative."



“WE TELL STORIES IN A CERTAIN LIGHT, MAKING SMALL, SUBTLE CHANGES THAT SOMETIMES FRACTURE WHAT’S REAL IN A MEMORY.” – Andrea Caretto

over time in relation to specific people, places, or memories. Nylons, school uniforms, Barbies, beads, and jewelry from her sister, mom, and grandmother. Barbed wire, charred wood, shattered glass from when a rock hit the moonroof in her husband’s car. Organic elements like pollen, grass, egg shells, peat moss, coffee grounds, and dumpster-bound hair from the salon floor.

As in our inner worlds, the same things that could make these sculptures break—the imperfections, gaps, friction, and flaws in the form—are what make them strong in other ways: unique, idiosyncratic, beautiful, evocative. “Our memories are always manipulated, sometimes

intentionally and sometimes not,” Caretto says. “We tell stories in a certain light, making small, subtle changes that sometimes fracture what’s real in a memory.”

In one piece, made for and about her son, Caretto left the top open and the rebar structure exposed. “Like his life, this piece is open, unfinished, ready to be built upon,” she says. “By showing the rebar in some, I’m letting people know that I’m not trying to hide anything. We all have a skeleton.”

Pillars and other upright, monumental gestures are often considered a masculine expression in cultural symbology and especially

Plaster-filled stockings and slips are held in sagging suspension in *Burn Scar* [ABOVE], breaking the piece’s geometric cadence by evoking the body. The works can be read using both horizontal and vertical registers, complicating common understandings of how time moves, and in which direction.

art history, where the form rose to prominence in the work of mid-20th century male Minimalists like Donald Judd, Sol Le Witt, and Robert Morris. Like artists Anne Truitt and Louise Nevelson—whose columnar contributions to art history are less touted but equally great—Caretto approaches the pillar with a different cosmology. “If you look for connections between pillars and femininity, they’re absolutely at the center of several mythologies and histories,” she explains. “A pillar isn’t only a phallus; it’s just that we’ve only been told certain stories.”

Caretto mentions the Orion Nebula’s pillars of creation—lines that link stars and, in so doing, draw the web of life. Then there’s the creation story of Izanagi and Izanami, who built the Heavenly August Pillar that is said to

have spawned Japan’s main islands. In architecture, Caretto adds, pillars are a building’s often hidden, yet very necessary supports that absorb tremendous amounts of pressure.

While Caretto acknowledges the correlations between her work and womanhood, she’s ultimately interested in questions bigger than gender. How do we remember—with our minds, or with our bodies? How can we make a sliver of time visible, material, reachable? Where might there be synergy between blunt stability and expressive fragility? Where can we stay soft?

On the heels of a two-person exhibition with Shoshannah White at Rule Gallery Marfa earlier this year, and an exhibition at the CU Denver Experience Gallery (on

view through March 22), Caretto is planning a summer road trip through the Southwest to explore new materials and techniques. The expansive, sedimentary desert calls to her as a site of wonder and study. “I’d like to learn how to use adobe and rammed earth in my sculptures in culturally sensitive ways,” she shares, “with a goal of making pieces that could weather life outside.”

Being near Caretto’s pillars—bent down, on tip toes, close enough to touch—we’re reminded that we too are but a moment in time, a solid vessel made mutable by all we experience and endure. Her work tells us it’s okay to stand here, to take up and make space—our broken bits, hollow parts, and bones showing. ■



In *Disobedient (Pillar of Salt)* [ABOVE RIGHT], Caretto subverts a pastel vision of femininity by interposing pages from a 1950s Planned Parenthood manual with a pressed sprig of Queen Anne’s Lace, salt, and pearls. “Some materials are intentionally hidden inside,” Caretto explains. “I make decisions about what should disappear. I ask myself, ‘Should this be an active memory, or completely forgotten?’”





The Long View

Architect Laura Marion's Sleeping Giant Ranch in Steamboat Springs revisits vernacular forms and age-old building wisdom, creating a quietly powerful home rooted in landscape, restraint, and feeling.

WORDS:

Rachel Walker Youngblade

IMAGES:

Kristen Hatgi Sink

Laura Marion was chasing a feeling. It had been years since the architect's first visit to Steamboat Springs. She remembers standing on the broad deck of a friend's home, overlooking the valley and feeling completely at peace. On the drive back, that calm gave way to sadness. Her friends were selling the property. That visit would be her last. She cried the whole way home.

"The feeling I had on that deck, I wanted to feel that way for the rest of my life," she recalls. Sleeping Giant Ranch, the home Marion later designed for herself and her family, is an answer to that longing. Not a replication of a place or a view, but an attempt to build a feeling into architecture.

But the project did not begin where it ended. During the early days of the pandemic, Marion and her husband purchased a different property in Steamboat Springs. It made sense on paper. It was close to town and the ski slopes. She designed the renovation, hired a contractor, and began permitting, but something held her back.

"I couldn't sleep," she says. "I had second thoughts. Something was not right."

Walking away meant abandoning sunk costs and starting over. It was the kind of decision she often counsels clients through as the principal of her namesake firm, but had never experienced personally. Ultimately, she trusted the discomfort.

With no ornamental landscaping and minimal hardscaping, the home settles into the land rather than reshaping it. Its stacked, two-story form reduces ground disturbance and maximizes views. Inside, wood doors and a vintage rug soften the space, while concrete countertops fabricated by Marion's husband reflect a budget-driven ingenuity. "Making something look and feel beautiful within constraints...that's design," says Marion. "That's where the rubber hits the road."







“As technical as architecture is,” she says, “what I’m working toward is a physical experience in your body that you can’t always describe in words.” Soon after, Marion came across an unlisted property. Part of a 300-acre tract with only eleven homes, here residents act as co-stewards of a wildlife preserve. It was remote, quiet, and deeply tied to the land—everything she’d been searching for. She contacted the owner, and over an old-fashioned handshake and a cash agreement, the land changed hands. The project began anew.

Starting from scratch gave Marion the freedom to ask fundamental questions. How should this building behave? What does it need to do well, without relying on excess?

Driving through rural Colorado, Marion explains that her eye is always drawn to old barns and the beauty of the weathered, quiet structures built by homesteaders with limited resources and no tolerance for waste. To Marion, they represent a kind of common-sense intelligence: simple forms shaped by climate, material availability, and necessity.

“It’s just simple, pure geometry—a triangle on top of a square,” Marion says. “There’s not a lot of this and that.” Sleeping Giant Ranch became Marion’s interpretation of a modern barn, with a compact, stacked form created through subtraction rather than addition.

In the main living space, intentional lighting replaces blanket illumination. Marion has a “no can lights” rule, favoring spot fixtures that highlight moments rather than flood the room. A wood-burning fireplace anchors the space, working in concert with a tight envelope and modern heat pump system. “We thought the system was offline because even in winter, it wasn’t calling on the heat,” Marion says. Positioned for solar gain, the house simply does what it was designed to do.



“AS TECHNICAL AS ARCHITECTURE IS, WHAT I’M WORKING TOWARD IS A PHYSICAL EXPERIENCE IN YOUR BODY THAT YOU CAN’T ALWAYS DESCRIBE IN WORDS.” – Laura Marion

Living spaces occupy the upper level, where vaulted ceilings and expansive views could be enjoyed without increasing the home’s footprint. Bedrooms are tucked below, sharing walls for thermal efficiency in the cold northwest Colorado climate.

Designing the home meant navigating a familiar but intensified set of constraints: a limited budget and access to specialized labor, volatile material costs, and the realities of building in a rural area. Rather than resisting those limitations, Marion leaned into them.

“I wanted to reach back in time, because reaching forward towards sophisticated technology is very expensive,” she says of a futuristic building being out of budget. “I used existing, tried-and-true techniques. It doesn’t cost anything to site the building for better natural daylighting and passive heating and cooling.”

Material constraints prompted some of the project’s most distinctive features. Marion had envisioned a cedar-clad exterior, but as prices soared, a uniform application

became untenable. Instead, she worked with what was available, mixing cedar boards of varying widths into a carefully calculated pattern that reads as random. The result is textured, modern, and nearly waste-free.

Hands-on solutions extended indoors. Marion built the home’s light fixtures herself while her husband fabricated countertops. Determined not to compromise on cabinetry, she sourced salvaged walnut and worked with an artisanal cabinetmaker.



“IT’S JUST SIMPLE, PURE GEOMETRY—A TRIANGLE ON TOP OF A SQUARE. THERE’S NOT A LOT OF THIS AND THAT...I WANTED TO REACH BACK IN TIME.” – Laura Marion



Some of the most meaningful challenges Marion encountered were less about logistics and more about uncertainty. She was committed to building a fully decarbonized home, with no gas or fossil fuel reliance. But this goal pushed beyond common practice in northwest Colorado. The contractors and consultants she worked with were accustomed to systems they knew would perform reliably in extreme cold.

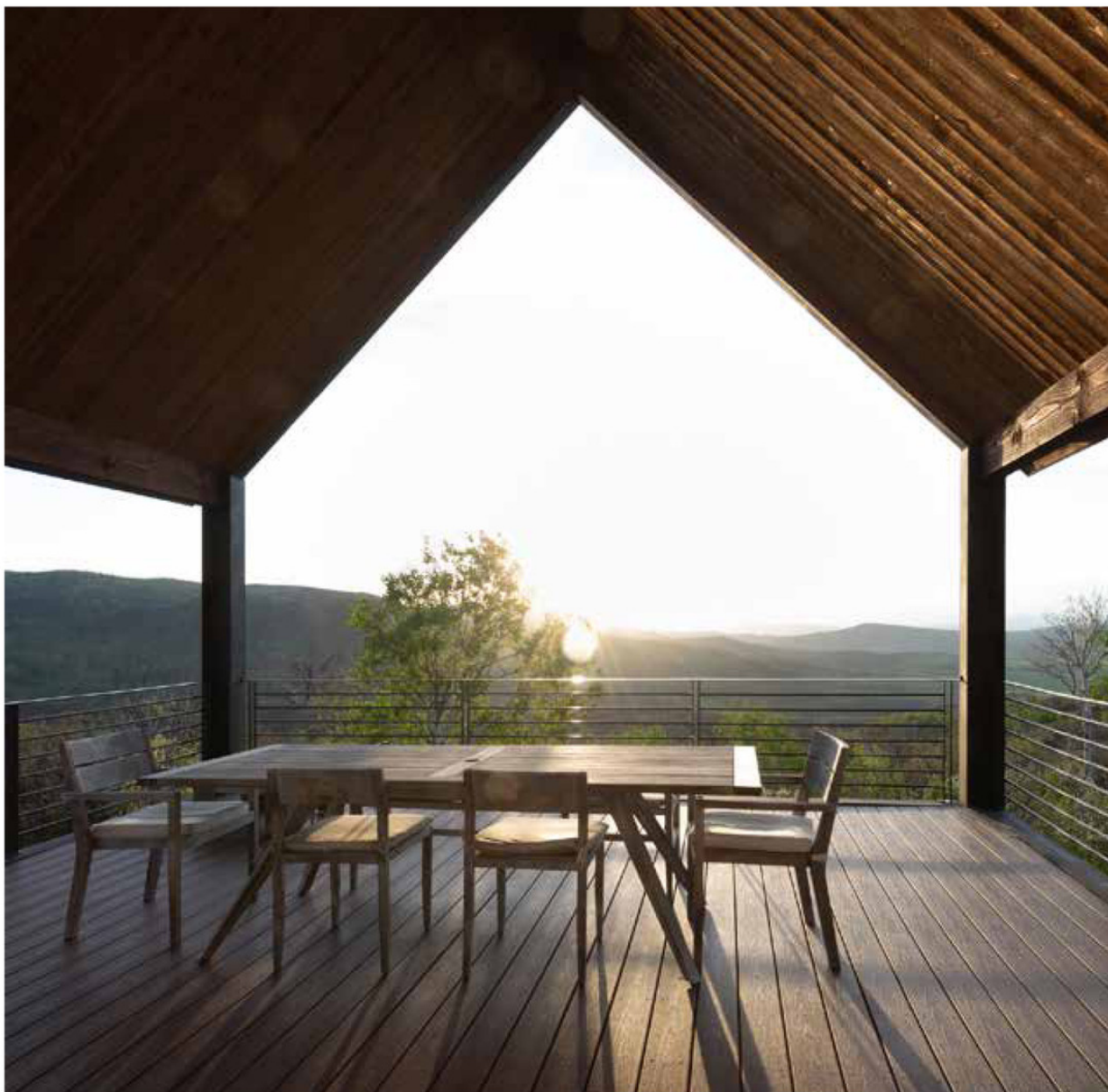
With a tight envelope and precise orientation, Marion’s calculations showed passive solar gain would do most of the heavy lifting if they went with newer heat pump technology. Still, the risk was real.

“There were some sleepless nights,” she admits. “We decided to take a risk on this product because these are our principles. We’re not building a new house and adding gas to it. And I am so glad we stayed in alignment with our own values, because that was a crucial moment for me as a professional.”

The home’s structural expression also took some navigating. Marion envisioned exposed steel beams that would serve both structural and aesthetic roles, but her construction team had other ideas. She turned to longtime collaborators at Anthem Structural Engineers, whose familiarity with her design intent helped reinforce her confidence and find a solution that honored both performance and design.

Through it all, Marion noticed a pattern. “When I feel self-doubt, it doesn’t mean something is wrong,” she says. “It usually means I’m at a turning point.” That realization has changed how she works with

The bunk room [LEFT] was the children’s one major request. Marion obliged with what she calls a “hidey hole”—a cozy, enclosed space kids instinctively gravitate toward. Throughout the home, doors are used sparingly. Bathrooms rely on carefully placed walls rather than full enclosures, improving flow while reducing cost and material use.



clients, many of whom are navigating similar moments of being talked out of what they want. “A gift I can give to my clients is advocating for them,” she says. “My job is to have conviction and stand up for it.”

The home was finished gradually, through weekends and holidays filled with DIY projects. This past Christmas was the first time the family arrived with nothing left to fix.

In the mornings, Marion’s husband builds a fire. The kids come upstairs quietly. Light washes

across the valley, turning the flat-top mountains pink as the sky shifts through soft pastels. The house does what it was designed to do, but quietly, without demanding attention.

For Marion, Sleeping Giant Ranch is more than a home. It’s a benchmark. Proof that trusting her instincts through doubt and resistance leads to better buildings and better partnerships.

“It’s clear to me now that I want to focus on rural and heritage properties,” she says, adding that



The upstairs porch, created by extending the roofline rather than adding structure, has become one of Marion's favorite places. The idea emerged when a scale model lived on her kitchen table and her husband and children moved pieces around, testing possibilities. The answer, Marion says, often points toward simplicity and building something meant to last.

partnering with clients who care deeply is also a prerequisite. "Houses are dreams," Marion says. It's less of a "dream home" sentiment, and more a reflection that architecture is ultimately about feeling.

When she meets new clients, she asks what feeling they're chasing. There is, she believes, an architectural expression for every desire. "I've experienced that, and I want to share that with other people."

Sleeping Giant Ranch doesn't announce itself. Like the old barns Marion admires, it sits quietly in the landscape, built to last and content to do its job well. In a hundred years, she hopes it will still be there. A simple shape, weathered and grayed, but functional and beautiful enough. ■

PROJECT CREDITS

ARCHITECTURE

Laura Marion

INTERIOR DESIGNER

Laura Marion

GENERAL CONTRACTOR + BUILDER

Kruse Builders

STRUCTURAL ENGINEER

Greg Hermann, Anthem Structural Engineers

KITCHEN MILLWORK

Reform

CABINETRY

Walnut salvaged by Laura Marion, made in collaboration with Fine Wood Furniture, Inc.

FLOORING

Provenza

LIGHTING

Laura Marion in collaboration with Splashlight Studio

FURNISHINGS

Denver Modern, Arhaus

WINDOWS + DOORS

Sierra Pacific

MECHANICAL, ELECTRICAL, PLUMBING

Masterworks Mechanical; fixtures by California Faucets supplied by Ultra Design Center

STEEL

Steamboat Precision

EXTERIOR MATERIALS

Wood Source, Steamboat Precision

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UP RIGHT SIDE

Studio B Architecture + Interiors turns convention on its head with an inverted, three-story residence in Boulder, shaped for views and an active lifestyle.

WORDS: Laurie Lauletta-Boshart

IMAGES: James Florio

Longtime Colorado residents had lived with the idiosyncrasies of their Spring Valley property for years. Tucked along a narrow flag lot in Boulder, the site offered remarkable rewards—expansive views of the Flatirons, proximity to a creek, and a seasonal pond—but extracting those qualities from the constraints of wetland boundaries, floodplain setbacks, and neighboring conditions proved challenging. While serviceable, the existing house no longer aligned with the realities of an active household including teenagers, dogs, and a shared passion for biking, skiing, and wellness.

What emerged on the site is a precisely composed, three-story residence designed by Studio B Architecture + Interiors that literally turns convention on its head by elevating the home's primary living spaces to the top level.

"The site has a lot of incredible qualities, but you really only experience them once you get up in elevation," says Mike Piché, principal and founder of Piché Architecture, and former Studio B principal. "That realization fundamentally shaped the new house."







The project began in early 2020, at the onset of the pandemic. The homeowners were living abroad in South Africa when they first connected with Studio B. Every design conversation unfolded over Zoom, across time zones, with architects and clients not meeting in person until shortly before construction began.

Early studies explored whether the existing home could be remodeled, but it quickly became clear that a ground-up approach would better address both the site's limitations and the owners' ambitions. The final design scheme, developed over more than a year, was guided by a clear ranking. "If I had to place a hierarchy on it, the views took precedence," says Robby Cuthbert, Studio B project architect. "But the site is a flag lot with a very compact footprint, so those constraints, combined with the Flatirons to the south, really drove what the project ultimately became."

The most striking move is the home's inverted organization. Kitchen, dining, living spaces, and the primary suite all occupy the upper level, oriented south and west toward the Flatirons. This elevated plan departs from local convention, but proved to be the most effective way to capture distant views while maintaining privacy from nearby roads and trails.

The home's sculpted front facade balances concrete and cementitious plaster in a restrained palette of four materials: concrete, plaster, steel, and glass. A carved entry courtyard and auto court negotiate the tight flag lot, while deep-set openings and layered surfaces express the project's subtractive design approach.

“THE SITE IS A FLAG LOT WITH A VERY COMPACT FOOTPRINT, SO THOSE CONSTRAINTS, COMBINED WITH THE FLATIRONS TO THE SOUTH, ULTIMATELY DROVE WHAT THE PROJECT BECAME.” – Robby Cuthbert



At the heart of this level is what the architects termed the elevated courtyard: an outdoor room framed by plaster walls, a steel trellis, and large expanses of glass. “The kitchen, living room, and primary bedroom all open to this central outdoor space, which frames the Flatirons and becomes the organizing principle of the entire upper level,” says Cuthbert. Functionally, it operates much like a ground-level patio in a more traditional house, extending the kitchen and living areas outward for dining, gathering, and entertaining. Below, the house gives way to a more introspective landscape. A sunken lower courtyard, carved into the site and shielded from public paths, serves the wellness-focused program: gym, spa, sauna, steam room, and guest accommodations.

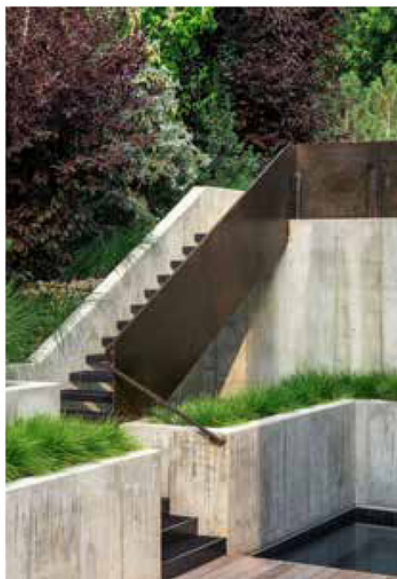
“We think of the courtyards as complementary but contrasting,” says Cuthbert. “The upper courtyard is public and outward-facing, while the lower one is intentionally private, shielded from the bike path and designed for solitude and recovery.” Threading through all three levels is a 30-foot-tall architectural concrete wall that anchors the home both structurally and experientially. Acting as the spine of the stair, the wall facilitates movement vertically while filtering natural light from a large skylight above. “It creates a very deliberate sense of procession as you move up and down through the house,” says Piché.

Constructing the wall required a series of carefully sequenced concrete pours, with each level built,

Defined by an acute angle that maximizes southern exposure, the elevated living room captures panoramic views of the Flatirons. A certified wood stove anchors the corner, while expansive glazing and white oak floors soften the materiality of concrete and steel, reinforcing the home’s connection to landscape and light.



A 30-foot architectural concrete wall forms the structural and experiential core of the home, guiding movement through all three levels. Washed in natural light from a skylight above, the floating steel stair ascends alongside the concrete plane, arriving at a kitchen layered in white oak, dark gray laminate cabinetry, and light gray Caesarstone.



“THEY’RE INCREDIBLY ACTIVE PEOPLE, AND THE HOUSE REALLY SUPPORTS THAT, WHILE ALSO ALLOWING THEM TO TAKE IN THE SURROUNDINGS AS MUCH AS POSSIBLE.” – Robby Cuthbert

supported, and completed before the next could begin. The technical challenge was significant, but the payoff is unmistakable.

From the outside, the residence reads as a sculpted volume. The exterior palette is intentionally limited to four materials: concrete, cementitious plaster, steel, and glass. Rather than layering materials additively, the architects approached the form as a subtractive exercise—a solid mass carved away to create openings, courtyards, and deep-set windows. The lighter outer layer of plaster wraps the majority of the structure, while darker steel and glass elements recede, forming an inner layer that emphasizes depth and shadow. “The cementitious stucco wraps the house almost like a single, continuous skin,” adds Piché. “It looks textured from a distance, but when you get close, it’s incredibly smooth, very fire-resistant, and essentially maintenance-free.”

Inside, the material palette softens without losing connection. White oak floors and cabinetry introduce warmth against cooler elements of exposed concrete and dark gray laminate millwork. The cabinetry features integrated pulls and an antimicrobial matte finish that resists fingerprints, while maintaining a refined appearance.

Black recessed niches punctuate select spaces, providing moments to display art and travel artifacts collected by the well-traveled owners. Lighting is largely integrated through linear slots, concealed fixtures, and carefully placed accent lights.

The lower level embraces a more utilitarian sensibility of polished concrete floors, durable finishes, and direct access to outdoor spaces designed for physical activity and recovery. A discreet dumbwaiter connects the main level to a glass-

On the lower level, the wellness program opens directly to a sunken courtyard designed for privacy and recovery. The gym’s polished concrete floors, streamlined storage, and adjacent rec room reflect the owners’ active lifestyle, with direct access to bikes, skis, and outdoor trails.





At the top of the home, the upper courtyard serves as an outdoor living room framed by plaster walls and a black tube steel trellis. An open oculus introduces a moment of sky overhead, while the integrated trellis provides shade for dining and gathering. Oriented south toward the Flatirons, the deck extends the kitchen and living spaces outward, offering unobstructed views that define the project's inverted design.

enclosed wine room below in an understated but unique gesture reflecting the owners' appreciation for South African vintages.

Designed to meet Boulder's stringent net-zero energy standards, the home incorporates a roof maximized with photovoltaic panels and paired with geothermal heat pumps that serve both radiant floor heating and cooling systems. Triple-pane glazing with low solar heat-gain mitigates overheating despite the extensive use of glass, while automated roller shades provide additional control. Even the spa is heated via an air-source heat pump, eliminating reliance on gas and aligning with the city's push toward electrification. Together, these systems allow the nearly 6,900-square-foot home to generate as much energy as it consumes over the course of a year.

For all its technical sophistication, the success of the project is best measured in how it accommodates daily life. Gear rooms for bikes and skis, a custom dog door for the canines, spaces for teenagers to gather independently, and a gym that opens directly to fresh air all reflect an understanding of how the family lives. "They're incredibly active people," says Cuthbert, "and the house really supports that, while also allowing them to take in the surroundings as much as possible." ■

PROJECT CREDITS

ARCHITECTURE + INTERIOR DESIGN

Studio B Architecture + Interiors

GENERAL CONTRACTOR

Hammerwell, Inc.

STRUCTURAL ENGINEER

40th Parallel Structural Engineering

CIVIL ENGINEER

SiteWorks Studio

MILLWORK

BKI Woodworks

FLOORING

Rock Solid Hardwoods

COUNTERTOPS + TILE

Fenix, Caesarstone, AKDO, Lea Carmiche

APPLIANCES

Miele

WINDOWS + DOORS

Zola Windows, Dorsis

DOOR HARDWARE

Griffwerk, M&T

FIREPLACE

Rais Viva

LIGHTING

DMF, Klus, Stickbulb, Primary, Juniper

MECHANICAL, ELECTRICAL, PLUMBING

Energy Innovations, Brightsense

PLUMBING

California Faucets, Kohler, Jaclo, Toto, Julien, Dornbracht, Zip Hydrotap

FURNISHINGS

Studio B Architecture + Interiors

LANDSCAPE ARCHITECTURE

Studio B Architecture + Interiors, Changing Landscapes

NEXT

WORDS: Laurie Lauletta-Boshart

A CONVERSATION WITH KYLE BURDS ABOUT STUDIO B'S NEXT GENERATION OF LEADERSHIP

After more than three decades of helping to shape Colorado's architectural landscape, Studio B Architecture + Interiors is entering a new era. Founded by Scott Lindenau and Susan Okie Lindenau, the award-winning firm has long been known for its refined modernism, deep connection to place, and collaborative approach to design.

In 2024, Studio B embarked on a carefully planned leadership transition, passing ownership to longtime team members Kyle Burds and Sarah Harkins. Scott and Susan now serve on Studio B's board of directors, offering strategic guidance and continuity as the next generation takes the helm.

Below, Burds shares his perspective on the transition, the firm's longterm vision, and the balance between continuity and change.

MID: Before we talk about the transition, can you share a bit about your background and how you found your way to Studio B?

BURDS: I grew up in Colorado and went to school in Boulder. I was working as a graphic designer and considered engineering, but once architecture was recommended to me, I never looked back. I absolutely loved it. I started working at Studio B during my senior year.

After graduating, I realized Studio B was a great fit, but I also felt it was important to experience something else. I moved to New York City for a few years and worked at Workshop/APD. I also did some of my own projects. When I moved back to Colorado, it was with the full intention of growing into a leadership role at Studio B. Sarah had similar goals, and over the past few years, everything came together.

MID: When did the leadership transition officially begin?

BURDS: Officially, it began on January 1, 2025. But all of 2024 was really about preparing—putting systems in place, having conversations, and setting the foundation so the transition felt thoughtful rather than abrupt.

MID: How would you describe the overarching vision you and Sarah have for Studio B's next chapter?

BURDS: At the core, we deeply believe in what Studio B already is: the design language, the ethics, the connection to nature, and the responsiveness to place and to clients, and that's something we're absolutely carrying forward.

Looking ahead, we're focused on maintaining a boutique studio feel while becoming even more refined in how we work. We want to be exceptional listeners, taking what clients tell us and translating that into architecture that feels both personal and precise. Our goal now is to organize and refine that process so that when someone comes to us for a Studio B home, we can consistently deliver that experience.

"WE'RE CONTINUING TO EVOLVE THE STUDIO'S MODERNIST SENSIBILITY. THE WORK HAS BECOME MORE REFINED OVER TIME—DOING MORE WITH LESS, FOCUSING ON SIMPLICITY, CLARITY, AND RESTRAINT."

—Kyle Burds

MID: What will your leadership bring to the longstanding, award-winning firm?

BURDS: Sarah and I are younger, and we want to lean into that energy. There's a renewed sense of possibility in the studio right now. At the same time, we're grounded by 35 years of experience and an incredibly talented team.

Design-wise, we're continuing to evolve the studio's modernist sensibility. The work has become more refined over time—doing more with less, focusing on simplicity, clarity, and restraint. As leadership changes, the design will naturally continue to evolve, but always within that framework of thoughtful modernism.

MID: What are some of your top goals for the firm in the coming years?



Studio B principals Sarah Harkins and Kyle Burds

BURDS: One major focus is continuing to build out our interiors and landscape design capabilities. We want to have a cohesive design vision from architecture through interiors, furniture, and landscape. That continuity really elevates the final result.

We're also thinking carefully about growth. Sustainable growth is key. Being selective allows us to work with clients who genuinely care about architecture, which ultimately leads to better outcomes.

MID: What parts of Scott and Susan's legacy are most important to carry forward?

BURDS: Their ability to connect with clients on a personal level is huge. This is a service industry, but it's also deeply personal. We work with clients for years, and those relationships matter. Scott and Susan also set a strong example of community engagement, and that's something we want to deepen in both Aspen and Boulder.

MID: As you step into this next chapter, what makes this moment the right one for Studio B's evolution?

BURDS: Studio B has an incredibly strong foundation, not just in design, but in culture, relationships, and trust. We're building on something that already works, while bringing fresh energy, organization, and intention to how we practice.

Sarah and I feel a real responsibility to steward what Scott and Susan created, but also a confidence in where we can take it next. There's a lot of momentum right now, and we're excited to see how the studio continues to grow and evolve. ■



micro modern

Flower Architecture's latest project, a 497-square-foot ADU, is a temporary home to principal architect Nicholas Fiore's family of four, and integrates big design ideals into one small space.

WORDS: [Linne Halpern](#)

IMAGES: [Daniel Jenkins](#)

TO Nicholas Fiore, "luxury" doesn't look like bigger budgets or more square footage. The founder and principal of Flower Architecture believes it is thoughtful and intentional design that ultimately leads to a high-end product. Take his recently completed South Boulder Accessory Dwelling Unit (ADU). At 497 square feet, the space is currently operating as his family of four's primary residence. And though physically compact, the home is surprisingly spacious.

Fiore designed the ADU in collaboration with his wife, architect Mary Fiore, as a place to live while building out their long-term home on the same land. After purchasing the property in 2012, the family occupied the original post-war ranch house for 13 years before taking the leap to level it and begin building their dream. On the project, the architect is concurrently serving as general contractor, independently hiring all sub-contractors and managing construction. It's a role he enjoys, retaining total control over both the build's creative and technical resolutions.

"My wife and I are a little stubborn on our design ideas," says Fiore. "I would work on a piece and then show her. An issue would come up and, a month later, we'd come back to it." While the plans for the ADU held less weight than the main house, with its various pressures to function for the next phase of family life, Fiore saw it as a space to work out their process. "It helped us practice for the big one," he says.

“WHEN YOU SIT ON THE COUCH...YOU CAN SEE OUTSIDE IN DIFFERENT DIRECTIONS, WHICH HELPS IT FEEL MORE SPACIOUS. I’M A STRONG BELIEVER IN THE SLOT.” – Nicholas Fiore



Fiore began with the lot, situating the structure on a 45-degree angle to the standard grid pattern, generating maximal privacy and optimizing light. He relied on existing elements to cast juxtapositions: the red brick walls and gabled roof of the garage up against the clean, vertical lines of the flat-topped, clad box. The two structures are tied together, quite literally, by the positioning of a new deck that was incorporated into a lively garden. Purposeful window placements open up the space, with a large-scale wall-to-wall installation in the living room and various slot iterations throughout. “When you sit on the couch, you can look across the kitchen all the way down the long axis of the building to another slot

window that’s aligned with a pocket door,” explains Fiore. “You can see outside in different directions, which helps it feel more spacious. I’m a strong believer in the slot.”

Boulder County’s zoning and code dictated some of the design terms, to Fiore’s naturally rebellious bemusement. Per permitting, all Boulder-area ADUs must be equipped with a kitchenette, a sprinkler system, and a locking door, in addition to other regulations. Fiore plans to use the ADU as a separate rental after the completion of the big house, which necessitated the inclusion of a full kitchen and bath suite regardless. ➔114

Window placement on each cardinal wall was intentional, with the living room’s southern wall replaced entirely by floor-to-ceiling glass. Opening out to the deck and facing the garden, the spatial effect is one of expansion—increasing the home’s square footage with indoor/outdoor access. “You can feel the interconnectedness here,” says architect Nicholas Fiore.





The birch interior paneling was one investment decision that makes an outsized design payoff. Material interest, separation between kitchen and living spaces, and seamless floor-to-ceiling integration all work to elevate the abode. Meanwhile, the inclusion of terrazzo countertops “adds movement and psychedelic-ness against the quiet wood grain,” says Fiore.





Simplicity reigns supreme in the bedroom, with optimizations for daytime sunlight and as much storage space as possible. Influenced by Kisho Kurokawa's capsule architecture of the 1970s, Fiore prioritized efficiency and modular design.

Part of the national ADU trend's appeal is the multi-use adaptability, an understanding that Fiore leaned into. In addition to housing the couple and their two tween-age children, Mary is also working full-time out of the 16 by 14 foot living area. A testament to smart design choices, "it's currently handling the most extreme stress conditions it would ever need to have—and pretty well," says Fiore.

While there are plenty of tips and tricks employed for the usability of small spaces, Fiore credits the ADU's general high-functioning utility to layout. "At the end of the day, the best trick I've got is to draw a good floor plan," he says. In the bedroom, closets are carved out along an entire wall from a two-foot deep volume with custom millwork and cubbies for a stacked washer and dryer. A high-traffic area between

the kitchen island's stool seating and the bathroom entrance required light puzzle-work, negotiating seamless passageways in a five by eight foot zone.

Pocket doors ease transitions throughout, in addition to vertical built-ins. "I'm not interested in selling a transformer," says Fiore. "I couldn't have it feeling like an architecture grad student project. This is a house, for a family." Skinny appliances, a dual burner cooktop, hidden storage, and concealed safeguarding of electric facilities all provide extra minimalist magic without relying on hokey fixes. "We're not hosting Thanksgiving," jokes Fiore. "But, we can cook. It's enough."

This idea of "enough" returns to Fiore's philosophy on what luxury actually feels like. ➔118



“HOW CAN I MAKE THE THINGS
THAT WORK ALIGN WITH THE
ARCHITECTURAL IDEALS AND
THE BEAUTY IDEALS? IT'S
ALWAYS A BALANCING ACT.”

– Nicholas Fiore





Built-in shelving and pocket doors operate as savvy space-savers throughout the ADU. "Two people can even brush their teeth in there," Fiore jokes about the micro-bathroom's capacity. "Sometimes three. And if one stands in the shower, four. We haven't tried the quad toothbrush access yet, but maybe we will later," he laughs.



The ADU is clad in black standing seam metal, and an outdoor deck juts up against the property's original brick wall to natural effect. "I don't think the design would be as interesting without that very standard post-war red brick on the original garage," says Fiore. "It's like peanut butter and chocolate or something—the deck ties it all together."

"Separating what is 'good' in architecture from what is expensive is important," he says. "You get to choose where you spend what you do have," he adds, bringing it back to choice and consideration. Materials matter, finishes matter, skillful craft matters. And to Fiore, outdoor space matters. Other than that, luxury is personal, dependent upon the decisions that are going to elevate each individual's daily lifestyle. In this ADU, a significant portion of the budget was allotted to the exterior metal siding, interior panel cladding, and a few of the oversize windows.

"We felt like these moments were going to take the project to the next level," says Fiore. And he was right. They are the elements, in addition to the designers' attentive floor plan, that transform a metal box into a captivating feat of modernism. "I'm constantly trying to hold these different ideals. How can I make the things that work align with the architectural ideals and the beauty ideals?" he ponders. "It's always a balancing act." ■

PROJECT CREDITS

ARCHITECTURE

FLOWER Architecture in collaboration with Mary Fiore, AIA

INTERIOR DESIGN

FLOWER Architecture in collaboration with Mary Fiore, AIA

GENERAL CONTRACTOR

FLOWER Architecture

FRAMING

Dave Frank

STRUCTURAL ENGINEER

Correlate Structural

MILLWORK

BKI Woodworks

FLOORING

Fenice Flooring, Graf Brothers

COUNTERTOPS

Concrete Collaborative

WINDOWS + DOORS

Marvin Modern + Ultimate Series

LIGHTING

RBW, Bover, Nora

FURNISHINGS

Custom FLOWER Architecture, Sheepdog Furniture, Room & Board, Muuto

MECHANICAL, ELECTRICAL, PLUMBING

Steinley Plumbing

GARDENING

Loretta Guptill

ULTRA

DESIGN CENTER

Plumbing • Lighting • Hardware

Quality Products | Experienced Staff | Competitive Pricing | Professional Delivery | World-Class Showroom | Project Warehousing



THE BOLD LOOK
OF **KOHLER**®



LIVE IT ONCE. REMEMBER IT FOREVER!

MODERN KIDS!



THERE'S A REASON SO MANY DESIGNERS TAP INTO THEIR INNER CHILD AS PART OF THEIR CREATIVE PROCESS. KIDS ARE WELLSPRINGS OF WHAT'S POSSIBLE, REMINDING US JUST HOW ILLIMITABLE AND EXPRESSIVE THE IMAGINATION CAN BE.

TO FUEL THESE MUCH-NEEDED CREATORS, WE'VE GATHERED THE BEST AND FRESHEST FURNISHINGS, TOYS, DECOR, AND BOOKS, EACH MADE TO SPARK CURIOSITY AND TURN EVERYDAY ENVIRONMENTS INTO SPACES OF WONDER.

FUN IS THE FUNCTION

Twentieth-century designers Ray and Charles Eames made serious strides in the realm of fun, creating delightful contraptions that run the gamut from molded plywood animals and paper dolls to kites, masks, and playing cards. Put together the Giant House of Cards or Little Toy, both designed in the early 1950s, and you'll know what Charles meant when he said "toys and games are the preludes to serious ideas."

+eamesoffice.com



PHOTO: Parrish Ruiz de Velasco



BEDS

CLOCKWISE FROM BELOW:

River Trundle Bed +oeufnyc.com

Our House Convertible Floor Bed +nestig.com

Fort Bunk Bed +roomandboard.com

Montessori Bed +montoddler.com

Serpentine Bed +jonathanadler.com

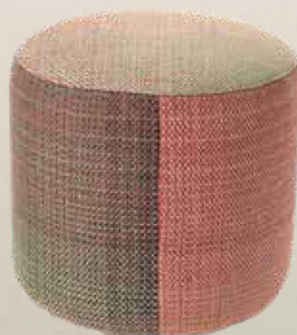
Demi Bed +dwr.com



PAOLA LENTI KIDS

The new kids collection by famed Italian designer Paola Lenti includes sofas, poufs, armchairs, and accessories that are scaled down in size and way up in whimsy.

+paolalenti.it/en



seating

CLOCKWISE FROM ABOVE LEFT:

CH410 Peter's Chair +hivemodern.com

Shade Pouf +us.nanimarquina.com

CH24 Children's Wishbone Chair +hivemodern.com

Cherner Children's Chair +hivemodern.com

ecoBirdy Charlie Chair +goodeeworld.com

Kids BBO2 Chair +lollidesigns.com



FURNITURE



STORAGE

CLOCKWISE FROM ABOVE:

Montessori Bookshelf +montoddler.com

The Standard Locker +mustardmade.com

KIMPOP x Montana Colour Box I +finnishdesignshop.com

Uten Silo Wall Organizer +dwr.com

Container Kiwi +goodeeworld.com

Cat Nightstand +bulbsquare.com



MADE FOR PLAY

When it comes to play, kids need little else than their own imaginations—but a few toys, games, and art supplies designed to match their bright and curious minds can't hurt.

Monier's Dream Colored Pencils,
Doona's Magic Crayons +woset.world
Available locally at Inheritance

Games AND TOYS



CLOCKWISE FROM UPPER RIGHT:

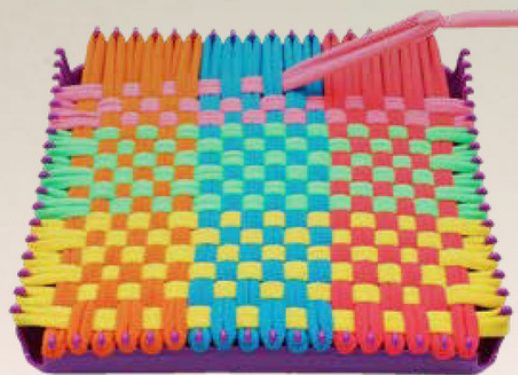
Kay Bojesen Wooden Monkeys +finnishdesignshop.com

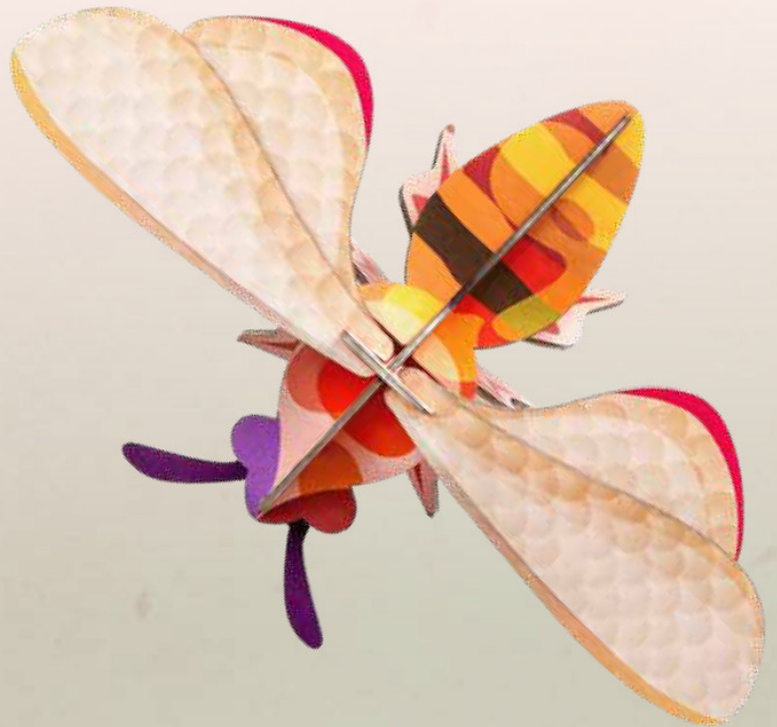
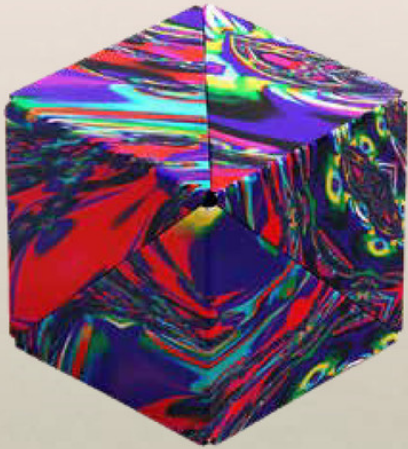
Cuboro Marble Run +thewoodenwagon.com

Weaving Loom +cra-z-art.com

The Flutterers Finger Puppets +maisonette.com

Tin Can Phone +tincan.kids





CLOCKWISE FROM UPPER RIGHT:

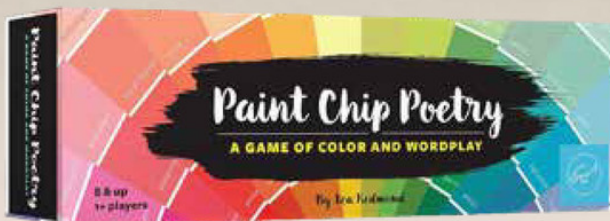
3D DIY Decorative Insects [+store.moma.org](http://store.moma.org)

Nex Playground [+nexplayground.com](http://nexplayground.com)

Paint Chip Poetry [+buttonpoetry.com](http://buttonpoetry.com)

Hoptimist [+us.hoptimist.com](http://us.hoptimist.com)

Shashibo Puzzle Cube [+funinmotiontoys.com](http://funinmotiontoys.com)



MODERN KIDS!

walls AND FLOORS



ART POSTERS

CLOCKWISE FROM TOP:

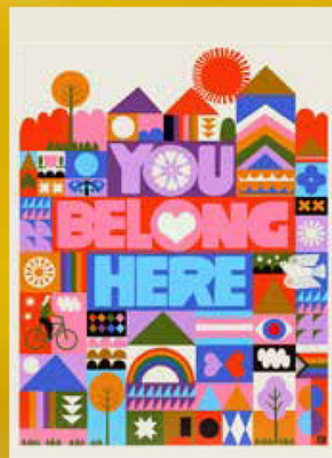
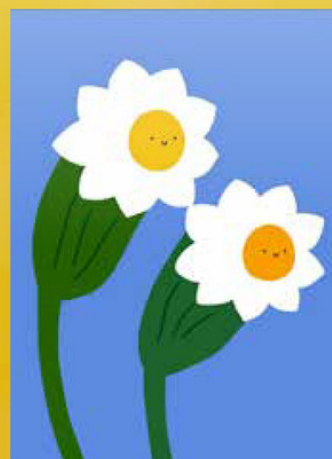
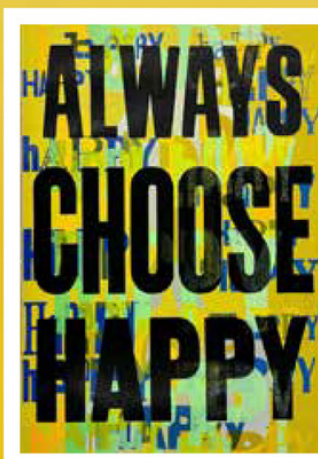
Bläckfisk Röd +wallofart.com

Hi Flower 01 +finnishdesignshop.com

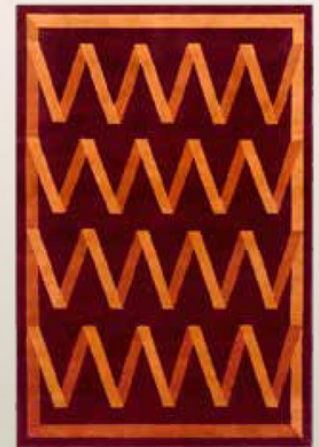
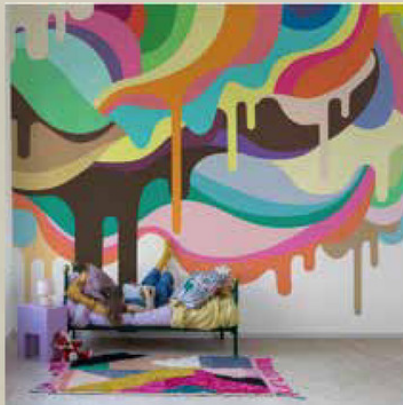
You Belong Here +lisacongdon.com

Enikö Eged Leopard II +prstrstudio.com

Always Choose Happy +20x200.com



Glisser by Anne Laval
+finnishdesignshop.com



RUGS AND WALLPAPER

LEFT, TOP TO BOTTOM:

Bright Retro Cars Wallpaper +livetteswallpaper.com

Dripping Ice Cream Wallpaper +rebelwalls.com

Vilhelmina Wallpaper +sandbergwallpaper.com

Isn't it Iconic Wallpaper +spoonflower.com

ABOVE, CLOCKWISE FROM UPPER LEFT:

Do You Have One? Rug +cc-tapis.com

Folding Ribbon Rug +nordicknots.com

Bold Shapes Rug +quince.com

Moons Rug +blockshoptextiles.com



BATH

BATH MATS

CLOCKWISE FROM ABOVE:

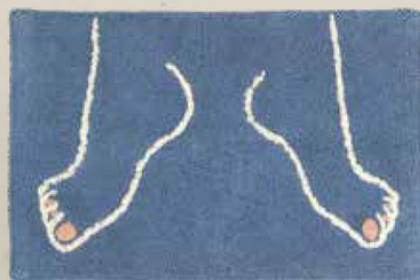
Unikko Bath Mat [+marimekko.com](#)

Color Bar Bath Rug [+thecompanystore.com](#)

Multicolor Mushroom Bath Mat [+worldmarket.com](#)

Footsie Bath Mat [+coldpicnic.com](#)

Scallop Tulip Bath Mat [+westelm.com](#)



TOWELS

CLOCKWISE FROM RIGHT:

Gigi Bath Towel [+slowtide.co](#)

Hand Towel Set [+baggu.com](#)

Tam Bath Sheet [+quiettownhome.com](#)

Navy Pattern Towel [+dusendusen.com](#)

Spectrum Bath Towel [+thecompanystore.com](#)

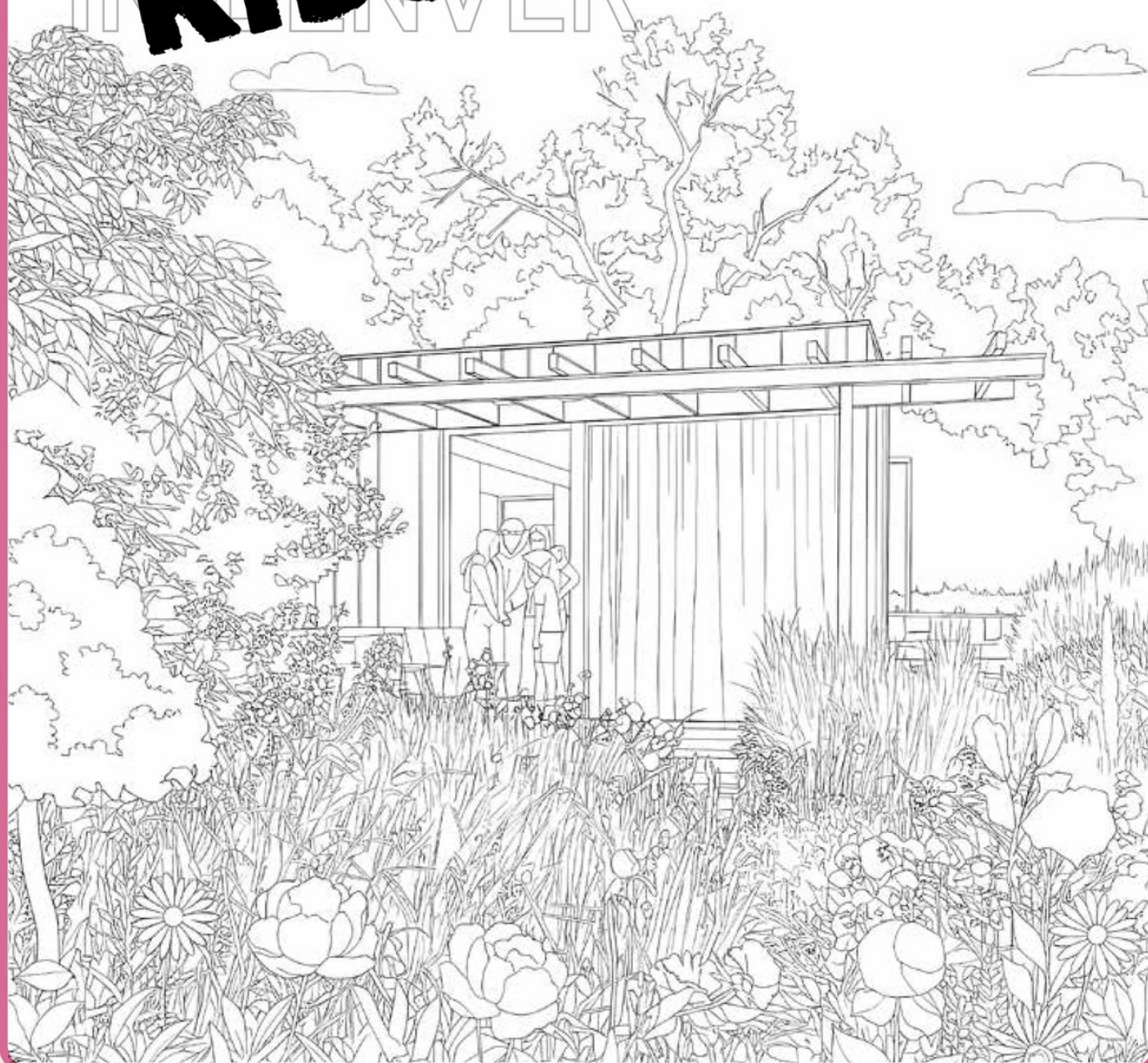


COLORADO'S DESIGN MAGAZINE

MODERN

COLORING PAGE

KIDS!



a little extra cheer!

see if you can find all the spring flowers
in the word search before they pop up in your
garden. which blossom do you most look forward
to seeing (or smelling!) each year?

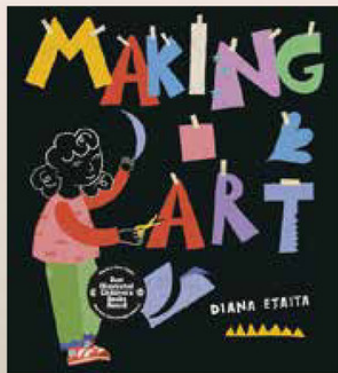
FLOWER WORD SEARCH

F K Z N F B L U E B E L L C R
O X U Q V W I R I S C G N Z J
P O B R N K K Y A F Y B Y J Q
E M S T C R O C U S T B E D V
O C U C M S R E D B U D J V J
N V A H F N Z B T C E Z W M S
Y Z V E X O A L L I U M F Q J
D W F Q Y W H U L M I P S E F
K A T C A D O Q I Z H A X H O
N O X H N R C V L K S K L M P
U D N Q V O Q P A E R J Q T D
N O E G Y P H A C V I O L E T
Q Z R M F L U P I N E B X G I
O M O J T D Q W C Z R X P R H
T U L I P A D A F F O D I L M

Find these words!

SNOWDROP DAFFODIL ALLIUM CROCUS VIOLET IRIS
LUPINE REDBUD TULIP LILAC BLUEBELL PEONY

SUPER FUN!



Making Art
Penguin Random House

BOOKS



Read, Learn, Make!

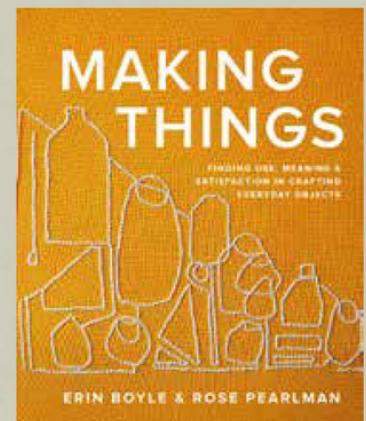
There are countless paths to take as you make! Let these books about creativity be your guide as you exercise your mind, hands, and imagination.



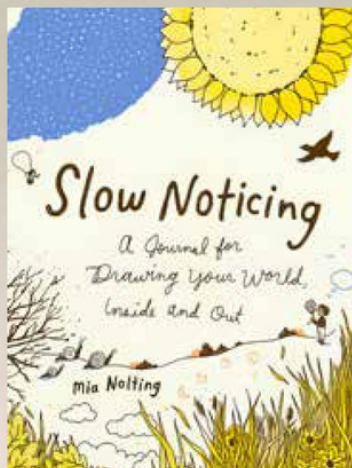
Making a Great Exhibition
David Zwirner Books



Pencil
Penguin Random House



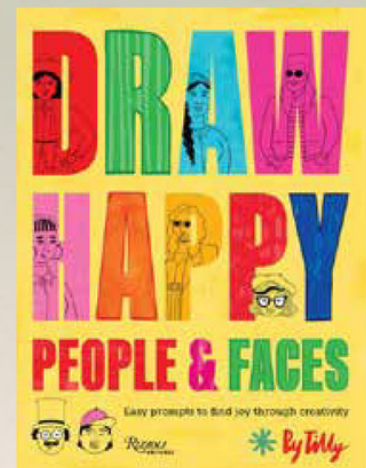
Making Things
Hardie Grant Books



Slow Noticing
Tarcher



Eyes Open
Aperture



Draw Happy People + Faces
Rizzoli



EPHEMERAL INHERITANCE

On RiNo's upper edge, Cornelia Peterson's new shop, Inheritance, invites visitors into a cloud-like jewel box of artful keepsakes and treasures.

WORDS: Linne Halpern
IMAGES: Daniel Jenkins



TO shop owner Cornelia Peterson, the word for which she named her new store, Inheritance, holds many meanings. “It’s the inheritance of Sacred Thistle, the inheritance of my mom’s craft, and the idea of wanting things to be heirloom quality—the wish for pieces to be cherished and passed down,” she says. “Inheritance honors the story of where objects come from and where they’re going.”

Peterson’s shopkeeping origin story began over a decade ago with the founding of Sacred Thistle, a joint project with her mother, Sydney Peterson. The Golden Triangle floral and artisan boutique was beloved for years by Denver’s creative community, a place of moody, emotive craft alongside enchanted artifacts and global influences.

The combined factors of a building sale and Sydney’s decision to retire at the end of 2024 left Peterson ready for something new. Following a short break (“I went and played around with life,” she says), Peterson found herself missing the rootedness that comes with having a physical space—for socializing, working, and connecting with retail clientele. “I found that I was searching for places I wanted to hang out or shop in, but nothing felt like home to me,” she says. Thus, Inheritance was born.

In an emerging corner of northeast RiNo, Inheritance feels like a dreamland. The space’s large windows (often lit by tall taper candles) and neutral palette offer an airy, cloud-like atmosphere, while Peterson’s selection of heavy stone furniture and organic wood sculptures provide grounding and duality. Tactile displays—holding everything from fragrance to speciality teas, jewelry, books, homewares, and more—invite visitors to touch, engage, and be transported.



The shop’s constantly expanding, library-like wall of books is one of Peterson’s favorite elements, based on her own personal collection. “It’s sweet to have your little book of poetry, burn your candle, and read,” she says. “I think you’re coming here for that feeling, for the whole experience.”



EPHEMERAL INHERITANCE



A birdseye view of the space reveals Peterson's especially playful approach to form, volume, and scale. Blocky shapes rendered in organic materials offer weight and density, while both vertical and horizontal lines add a weightless layered effect throughout. On display is a treasure trove of goods to touch and experience—Peterson sees it as an invitation for inquisitive exploration and enjoyment.





"INHERITANCE HONORS THE STORIES OF WHERE OBJECTS COME FROM AND WHERE THEY'RE GOING...I WANT EVERYTHING TO ELICIT CURIOSITY AND A SATISFYING REVEAL." – Cornelia Peterson

Peterson's intention is for *Inheritance* to function like a gallery, where objects are pedestoled as art, but rendered more accessible and without fear of fragility. "You can admire the things, play with them, enjoy. You don't need to purchase something. But, if you want to have a piece, there are items starting at two dollars," she says.

Peterson is interested in pushing the boundaries of the retail experience, surprising and delighting visitors at every turn. A ten-foot-long jewelry case, highlighting work from one of her favorite makers, Grainne Morton, features a single pane of glass that dislodges in its entirety, caught by a bracket on its end. "Every time I open it for someone, it's shocking and showy, but I love that," she shares. "I want everything to elicit curiosity and a satisfying reveal."

Another example is the shop's customized vending machine, outputting exclusive prints and decals from a rotating array of artists. Inspired by Peterson's childhood

fascination with the contraptions, she set out to make her own high-quality, plastic-free version. "It's just so fun to put a token into something. Kids get really excited, but it's the adults that get even more excited," she laughs.

Peterson counts woodworking, photography, and jewelry-making among her diverse personal pursuits. Her multidisciplinary creative outlook informs her curation of the store, showcasing her admiration for beautifully-made things in all forms, united by the desire to spotlight under-the-radar makers delivering distinctive products.

"I have to really love something to be able to share it," says Peterson. "I believe it's the collection of items all together that's the real draw." And she's right. It's the eclectic nature of Peterson's eye that continues to bring people in—the juxtaposition of scale and materials, the unexpected synthesis of color and scent, the brightness of light and the warmth of her disposition. "I want people to come in because it feels like a breath of fresh air." ■



Now on view



**Space
is the
Place:**
Art & Design
in The
Atomic Age



**'Round
the
Clock**
24 Hours of
Colorado
in Prints

**DENVER
art
MUSEUM**

The Kirkland
Fine & Decorative Arts

'Round the Clock: 24 Hours of Colorado in Prints and Space Is the Place: Art & Design in the Atomic Age are organized by The Kirkland. Support for both exhibitions is provided by Merle Chambers, the donors to the Annual Fund Leadership Campaign, and the residents who support the Scientific and Cultural Facilities District (SCFD).



Images: Matsushita Electric Industrial Company, Ltd./Panasonic, Kadoma, Osaka, Japan, established 1918. Panapet Radio (Model R-70), 1970. Plastic and metal; 4 1/4 in. The Collection of The Kirkland at the Denver Art Museum, K2007.0137 | Melanie Yazzie, Daily Path, 2012. Wood block print; 20 1/4 x 26 1/2 in. Gift of Melanie Yazzie and Clark Barker, 2013.44. © Melanie Yazzie

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