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MODERN IN DENVER

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INSIDE

Land+Shelter

iso/AD

Jerry Wingren



Summer
2026

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EVERY ANGLE

ArcDen Studio preserves the geometry of a 1970s Boulder home, reconfiguring it for optimal livability and climate resilience. P.126

MAGICAL MUSHROOMS



mycelium + design p. 76

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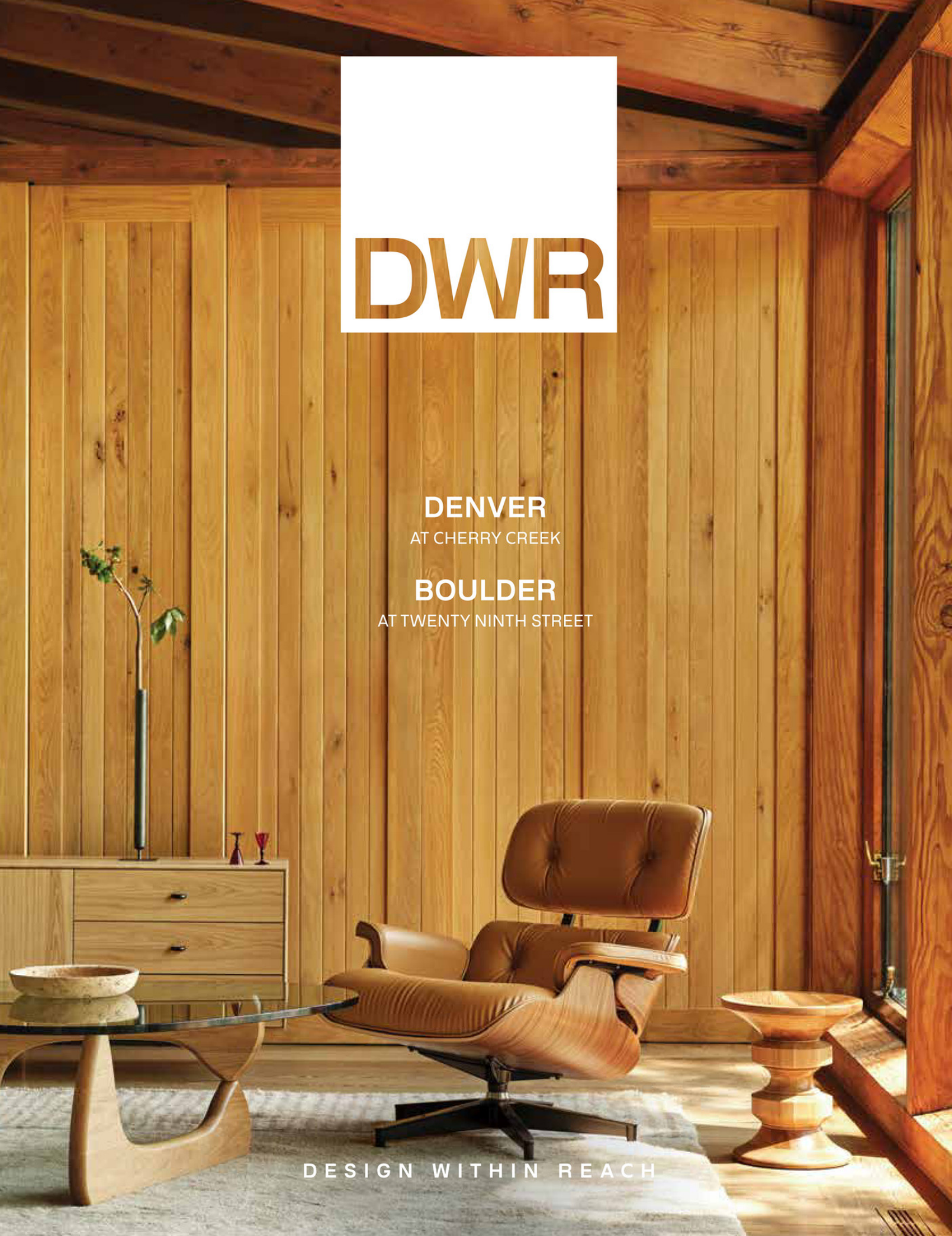


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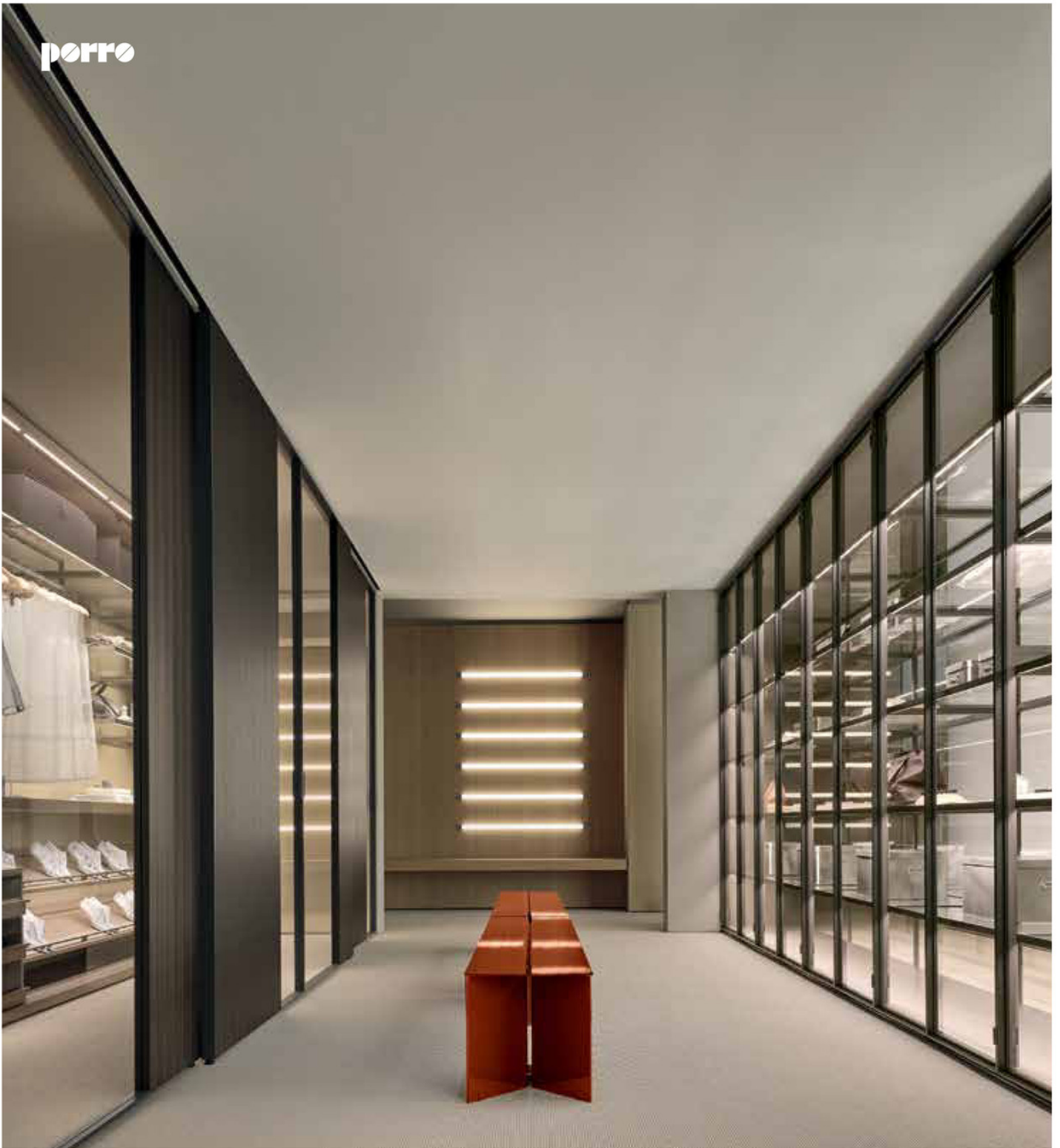
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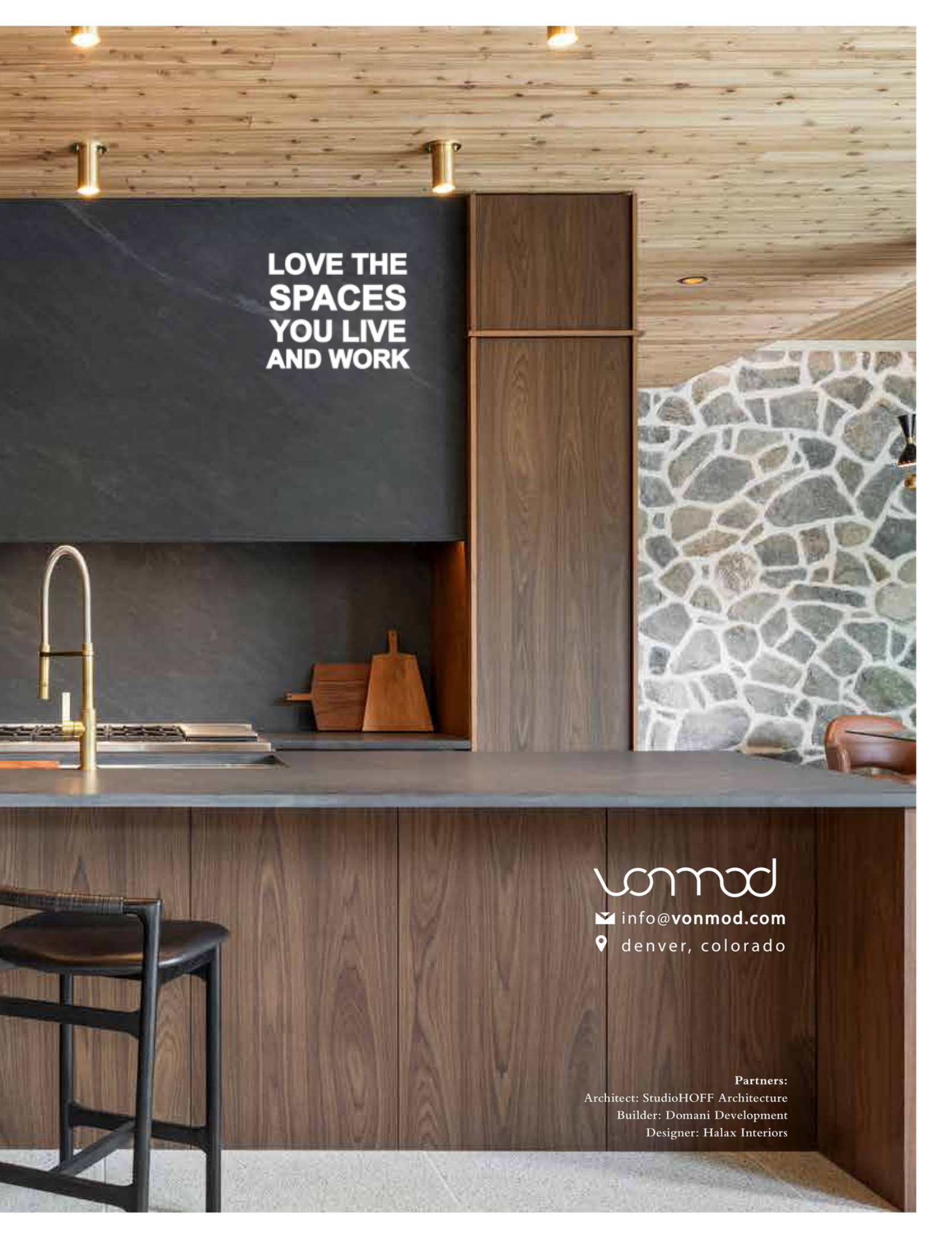
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An archival postcard sent in 1960 from East Colfax's La Vista Motel reveals the roadside destination's early appeal. Free coffee! Mountain views! Read more about the motel's recent renovation and the sweeping revitalization of East Colfax in our feature on page 106.

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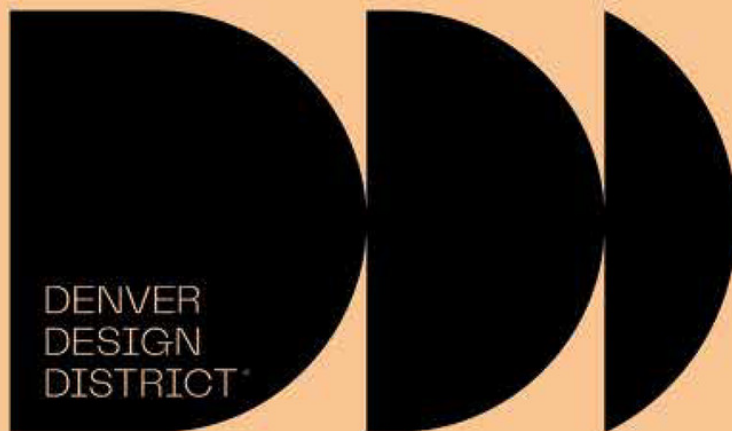
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“Nothing old is born anew. Yet it doesn’t disappear completely either. And what has already been arises again and again in new form.”

– Alvar Aalto

A strong indicator of good design is its ability to meet future needs without its original essence needing to be overwritten, obliterated, or made awkward. In architectural design, as it’s often said, certain buildings have “good bones”—designed with enduring structural stability that can withstand both formal and functional evolution. Of course, success in this regard takes more than just a building’s built-in aptitude for change. It also requires a future designer’s skill in recognizing what must be preserved and what can be pushed.

To make, as Alvar Aalto says, “what has already been arise again and again in new form,” designers past and present have to do the important and slightly alchemical work of paying attention to each other across time.

Attention to matter over time is a strong theme running through this issue. We feature two residential renovations, one of an early 2000s Cherry Creek home by isoA/D and another—on the cover—of a 1970s Boulder home by ArcDen Studio. In each of these projects, the designers adopt an attitude of embrace rather than resistance, taking cues from each home’s preexisting architecture to make decisions that carry purpose and pleasure forward in their next iterations.

Our feature on the revitalization of East Colfax Avenue—currently undergoing a \$280M infrastructure upgrade with the introduction of the Bus Rapid Transit—gives several examples of how public and private investment in this culturally complex and heavily trodden road is catalyzing a revamped return to its roots. The article takes a close look at the renovations of the All Inn Hotel and La Vista Motel—two historic hospitality properties that avoided a change of use and were instead

restored to serve both out-of-towners and residents of the surrounding neighborhoods. You can read this story on page 106.

On page 62, we pay tribute to renowned Boulder sculptor Jerry Wingren, who passed away in January at age 86. As architect E.J. Meade reflects, there was little boundary between Wingren’s work in and out of the studio. From his birthplace in Alaska to his longtime home studio in Fourmile Canyon, Wingren’s life was holistically hewn. And, like his stone and wood sculptures, his legacy and influence will continue to reflect light and reveal depth in darkness for all who encounter them for years to come.

Also in this issue, you’ll find a story on a new line of textiles by Nanimarquina based on drawings by the late Lucia Eames, the only child of design icons Ray and Charles Eames; a roundup of products and design applications made from mycelium; and a review of *Double Take*, a new exhibition at the Bayer Center in Aspen that explores the recurring motifs that modernist Herbert Bayer revisited across time and media.

What we need isn’t always something new. Often, all we need is to pay greater attention to what already is, and what it might become. By training our attention, we help ideas become more fully realized, and in doing so we become more fully ourselves. Attention is rare and precious in today’s fast-paced world. May yours be caught and held this summer.

Vanessa Kauffman Zimmerly



ON THE COVER

A twilight shot of ArcDen Studio’s Hill Residence, taken by Parrish Ruiz de Velasco, highlights the renovated home’s original geometry—just as unique today as it was in the 1970s, when the home was first built. Tasked with renovating for increased climate resilience, ArcDen fortified the building envelope with high-performance window systems and continuous rock wool insulation, recladding the exterior in architectural fiber cement. Read more in our feature on page 126.

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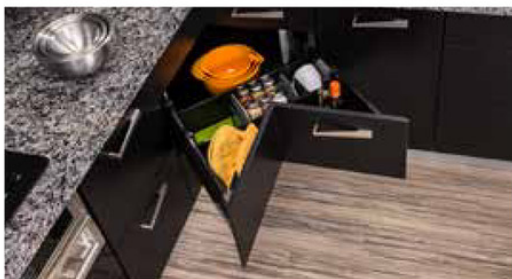
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FIELDSTUDY

WORDS: Tamara Chuang



RETRO ROUNDUP

As long as there are hi-fi aficionados who listen to music as close to the original recording as possible, vinyl will exist. And along with that, the inspiration to dream up a new record player design. The latest comes from speaker company Trettitre with a wall-mounted music system. The record player dismounts for portability and offers modern updates like wireless charging and Bluetooth streaming. But the analog experience doesn't end with vinyl. The full system includes a CD and cassette tape player. (Can you even buy cassette tapes anymore?) Time to dig out those mixtapes.

+trettitre.com





FLIPPING MESSAGES

Vestaboard shrunk its digital-to-analog interactive sign in an effort to expand its audience. Like the original, the Vestaboard Note turns remote texts into an analog message spelled out on an internet-connected sign. It's not instant, though. Spots for 45 characters start flipping through the alphabet. The ticka, ticka, ticka sounds only end after the message is complete. The smaller board—and the smaller \$999 price—is perfect for simpler notes.

+vestaboard.com

MORE THAN A STOOL

From flat pack to 24-inch stool in 60 seconds, A Stool from UNFNshed is designed much like other items in the San Diego company's product line. It requires zero tools and no hardware. The pieces slot into one another. Put it all together and you'll notice why it's not just a stool, but it's A Stool. Made from European Baltic birch plywood, A Stool is ready to be painted, primed, and finished.

+unfnshed.com





SLEEP TIGHT

Babies don't take up much room and neither should their beds. Anzy Home's Moses Basket Round Hood keeps newborns close to parents while also being portable. Its handles let parents move this rocking bassinet to any room to keep an eye on the sleepy wee one. Hand crocheted in Europe, the basket is made with cotton yarn so it's soft to touch.

[+anzyhome.com/collections/moses-baskets](https://anzyhome.com/collections/moses-baskets)



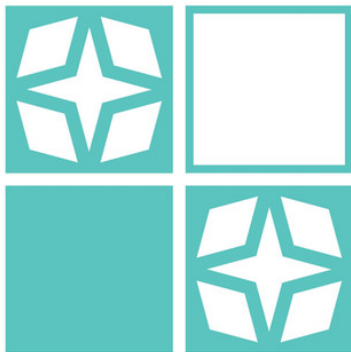
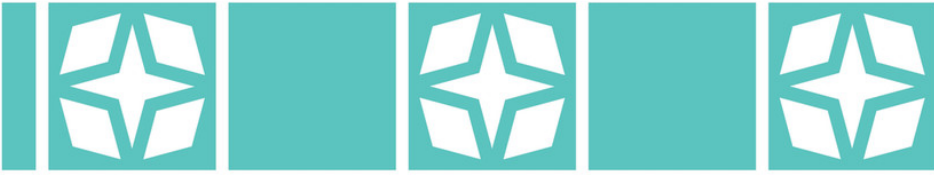
KEY GRIP

These catchy magnetic catchalls don't really catch all things, but put them near your doors and they'll catch what's important: your keys. Designed by Andrii Burzi, the Nordic Line essentials are a collection of minimalist, utilitarian pieces to stash needed things in visible places.

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SMART NOSH

Somewhere between an Instant Pot and a chef-for-hire is Nosh, an “AI robo chef” that can cook dinner. However, as we all know, AI can’t do it all. Nosh needs a sous chef to help it get the ingredients ready and slice or dice onions and potatoes. Nosh does mix, saute, season, and cook dinner so you don’t really have to. It has eyes (a camera) to make sure it’s doing everything right (hello AI). There’s no mention about whether it’ll also clean up, but since it’s still pre-order only, that’s a likely no.

[+us.letsnosh.io](http://us.letsnosh.io)



FIERCE MIX

Beast Health’s mission to build a better blender wasn’t merely about nice design and minimizing controls to a single on/off button. Developers added ribbed interiors for smoother blending, copper instead of aluminum wiring for greater electricity conduction, and stainless steel gears and blades because plastic just doesn’t cut it. The result? The Better Blender.

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

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THIS BENCH ROCKS

When tasked to design a seat for IKEA, Marta Krupińska added her usual playfulness and then made a different move. Instead of defaulting to the back and forth of a traditional rocking chair, the PS bench moves sideways like a see-saw. To strengthen the seat, a beam of wood is split and glued together with the grain reversed. It's fortified for strength and fun—with a friend.



POTT TWIST

The versatility of a floor lamp with a flexible neck to pull down for a reading light gets a sleek upgrade from Alexander “Lex” Pott. The new PS lamp for IKEA is essentially three steel pieces with joints that go from a straight-up floor lamp to an angled reading or desk light with a few twists. It's what happens when designers like Pott reimagine furnishings for small spaces.

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FROZEN FLUX

In Bocci's 93 Series, liquid glass and molten aluminum merge in an experimental glassblowing technique.

WORDS: Alicita Rodríguez



DEDICATED TO EXPERIMENTATION, BOCCI RELIES ON HAPPENSTANCE.

The Vancouver-based sculptural lighting studio develops theories, tests them out with materials, and fabricates the successful products in-house, using ancient glassblowing techniques coupled with innovative permutations. Successful or not, each experiment is numbered so Bocci can trace the evolution of their creativity. In the newly released 93 Series, the number represents production using not one, but two unpredictable elements: liquid glass and molten aluminum.

Bocci describes the manufacturing process succinctly: “93 is created by pouring molten aluminum into a hand-blown glass vessel.” This explanation falls way short of whatever magic they used to get these two molten materials to work together. For context, let’s dive into some numbers.

To create lighting through glassblowing, the material begins as molten liquid inside a furnace around 2,400 degrees Fahrenheit. Once the molten glass leaves the furnace, it begins to cool, achieving a working temperature between 1,600–1,900 degrees. If the glass gets too cold, it can become brittle, stiff, and unworkable due to thermal shock, often shattering mercilessly on the studio floor. This is why anything created through glassblowing must cool in a kiln set to 900–1,100 degrees.

Aluminum melts at 1,220 degrees Fahrenheit, with a pouring temperature between 1,292–1,382 degrees. If you pour molten aluminum into a cold glass sphere, it will crack. So the process of creating 93 involves meticulous temperature management, especially because the two materials also have differing expansion rates. The glass sphere must be heated with specialized blowtorches as the molten aluminum is poured inside.



All versions of Bocci 93, including this planetary table light, emerge from a unique glassblowing technique. The traces of metal show through the clear glass in whatever pattern emerges—each its own experiment.



“As the metal moves and cools, it leaves behind a suspended trace of its flow, each piece preserving a single, unrepeatable moment.”

– Bocci Studio



In other words, Bocci’s succinct description is both scientifically mysterious and painfully humble. But the result is spectacular. As Bocci explains, “Illuminated from within, light reveals the aluminum’s oxidized contours and the subtle variations formed by heat and pressure.” When 93 is turned on, the light source shines through both the clear sections of the pendant with no aluminum, and the burnished areas where the aluminum settled in silver and black waves, blobs, and bubbles.

Much of 93’s beauty relates to its manufacturing process because the luminaire captures a carefully orchestrated moment in time. As Bocci explains, “As the metal moves and cools, it leaves behind a suspended trace of its flow, each piece preserving a single, unrepeatable moment.”

Luckily, the creatives at Bocci embrace unpredictability. Their other lights are a visual testament to the process of trial and error: the 28 series features spherical indentations that make the finished sphere resemble a moon with craters, the 73 series uses ceramic textile molds to create cloudlike forms similar to a Portuguese man o’ war, and the 87 series adds sodium bicarbonate to glass to facilitate stretching in order to make looping, dripping shapes reminiscent of pulled taffy.

Bocci poses this question: “What happens when control is partially surrendered?” Their portfolio is what happens. However, they answer their own query just to be extra clear: “We work with and not against the unpredictability of materials, embracing chance as a collaborator.”

Like all their series, 93 encompasses multiple products, including pendants, table lamps, wall and ceiling lights, and vases. The table lamps are spheres that sit on sleek cylindrical bands in brass or black. The wall sconces and ceiling lights are available with similar mounts or with nearly invisible mounting plates that make it appear as if the wall itself yielded a bubble of decorative glass.

But Bocci is perhaps best known for its pendants using metallic cables in straight or sculptural formations, which come from shallow or deep ceiling plates in multiple finishes. These hanging orbs feel otherworldly when turned on or off, their carbon and metallic inner swirls nestled inside clear swaths of glass, the two materials testament to a process of alien flux. ■



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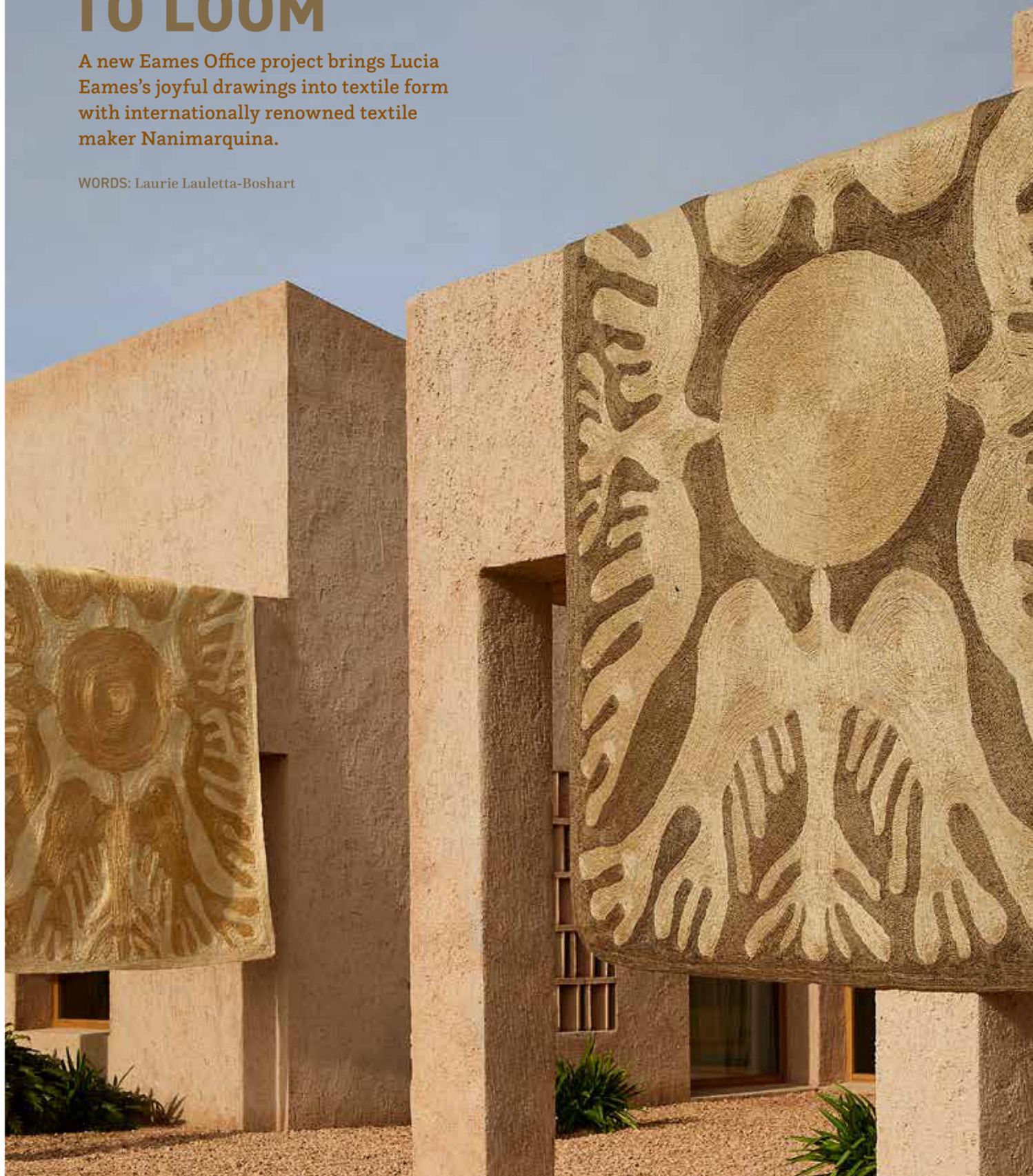
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FROM LINE TO LOOM

A new Eames Office project brings Lucia Eames's joyful drawings into textile form with internationally renowned textile maker Nanimarquina.

WORDS: Laurie Lauletta-Boshart





LEGACY CAN BE A WEIGHTY THING, BUT IN THE HANDS OF LUCIA EAMES, IT WAS SOMETHING LIGHT. JOYFUL. EXUBERANT. EXPANSIVE.

Renowned textile maker Nanimarquina has thoughtfully translated seven artworks by the late Lucia Eames into a collection of artisan-crafted rugs, reflecting recurring motifs found in Eames's joyful body of work, including birds, suns, butterflies, and organic forms inspired by nature.

The only child of iconic designer Charles Eames and stepdaughter to Ray Eames, the late Lucia grew up immersed in one of the most influential design legacies of the 20th century. Where Charles and Ray refined, Lucia explored and multiplied. She drew more than 700 suns, no two alike. She created hundreds of butterfly cutouts and a vast archive of drawings, writings, and photographs that remained largely unseen.

Now, that spirit takes on a new dimension through a collaboration between the Eames Office, Form Portfolios, and Barcelona-based textile house Nanimarquina. Led by Lucia's eldest daughter, Denver-based Carla Hartman, the collection debuted at Milan Design Week in April 2026 and translates Lucia's deeply personal paper-based works into tactile, immersive rugs. The collection draws from seven of Lucia's artworks, comprising 45 distinct variations in color and scale.

FROM LINE TO LOOM



Lucia Eames drew lasting inspiration from the butterfly migrations she observed from the Eames House, creating 191 cutouts of the form. As a defining symbol in her work, the butterfly speaks to her deep connection to nature and is a central element of the Nanimarquina rug collection.





For Hartman, the project began with discovery. During the pandemic, she and her four siblings unearthed an expansive collection of their mother's work: six-and-a-half feet of art sketches, almost 200 steno pads filled with writings and journals, and a trove of photographs. "We knew her as a metalworker," Hartman says. "We didn't realize the extent of her artistry."

Rather than replicating the drawings, Nanimarquina reinterpreted them through exclusively natural fibers of hand spun Afghan wool, hand braided jute, and New Zealand wool, using varied hand tufting, looming, and embroidery techniques to bring depth and movement to the work. Each artisan rug requires 40 to 60 days to complete.

What emerged was a reimagining of Lucia's artworks that feels strikingly alive with animated line work, rhythmic forms, and a distinct sense of storytelling. Translating that into textiles required both restraint and invention. The result is anything but flat. In *Echoes*, forms rise in sculptural mounds, as if shaped by hand in sand. In *Rooted*, high-and-low tufting creates a surface that feels cut, almost mowed into pattern. Even a butterfly—one of her most enduring motifs—lifts subtly from the ground, as if in mid-flight. "That dimensionality was essential to the expression," notes Hartman. "No photograph can really convey it. You have to feel it."

The butterflies, in particular, anchor the collection. Inspired by migrations visible from the Eames House,



"IT WAS REALLY ABOUT AUTHENTIC REPRESENTATION. WALKING INSIDE [LUCIA EAMES'S] WORK AND KNOWING WHAT FELT TRUE WAS ESSENTIAL IN REFLECTING HER JOY AND CONNECTION TO NATURE."

— Carla Hartman

Lucia created nearly two hundred variations, each a "reminder to take care of the environment for the seventh generation," Hartman says. In rug form, they become heirloom pieces intended to be lived with, not just observed.

Throughout the collaboration, fidelity to Lucia's voice remained paramount for Hartman. Color decisions were revisited. Forms were adjusted. A tapestry was even reworked entirely to better reflect Lucia's sensibility. "It was really about authentic representation," Hartman says. "Walking inside her work and knowing what felt true was essential in reflecting her joy and connection to nature."

For Hartman, the project is as personal as it is professional. Through years of cataloging and collaboration, she's come to know her mother in new ways, not just as an artist, but as a woman raising five children while sustaining a prolific creative life. "What a wealth and a gift to suddenly begin to know her more," she says.

If Charles and Ray taught the world how to see design, Lucia reminds us how to feel it. And with this collection, her work, once tucked into sketchbooks and studio corners, steps fully into the room. ■



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In Memory of Jerry Wingren

In memorial to renowned Boulder-based sculptor Jerry Wingren (1939–2026), Arch11 principal E.J. Meade reflects on the life of his friend and mentor of 25 years. Beginning at one of Wingren’s legendary solstice parties, theirs was a friendship that held not only a shared love of design and craft, but also a spirit of reciprocity at its core. Over the decades, Wingren and Meade accompanied each other through celebration and personal tragedy alike, freely exchanging time, talent, wisdom, and solace. When Wingren’s home and studio were lost in the 2010 Fourmile Fire, Meade stepped in to design and help build a new live-work residence. When Meade lost his wife to cancer, Wingren invited him to attend to the grief by spending a year of Sundays carving stone together. “We helped each other along the way,” Meade shares. In the pages that follow, Meade articulates the essence of Wingren’s purposeful, philosophical, and well lived life.





Photo: Brooks Freehill

Sculptor Jerry Wingren died on a quiet winter evening in the house he built on a ridge west of Boulder. The house looks out over a landscape he spent decades shaping—stones hand-placed with intention, paths worn by use—a landscape that, with Jerry's touch, owed as much to Japan as the Front Range. Friends were there. The light was already leaving. It was January 18, 2026. He was 86.

Jerry was born Paul Jerome Wingren Jr. on May 26, 1939, in Ketchikan, Alaska. A small port town on an island in the state's southeastern panhandle, Ketchikan is a place divided between Tlingit natives and Scandinavian immigrants. In Jerry's early life, it was a town defined by rain and work: fishing, canning, logging, and the objects that carried meaning beyond utility, like boats, tools, and totem poles. As a child, Jerry spent long hours in the aisles of his father's grocery store, watching people choose what they needed and learning about material, weight, and use. Outside were the totem poles—though he wouldn't understand their hold on him until much later.

In 1959, Jerry went south to Seattle to attend the University of Washington, studying Scandinavian and German language and literature, and then on to the University of Pennsylvania and Washington University in St. Louis. He was awarded a Fulbright scholarship to study German drama at the University of Bremen. Before leaving the United States, he began carving an abstract eye out of a piece of timber, admitting to a friend that he did not want to write a dissertation. What he wanted, he said, was to carve.

In Bremen, the desired shift became permanent. Each day he walked to the university through a park where wood and stone sculptors worked in public view. He stopped. He watched. He practiced his German. He stayed longer. He befriended two master sculptors, Otto Almstadt and Moritz Bormann, and began an apprenticeship in stone. For two years he worked with the group Kontakt Kunst, participating in sculptural "actions" across Germany—expressions where live carving became performance, and material met time in full view.

Later, in Heidelberg, Jerry studied origami with Hiromi Hoshiko. Folding and turning a flat plane into a volume became a way of thinking that stayed with him. When he returned to the United States, he worked in steel and aluminum, then marble and granite, making large abstract forms shaped by mathematics, the *I Ching*, and the quiet order he observed in nature. He cut apertures into stones so that light could pass through them on the solstice or equinox, days that mattered in northern places and that measured endurance.

In the mid-1980s, Jerry represented the U.S. at the International Stone Sculptors Symposium in Bremen, and traveled for the first time to Sweden's black granite quarries near the village of his ancestors. By the end of the decade, he'd begun carving cedar totems—abstracted

vertical forms that acknowledged their indigenous lineage without imitation. A sabbatical to Japan in 1996 introduced him to Zen gardens and the discipline of restraint. He made his work smaller. He carved steatite into what he called *Little Houses*: objects that suggested shelter, architecture, and solitude without explanation.

For more than 40 years, Jerry lived on a mountain outside of Boulder, shaping not only sculpture, but the land itself. The property became a kind of extended work—part studio, part garden, part proving ground for the idea that art is not separate from life. He taught at Whitman College in Walla Walla, Washington, and at the University of Colorado, though teaching for him was less about instruction than example. His showed what it meant to take the work seriously. His sculptures were exhibited widely in the United States and Europe, held in public and private collections in Germany, Hong Kong, Sweden, Norway, Japan, and across the U.S. These facts mattered to Jerry, but not in the way people assume they might. What mattered more was that he showed up every day, that he listened to the stone, that he refused to compromise.

Jerry's hands were second in strength only to his voice. They were large, worked—the kind of hands that suggest not expressiveness, but capacity. They did not perform. They carried. Those who knew him remember the clarity of his presence, his dry humor, the way he seemed to belong to the materials he worked with. He understood that gravity is not a metaphor. The stones in his *Resting Stones* series, made of black Swedish granite, do not argue for permanence nor transcendence. They simply stay. In a culture inclined to gesture, to announce, Jerry worked with weight, pause, and the acceptance that things come to rest where they do, not where we wish them to.

There are no consolations offered in these stones, no promises. They mark time the way weather does, or the way memory does when it has stopped trying to persuade. To encounter a *Resting Stone* is to register a fact: this is here, it has not been moved. In that restraint, so unfashionable, so quietly exacting, Jerry reveals a belief that attention itself is an ethic.

He left behind no manifesto. The stones are where he put them. The rest is up to us.

WORDS: E.J. Meade

Jerry Wingren is survived by his son Erik, grandchildren Emiko and Kentaro, and more than a dozen apprentices who learned by watching him work. He was preceded in death by his son Karl. Donations in Jerry Wingren's memory can be made to the American Civil Liberties Union.

Wingren Studio will continue to operate with the stewardship of studio director Mimi Lunde and long-time apprentice Dillon McNamara. Visits to Wingren Studio and opportunities to view available work can be arranged via email to info@wingrensculpture.com.



Resting Stones (2005–2026) are formal embodiments of the Japanese concept of *Ma*, meaning gap or negative space. Rather than showing what's not there by taking something away, Wingren's *Resting Stones* are added to the landscape, placed as physical reminders to pause, rest, and be present.



Wingren explores ideas of longing, connection, and intimacy in his *Desire* series. Carved from marble and bronze, these works, including *Marble Torso* (2016), pictured, use curve and shadow to express the nuances of both the inner and outer life of the body.

Inspired by the contours of stone sculptures from his *Standing Stone* and *Void* series, Wingren utilized a cross-lap joinery method to create angular, planar pieces of out western red cedar and rusted steel. In these sculptures, two-dimensional planes assume volume, unfolding in dynamic rhythms that exceed the bounds of their physical construction. Shown is *Cross-Lap Steel #2* (2023).

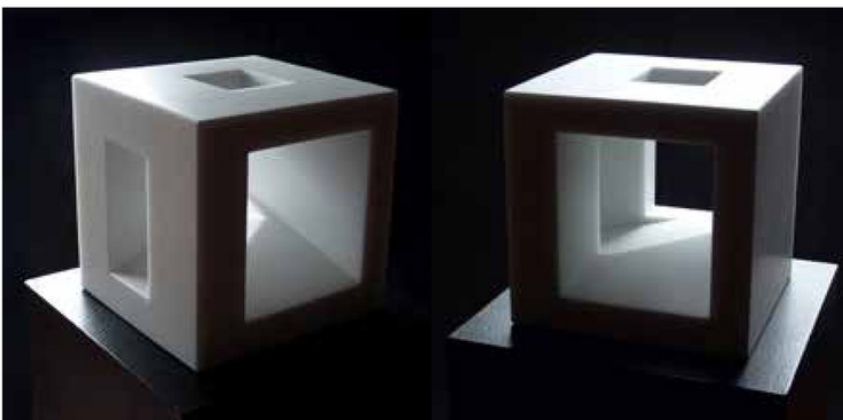




Sculptor Jerry Wingren carving a piece of marble in his home studio, designed by Arch11's E.J. Meade, in Boulder's Fourmile Canyon. The resulting sculpture, *Perspective #1* (2016), is part of a series Wingren titled *Windows*.

Photo: Brooks Freehill

"JERRY'S HANDS WERE SECOND IN STRENGTH ONLY TO HIS VOICE. THEY WERE LARGE, WORKED—THE KIND OF HANDS THAT SUGGEST NOT EXPRESSIVENESS, BUT CAPACITY. THEY DID NOT PERFORM. THEY CARRIED. THOSE WHO KNEW HIM REMEMBER THE CLARITY OF HIS PRESENCE, HIS DRY HUMOR, THE WAY HE SEEMED TO BELONG TO THE MATERIALS HE WORKED WITH. HE UNDERSTOOD THAT GRAVITY IS NOT A METAPHOR." – E.J. Meade



With perforations on all sides that cast shadows and light beams inward, pieces in the *Interiors* series are meant to blur spatial boundaries and create a sense of architectural transience.



Sometimes suspended in air, and other times sitting or staked down, Wingren's wooden *Totems* share visual and material language with the Tlingit Indigenous people of Ketchikan, Alaska, where he grew up. They are, in Wingren's words, "neither fish nor fowl," but abstractions that evoke movement patterns, gravity, and balance.



An exploration of mass and lightness, Wingren's *Standing Stones* are carved from monolithic blocks of Swedish black granite. *Standing Stone #1* (2002) exemplifies the effect, inviting onlookers to engage with both its massive rugged frame and precise, hand-hewn aperture.



Wingren was influenced by and utilized the *I Ching*—the ancient Chinese divination manual also known as the *Book of Changes*—in his creative practice. His *I Ching Totems* (1996) are made from painted beech wood and each display one of eight Trigrams, the symbolic system of solid and broken lines by which the *I Ching* speaks and is interpreted.



Arclinea



The image shows a modern interior design showroom. On the left, there are glass display cases with wooden shelving inside, displaying various items like boxes and a lamp. On the right, a large glass display case holds a white ceramic vase, a dark patterned blanket, a stack of three woven baskets, and three white rectangular boxes. The background shows more of the showroom with various furniture and decor items.

A Legacy Expands

The ORO showroom is a new outpost from the longstanding Kitchen Distributors, offering luxury furniture, lighting, and surfaces for the whole home.

WORDS: Linne Halpern

IMAGES: Scott Hasson

The new ORO showroom features high-end European design lines—including wardrobe systems from Porro and furnishings from Living Divani—offering solutions for the entire home with a detail-oriented, design-forward perspective.



“THE ORO ETHOS IS ROOTED IN RESTRAINT, MATERIAL INTEGRITY, PROPORTION, AND QUIET INNOVATION.” – William Landeros



After 70 years of serving the Denver area, Kitchen Distributors (Kd.) is expanding outside the kitchen, and into the rest of your home. Known as the go-to destination for high-end, custom European kitchens, including the German-made bulthaup system, Kd. is continuing its legacy of luxury by opening the ORO showroom. Set to offer premium furniture, interior systems, lighting, surfaces, objects, and more, ORO will function as an integrated, full-service resource for architects, designers, and clients.

“We see ORO as a working showroom, a place to collaborate, study materials, review plans, and develop creative solutions with partners,” says Tom Hartman, Kd. president. The new showroom extends from the longstanding bulthaup space in Denver’s Golden Triangle neighborhood, increasing both its footprint and capacity to support a wider range of projects through the entire design process—from early development to procurement and placement.

Aligned with the Kd. and bulthaup brands, staying in the sphere of detail-oriented European goods is ORO’s unique angle. William Landeros, showroom director, cites storage and wardrobe systems from Porro, upholstered pieces from Living Divani, sculptural lighting from Michael Anastassiades and Brokis, and rich materials from Listone Giordano as standout lines the team is excited to introduce.

“The curation was driven less by trend and more by shared values, with the idea to assemble pieces that speak to one another and support a cohesive, architectural way of living,” says Landeros. “The ORO ethos is rooted in restraint, material integrity, proportion, and quiet innovation.” After seven decades, a strong point of view, exceptional craft, and timeless design are the enduring threads—alluring clients with a deep appreciation for an elevated aesthetic and a considered lifestyle. ■

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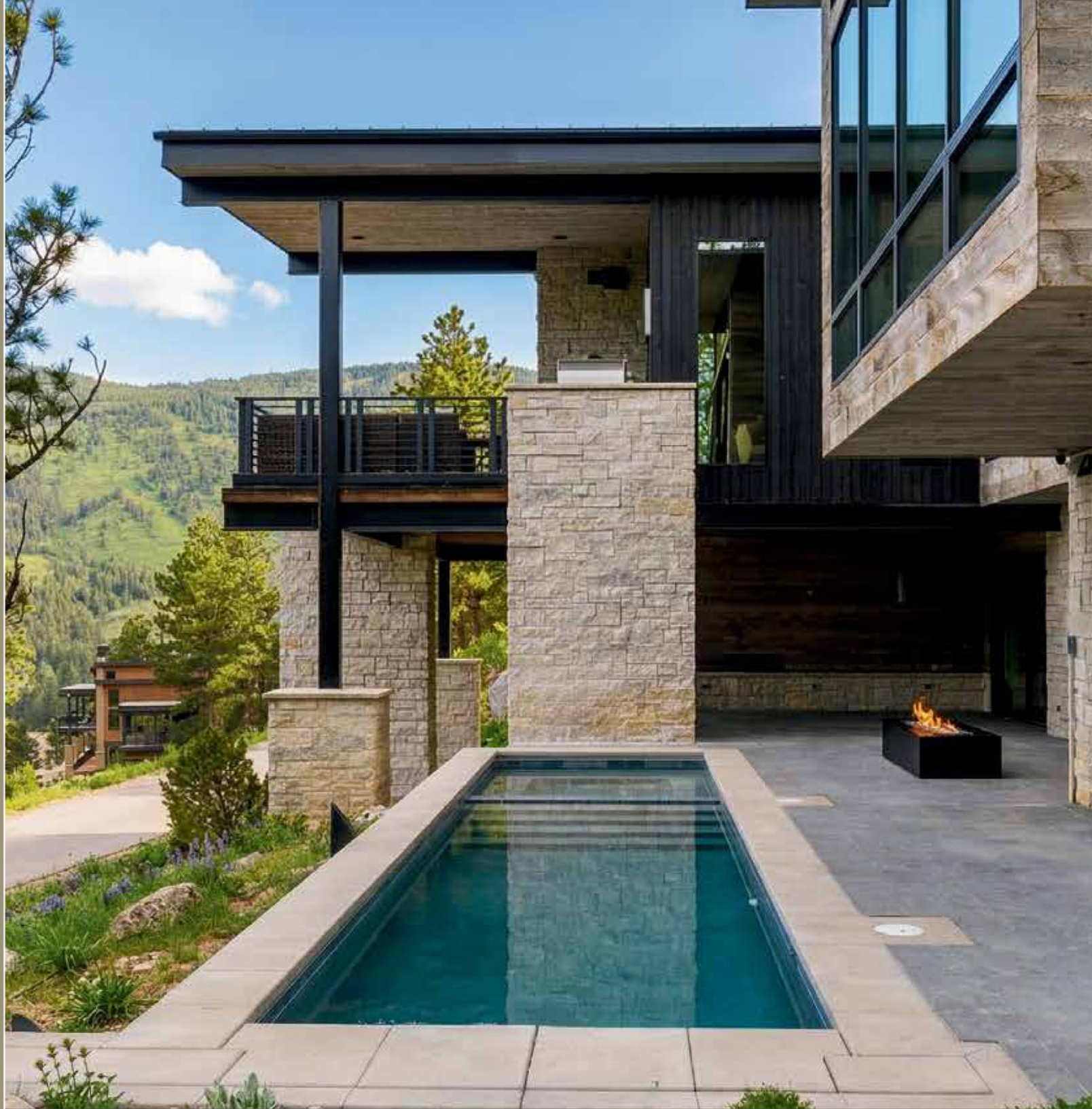
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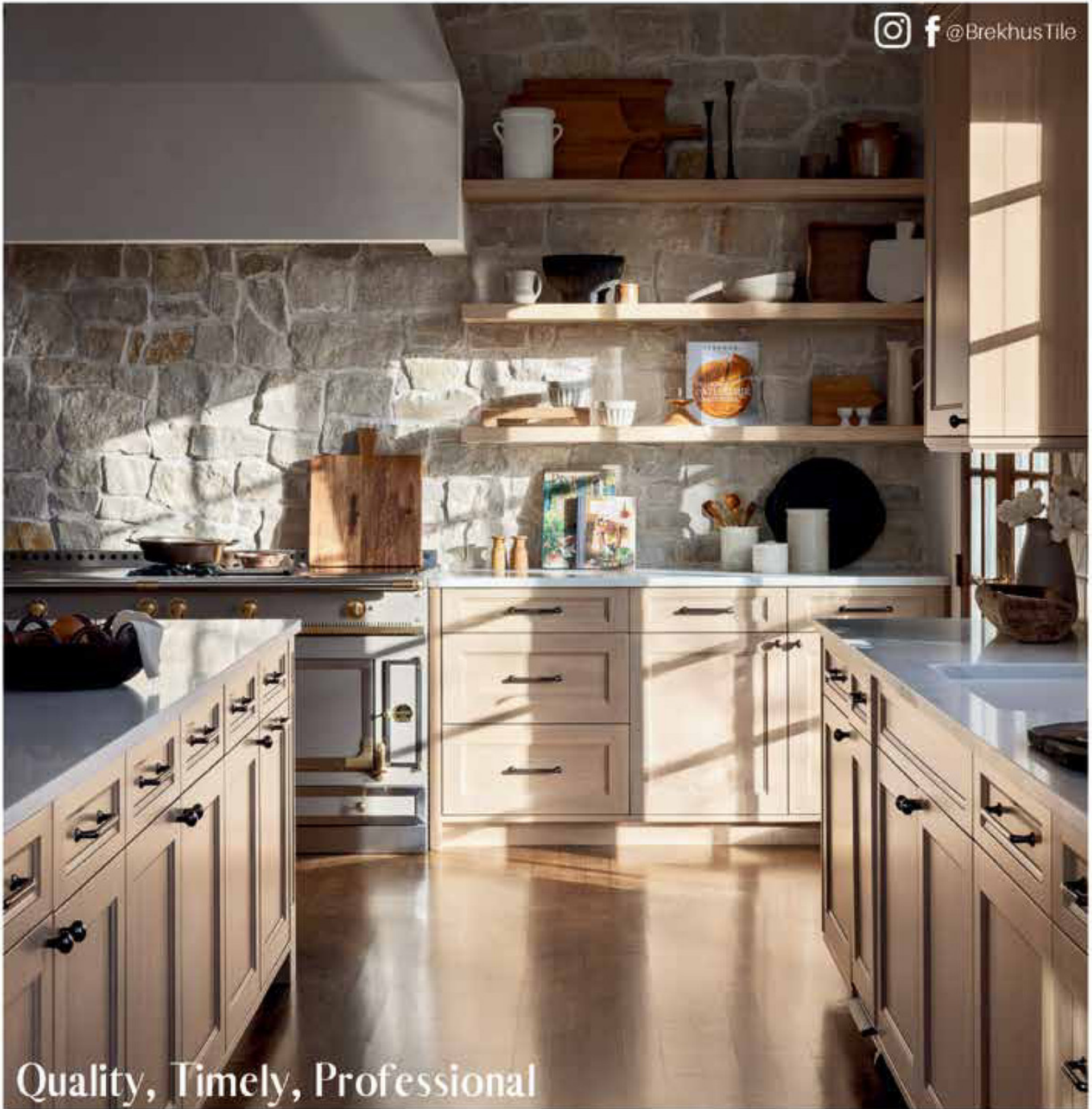


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From mysterious biological system to building material, **mycelium** has made its way into the world's most sophisticated interiors.

FROM THE GROUND UP

WORDS: Rachel Walker Youngblade

What was once hidden underground is now emerging as one of design's most promising materials. Mycelium, the fibrous root system from which mushrooms grow, is reshaping how we think about material sourcing in construction and interiors.

Instead of extracting resources from the earth, what if we could grow what we need and return it to the soil in a way that supports the ecosystems it came from? In recent years, designers and scientists have begun to realize that potential. Mycelium is now being used in everything from leather-like textiles to insulation, furniture, product packaging, and even fire-resistant building systems.

Its rise also aligns with a broader cultural shift. In a landscape saturated with digital sameness, materials that feel real, varied, and visibly one-of-a-kind are gaining value. Grown in molds using a substrate base and fungal spores, mycelium forms naturally and hardens into a solid structure when cured with heat. And, while sustainable practices often ask us

to loosen our tightly held grip on speed and efficiency, this material doesn't have much of a trade off in that respect. Mycelium molds develop in a few days to a week, depending on the scale—a faster production time than most furniture, even from big-box stores.

The result is a textural, earthy material—typically in a creamy white to warm beige palette—with visible growth patterns and subtle differences in tone and texture. Modern production processes, led by companies like MycoWorks and Mogu, offer a wide range of colors and consistencies suited to large-scale manufacturing.

Beyond the look, mycelium invites touch. Its surface is described as ultrasoft and velvety, similar to lamb's ear leaves. It brings a tactile richness that many human-made materials lack, adding depth and warmth while maintaining a minimal aesthetic.

But it's not just about the looks. Mycelium is lightweight yet strong, naturally fire-resistant, non-toxic, and an effective thermal insulator.

It can be grown using agricultural byproducts, eliminating the need for virgin resource extraction. And at the end of its life it biodegrades, returning to the earth rather than lingering in landfills or clogging up waste streams.

In an era where lasting forever is beginning to be recognized as more of a problem than a benefit, and wood supply constraints and petrochemical dependency are pressing systemic challenges for the design industry, that circular lifecycle is a huge opportunity. Durability no longer means permanence, but reliability within a responsible lifespan. Mycelium design applications represent a broader shift in thinking, moving from extraction to cultivation, manufactured uniformity to living variation.

This natural material offers an optimistic new path forward. One that not only looks beautiful, but inspires a new way of thinking about how things are made, used, and returned to the earth. Let's see the mycelium proliferate. ■



Mycelium Tapestry — Denver's Populus Hotel x MycoWorks

At Denver's Populus Hotel—the first carbon-positive hotel in the U.S.—mycelium takes center stage in a large textile installation by artist Meg Fulton. More than 500 sheets of Reishi, a mycelium-based leather alternative created by MycoWorks, form a sculptural tapestry suspended gently above Pasque's bar.



Pendant Light — Myceen

The soft blush tone of Myceen's sculptural pendant is entirely natural, not dyed. Each piece is cultivated in Estonia and assembled without adhesives, as separate components fuse together through continued growth.



EarthRise™ Urn — Loop

Perhaps the most poetic application of mycelium is at the end of life. Loop's EarthRise urn is designed to biodegrade and nourish the soil, with the option to grow a tree in memory of a loved one.



Mycelium Ceiling Rose — House of Hackney

House of Hackney's ceiling rose replaces traditional plaster or foam with a mycelium composite grown from wood waste and hemp. The result is a richly textured and fully biodegradable decorative element that amps up the drama of any light fixture.

Banet Dining Chair — Aifunghi

Aifunghi's Banet Dining Chair is rated for contract use, ensuring high performance over many decades. The molded mycelium core is swathed in soft fabric in shades of deep eggplant, rusty red, or soft black.



Floor Tiles — Mogu

Mogu combines agricultural waste and mycelium into tiles that resemble stone but feel warm and resilient. Available in a range of earthy tones—from forest green to slate gray—the tiles can be arranged in patterns like herringbone, or installed as a continuous surface.

Mycelium Lighting — MushLume by Danielle Trofe

Grown into undulating sconces, pendants, and table lamps, each MushLume piece has a soft, velvety surface and a gentle, diffused glow. The Riverside Suite at 1 Hotel Brooklyn Bridge features 130 of Trofe's lampshades in a large-scale installation.





Garden Pavilion — Studio Weave

Studio Weave's Intelligent Garden pavilion features a fluted façade grown from mycelium and paired with locally sourced timber. The structure demonstrates how bio-based materials can move beyond interiors into the building envelope itself.



Stool 3 — Rund

With its columnar form and softly rounded edges, Rund's Stool 3 balances minimalism with warmth. Grown in Berlin from mycelium and local industrial byproducts, it has the visual weight of stone or concrete, but is far lighter—easy to move, and fully biodegradable at the end of its life.



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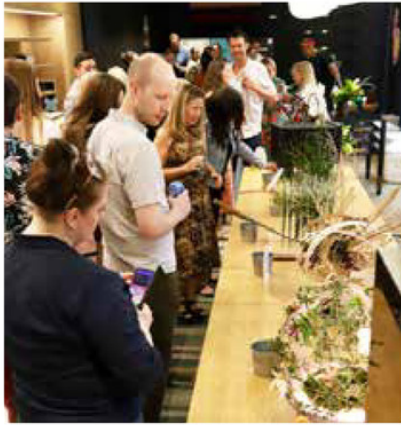


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DESIGN '26 IN BLOOM!

Lessons from a Passive House

WORDS: Laurie Lauletta-Boshart

IMAGES: Chris Reilmann



Boulder's first certified Passive House, designed by architect Greg D. Fisher and built by Bauen Build, merges architectural ambition, building science, and collective education.



The home's north-south orientation presented design challenges that were addressed through a variety of building envelope enhancements, including A-grade Passive House certified glazing at the front façade, maintaining an open and inviting presence while shielding against the harsh sunlight. With owner Matt Brill's office located there, this approach was key to both curb appeal and livability.

In a city known for progressive environmentalism, Boulder has reached a new residential milestone with Forest Haus, the first home to be certified by the Passive House Institute. The project reframes what high-performance housing can look and feel like in Colorado.

Designed by Fort Collins-based architect Greg D. Fisher, and built by Bauen Build principals Matt Brill and Eric Moore—who also live in the 5,200-square-foot home—Forest Haus operates as both residence and resource. Since its completion in late 2024, the house has welcomed more than 500 visitors, from students and architects to builders and international delegations, turning everyday living spaces into an unlikely hub for building science education.

“We realized pretty quickly that awareness was the biggest gap in understanding what a Passive House is,” says Brill. “Even within the building industry, people don’t know there’s another way to build beyond code. If we can expose a few hundred people to it, they’ll tell others, and that’s how it grows.”

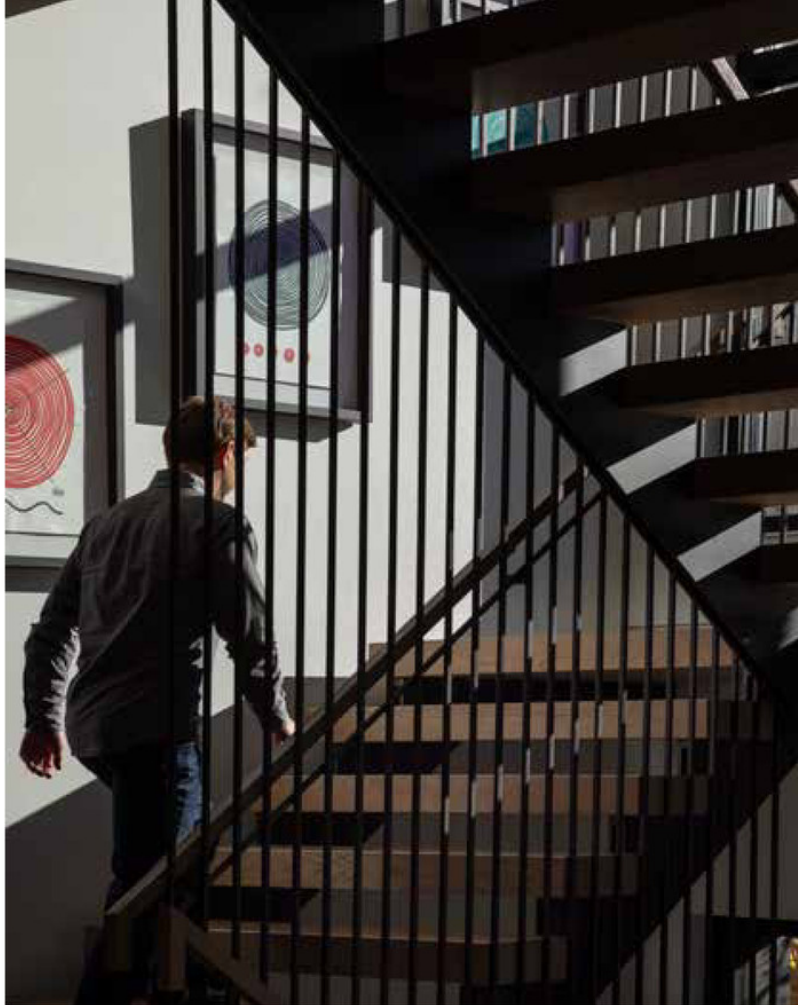
At its core, Passive House is a rigorous performance standard centered on airtightness, insulation, and continuous fresh air. Forest Haus achieves an airtightness rating of 0.31 ACH₅₀—far exceeding conventional construction—supported by high-performance insulation (R-53 walls, R-33 slab, and R-88 roof) and triple-pane windows. A whole-house energy recovery ventilation system delivers continuous fresh air while maintaining balanced humidity, a quiet interior, and even temperatures.



“EVERY DECISION HAS A RIPPLE EFFECT ON PERFORMANCE. YOU’RE CONSTANTLY BALANCING DESIGN INTENT WITH ENERGY MODELING TO MAKE SURE THE WHOLE SYSTEM STILL WORKS.” – Greg D. Fisher



A cohesive material palette extends from the kitchen into the lower level, where brick walls and generous ceiling heights give the space a grounded yet open character. Carefully detailed transitions maintain the integrity of the high-performance envelope while allowing wood, stone, and masonry to read as continuous and visually connected, giving the basement level the same light and livability as the main floor.



Designed as a focal point, the wood and metal staircase serves as a striking architectural feature. Custom metal rods span from the basement to the second floor, creating a sense of openness and vertical drama. Walnut treads carry the home's material language upward, reinforcing a seamless connection between levels.

That precision translates directly to lived experience. During a multiday power outage in the middle of winter, the home maintained a steady 69 degrees without active heating.

"That was a real test," Moore recalls. "We had no heat for five days, and the house just held its temperature."

While Passive House standards are often associated with austere or utilitarian forms, Forest Haus challenges that perception with expansive glazing, sculptural massing, and refined material transitions.

"There's been this myth that you have to sacrifice architecture to achieve performance," Brill says. "But our main floor has so much glass, we actually don't have enough wall space for art. That's a great problem to have."

For the architect, the project was an opportunity to advance both design and performance. "Beauty is an important part of sustainability," explains Greg D. Fisher. "Passive House doesn't dictate aesthetics; it dictates performance. How you get there is up to the design."



That design had to reconcile a constrained north-south lot, Boulder's zoning requirements, and the strict certification demands. The result is a carefully calibrated form balancing solar gain, spatial openness, and energy efficiency that meets the needs of a growing family. "Every decision has a ripple effect on performance," Fisher says. "You're constantly balancing design intent with energy modeling to make sure the whole system still works."

Beyond its metrics, Forest Haus distinguishes itself through accessibility. Tours began during construction when critical systems were still visible, and have continued post-occupancy through programs like the Colorado Green Building Guild and national Passive House events.



The primary bedroom opens onto a private terrace, extending the interior living space outdoors through a carefully detailed sliding glass system. The space reinforces the home's emphasis on light, air, and indoor-outdoor continuity.

PROJECT CREDITS

ARCHITECTURE

Greg D. Fisher

GENERAL CONTRACTOR + BUILDER

Bauen Build

INTERIOR DESIGN

K Squared Design Studio

LANDSCAPE ARCHITECTURE

R Design

Visitors often arrive with misconceptions: that Passive House limits design freedom, restricts operability, or requires specific materials. Forest Haus quietly dismantles those assumptions.

"People are surprised that it just feels like a normal house," Brill says. "And then they notice how quiet it is, how solid the doors feel, and how clean the air is."

The project also served as a testing ground for Bauen Build, where new systems and strategies were evaluated before being implemented in client projects. The builders navigated a steep learning curve, particularly around air sealing and sequencing, and chose to self-

perform much of the work to go at their own pace. Forest Haus uses a double stud wall assembly, one of the more complex approaches to achieving Passive House standards. "Understanding the sequencing is probably the most difficult thing for a new builder," Brill explains.

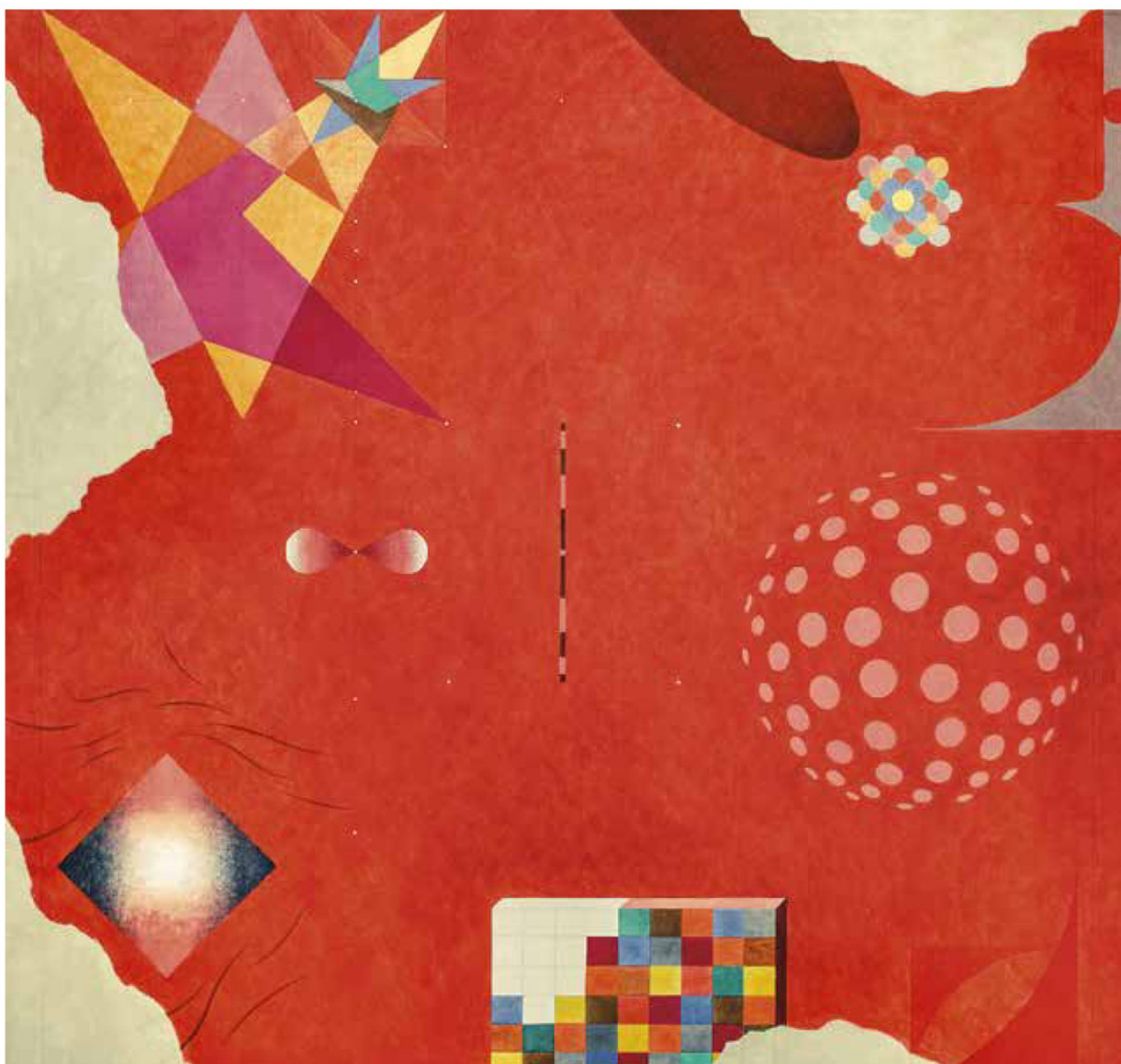
To support others, the firm has developed a publicly available guide with three-dimensional details, extending the project's ethos of shared knowledge.

"We're not trying to convince everyone to build a Passive House," says Brill. "We just want people to know what's possible, and maybe build a little bit better than code." Despite Boulder's reputation for

sustainability, Forest Haus highlights how emerging performance standards are still gaining traction. Broader adoption may take time, driven largely by client awareness. In the meantime, Forest Haus stands as both a highly-controlled environment for its residents, and an open, evolving case study for the broader community.

"It's about building something that lasts," Moore says. "Not just aesthetically, but in how it performs for generations." ■





In Rare Form

A paper trail of Herbert Bayer's 2D works leads to an unprecedented exhibition.

WORDS: Eleanor Perry-Smith

IN 1933, the Nazi Party condemned a groundbreaking

experimental German art school as degenerate and oppressed one of its brightest students-turned-faculty into exile. The school was the legendary Bauhaus, and the student was Herbert Bayer—a man on the cutting edge of modern design. He took root in our own backyard, sculpting Aspen into a confluence of higher thought, and brightening our commute with his towering yellow *Articulated Wall* just off Broadway and I-25.

Through April 3, 2027, the Resnick Center for Herbert Bayer Studies will display around 80 of his two-dimensional pieces, including some that have never met the public eye. Others are on loan from institutions across the country, including the Santa Barbara Museum of Art, the George Eastman Museum in Rochester, and many from the extensive collection at the Denver Art Museum. *Double Take: Recurrent Dialogues in the Art of Herbert Bayer* offers a visual language of enduring appeal.

“He was really special,” says Maria Elena Buszek, professor and program director of art history at the University of Colorado Denver. “Bayer was someone who both benefitted from and suffered from all those winds of change during the 20th century.”

Despite rumblings of war and its subsequent effects on his life, Bayer maintained a creative habit that carried him through those tumultuous decades. His output took on a multitude of forms, including photography, paintings, drawings, print advertisements, and photo montages. Flat works allowed him to economically mine his own imagination through repetition.

“Five key motifs emerge in the 1920s,” says Adam Thomas, curator at the Bayer Center. They consist of geometry, the human hand, the human eye, bodily fragmentation, and framing devices. These recurring themes take on many iterations, and also offer insight into Bayer’s creative evolution. “This is an opportunity to come back and think of him as a fine artist.”

The Bayer Center is a relatively new exhibition space, located on the campus of the Aspen Institute, and for



Adam Thomas, curator at the Bayer Center, references five motifs that Bayer uses across differing media, but also notes a possible sixth: “The allure of abstraction or pure form. Bayer used line, shadow, space, and color for their own sake.” Bayer’s recontextualization of recurrent themes skirt surrealism, but remain rooted in simplicity. **ABOVE:** *Shadow over Cone*, 1934. **BELOW:** *Fantasy Landscape with Eye*, 1928. **OPPOSITE:** *Geometry of an Illusionist*, 1978.





Two Cones on Green (1980) highlights Bayer's precision, which carried into his sculptural and architectural work.

"[HERBERT BAYER] BELIEVED IN UNIVERSAL COMMUNICATION THROUGH ABSTRACTION AND MINIMALISM, AND FOUND PLACES OF COMMON QUESTIONING THAT WERE FUNDAMENTAL TO THE MODERNIST PROJECT." – Maria Elena Bruszek

five years has consistently upheld its commitment to showcasing Bayer's vast work. The shows run long, this one until next spring, giving ample time for a pilgrimage to witness these works in their articulate groupings.

"I'm excited about bringing together a variety of works of different media and putting them into dialogue," says Thomas. Six of the previously unseen pieces are prints of Bayer's photographs, made with his permission. "I think one of the contributions of this show is to think about how his early photography prefigures these later works."

Aside from honoring the creative titan that Bayer was, this type of exhibition often gives insight into the subject's humanity. Standalone pieces inspire, but collective works feel more like a highly considered studio tour. One has

the privilege of peering into process. Despite Aspen's monied reputation, this show features the town in one of its more egalitarian moments.

"There's more going on that is not tethered to the market," Buszek points out. The show is free and open to the public, and a nearly 100-page exhibition catalogue designed by Kissane Viola Design and printed by the Wonderful Company is available for anyone who attends during the duration of the show. Further contributions were made by exhibition designer James Brendan Williams of The Common Era, with oversight from Bayer Center executive director Lissa Ballinger.

Bayer was an inextinguishable light. His commitment to conveying the foundations of human interconnection was not

diminished by those wielding power. "He still has that hope and is applying it in a new country and communicating it in a new context," beams Buszek. "He believed in universal communication through abstraction and minimalism, and found places of common questioning that were fundamental to the modernist project."

Bayer dedicated his life to exploring the fullness of expression, whether it was through sculpture, 2D works, design, architecture, or earthworks. A century later, we still hear him loud and clear, and there is always more to say. Let's listen. ■

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ANGLES

of Attachment

WORDS: Linne Halpern
IMAGES: Fernando Gomes

Land+Shelter principal Andi Korber gets creative with acute angles to conceptualize a structure that can house her family's residence and architectural firm's studio in Carbondale.

When Land+Shelter principal Andi Korber and her husband Bob Sommerfeld purchased a pie-shaped lot in Carbondale, it wasn't immediately clear how they were going to configure a house on it. "I went through many sketchbooks trying to figure it out," laughs Korber. The property comes to a point at the front, facing the street, and widens out towards the back. "A triangle is a funny shape for an architect to deal with," she says. "But, the challenge was appealing."

After many iterations, and working to organize the residence in different ways—with the garage in the back, or with more southern exposure—finally, the architect arrived at the V shape, conceptualizing a courtyard in between two interconnected volumes. "It felt right," says Korber. Sommerfeld took on the role of general contractor, and the project developed into a family affair.

The next question became how to join the hinge of the V. The division

of live and work spaces was a stated goal from the jump, with one arm housing the family home and the other comprising a garage and Land+Shelter's architectural office. The footprint is asymmetrically weighted in favor of the living quarters, but with equal integrity applied to both. The attachment point grants connectivity to the street, and evolved into the front porch, main entryway, and mud room. Upon entering the front door of the home, you're immersed in the family's central gathering areas. The open concept layout flows from foyer to living, then dining to kitchen, offering a seamless lifestyle that extends to the outdoors.

Korber leaned on the exterior material palette to generate visual differentiation between the two outposts, while still articulating a cohesive language. The couple selected Corten steel siding for the studio, and a light brick for the family wing. "The steel keeps up with the brick, but has its own identity," says Sommerfeld.

Creating a defining architectural moment for the office was important to Korber, who is intent on showcasing her modernist vision and technical capabilities to Land+Shelter clients. The deep rust-hued steel evokes confident simplicity and attunes to the natural landscape. A durable, maintenance-free choice, the product will age gracefully and patina over time, further amplifying the environment's native shades. Likewise, the brick

After countless sketches iterating on the V shape and its point of connectivity, architect Andi Korber ended up with an abundance of divergent ideas for how to situate the entryway and mudroom. "It's the one moment where I can see the other phantom versions of it, the number of ways it could have all worked," she says. "But, what we landed on does really work for our family."





The woodburning stove serves as both a backup heat system and a separation between living spaces within the open floor plan. Reclaimed Douglas Fir, with a natural, untreated finish, sets the tone for the interior scheme's organic sensibility.

was decided by comparing color samples to the Carbondale hillside; Korber and Sommerfeld ultimately landed on a yellow-toned white. The home's address number is cheekily displayed through a relief pattern, demonstrating Korber's playful approach.

Reclaimed Douglas Fir is the backbone of the interior scheme—covering floors, doors, and millwork—providing an untreated, organic feel. The couple let the warm, peachy tones of the wood dictate the rest of the design, opting for monochromatic zellige tiles in buff and terracotta. Dark gray soapstone countertops with a green undertone provide a singular moment of

contrast, lending dimension to the earthy mood.

"Douglas Fir and soapstone are softer materials, so we'll see scratches and dents over time, but we think the beauty is in that weathering," says Korber. Floating shelves highlight the duo's beloved collection of local ceramics. A large-scale, four-panel sliding window above a row of counters leads to a unique pass-through opportunity and an un-boundaried indoor-outdoor transition.

"It doesn't feel like there's a backyard per se," says Korber. "It's more like the living room pours out into the courtyard." Both arms of the V, from

"DOUGLAS FIR AND SOAPSTONE ARE SOFTER MATERIALS, SO WE'LL SEE SCRATCHES AND DENTS OVER TIME, BUT WE THINK THE BEAUTY IS IN THAT WEATHERING." – Andi Korber



The warm, peachy palette takes inspiration from the natural Douglas Fir, anchored by custom millwork and terracotta tile. Green-hued soapstone juxtaposes with a rich, cool tone to add aesthetic depth and functional durability to the space.





**“WE LEVERAGED SO MANY
RELATIONSHIPS FROM OUR PAST
AND CURRENT COMMUNITY TO
MAKE THIS HAPPEN. BUILDING
IN THIS VALLEY CAN FEEL
UNATTAINABLE THESE DAYS, AND
THIS WAS A TOTAL TEAM EFFORT.”**

– Bob Sommerfeld

A bright and airy feeling of openness flows from the first-floor living areas to the private spaces upstairs, punctuated by the continuation of wood throughout. Geometric square windows allow extra light to peek into the primary bathroom.



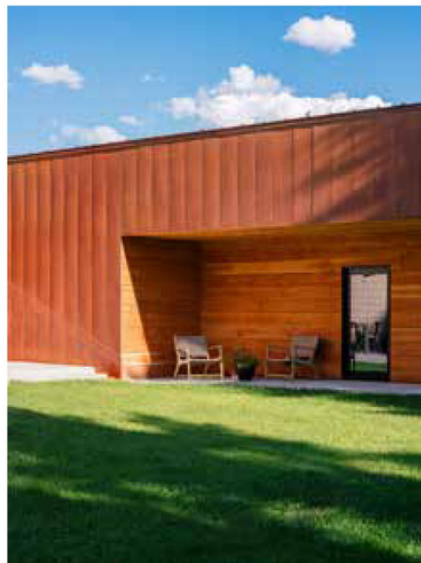
The Land+Shelter studio volume, wrapped in Corten steel, makes an exterior statement that visually differentiates it from the family home. The materials were chosen to play off the colors of the Roaring Fork Valley's natural geology.



the office and the personal residence, spill outward via oversized windows and floor-to-ceiling accordion-style doors, extending the overall square footage with dedicated al fresco cooking, dining, and meeting nooks.

The outdoors is brought inside the structure in other ways, with the implementation of fully solar electric generation and passive heating and cooling principles. Main living spaces and bedrooms are south-facing for winter gains, with deep overhangs for summer shade. There is no duct-work across the property, with a trailblazing all-electric heat pump system that is offset by onsite energy. The method is both valiant and efficient. A small wooden stove serves as backup—and a fun, cozy addition to the living room.

Both Korber and Sommerfeld describe the feeling of watching their two kids play in the courtyard as the daily realization of a longtime dream. “We leveraged so many relationships from our past and current community to make this happen,” says Sommerfeld. “A buddy who was our



Large-scale accordion-style glass doors open from the dining room to the courtyard, extending the square footage of the family's living space with a seamless transition. Both sides of the live-work volumes share the outdoor connection, offering vignettes for meals, meetings, and kids' playtime.



PROJECT CREDITS

ARCHITECTURE

Land+Shelter Architecture Studio

INTERIOR DESIGN

Land+Shelter Architecture Studio

STRUCTURAL ENGINEERING

Iron Mountain Engineering

CIVIL ENGINEERING

Sopris Engineering

EXCAVATION

FH Excavation

FRAMING + WOOD SIDING

Valazquez Construction

MILLWORK

Lofland Specialties

COUNTERTOPS + TILE

Down Valley Design, Tile Elevated

CONCRETE

New Journey Concrete, G3 Concrete

MASONRY

RL Masonry

ROOFING + METAL WALL PANELS

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WINDOWS + DOORS

Sightline Solutions

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"We played around with patterning the brick, but then thought, it would be fun if we could make it say something. Then, we landed on the address," says Korber. Executed via extensive drawings and by a methodical bricklayer, the numerical statement is exposed through relief. "The bricks are exactly to plan," adds Sommerfeld. "It's a math problem, you know?"

engineer told us, 'It's so good to see one of our own pull this off.' Building in this valley can feel unattainable these days, and this was a total team effort," he adds. Many sweet serendipities came together: Korber and Sommerfeld initially stumbling upon the lot, the bricklayer showing up on their doorstep looking for work, and most of their subcontractors agreeing to fit the job in at off-hours.

Korber shares that while the home realizes so many wishes, it was a practice in reminding herself the advice she's used to doling out to clients. "I had to remember that the home doesn't have to be every nice-to-have, bucket list, bell and whistle you've ever wanted," she says, explaining how architecture is often at its most concise and most powerful when it resists doing too much. "Let it be the best version of itself, I think, instead of trying to be everything," she says. It's a good philosophy, and one that clearly sits at the vertex of this residence's intentional and daring design. ■

EAST

A STRAIGHT LINE COMES FULL CIRCLE

East Colfax Avenue is commonly thought of as a paean to car culture, but before the birth of the automobile it was commuted by rail. With newly renovated historic properties reopening and the introduction of the Bus Rapid Transit, East Colfax is reclaiming its identity as a collectively made corridor where people and small businesses want to be.

COLFAX

WORDS: Vanessa Kauffman Zimmerly



Photo: Parrish Ruiz de Velasco

EAST COLFAX EXISTS OUTSIDE THE ALGORITHM.

The eclectic and storied strip of U.S. Route 40 that serves as Denver's central nervous system is, as Historic Denver's Alison Salutz puts it, "the longest straight line in our state." But drawing the history of this 158-year-old, 49.5-mile-long road is not so simple. Serving as both nativity scene for the new and gritty graveyard for the broken-down, East Colfax is full of diversions—some jagged or dead-ended, and others, like its transit history, looping. You can draw a straight line through a city but, as evidenced in East Colfax's kaleidoscopic past, inevitably, life will change its course.

"It's a street you love," says Hilarie Portell, executive director of the Colfax Mayfair Business Improvement District. "It takes hold in you. You want to see it be all it is, while also seeing it grow and change."

East Colfax's early days as a commuter corridor began in 1886, when a cable railway was built to connect Denver's prosperous eastside neighborhoods to the newly constructed State Capitol building and city center. Running east-west along the avenue, the rail line was extended to Montclair in 1890, then Fletcher, in Aurora, in 1898. While streetcars continued to shuttle shoppers and business professionals downtown until the 1950s, by the mid-1910s, the road was paved to make way for the automobile. Roughly ten years later, Colfax officially became part of the transcontinental highway that stretches from Atlantic City to San Francisco, bringing with it a new nickname: "The Gateway to the Rockies."

FROM L.A. COFFEE SHOP TO EAST COLFAX

As Denverites, like many mid-20th-century urban dwellers across the country, began moving to the suburbs in droves, East Colfax underwent its own transformation. Looking to allure car commuters, restaurants, bars, movie theaters, music venues, auto shops, and roadside motels adopted vibrant neon signs and Space Age architecture in hopes of making a straightforward drive home more of a slow meander.

The new architectural style was coined "Googie"—after a John Lautner-designed West Hollywood coffee shop with the same name—by critic Doug Haskell in a 1952 article for *House and Home* magazine. Occupying a curvy corner of Modernism, Googie architecture became known for its aesthetic optimism, made recognizable by upward sweeping rooflines, glossy steel beams, big windows, neon signs, and surfaces bedecked with boomerangs, flying saucers, and starbursts.

East Colfax energy followed in step, as the majority of the neighborhood's anchoring Victorian mansions came down and new modern businesses (and a proliferation of parking lots) went up. You don't have to look any farther than the unorthodox angles of Bastien's Restaurant and the now-called Champagne Tiger diner to see that Googie made its way, like the highway, all the way from California to Colorado.

La Vista Motel is one of two historic hospitality properties—along with the All Inn Hotel—to have reopened on East Colfax in the last year, signaling a surge of new public and private investment in the storied state highway.



EL PINO

COFFEE
COCKTAILS
WINE



Photo: Parrish Ruiz de Velasco

ALL ABOARD

In 2026, Google architecture may feel reminiscent of a bygone era, but the real relic on East Colfax is car culture. Since the late 1960s, East Colfax's identity slowly become less cohesive and more precarious, with businesses caught in constant churn, economic prosperity dwindling, and abandonments of all types seeding crime. With the introduction of I-70 routing tourists and commuters around the city instead of through it, what was once a destination became more a necessary evil to isolated motorists trying to avoid engaging in Colfax's collectivist, experimental spirit.

"We turned Colfax into a highway to move people really fast, which made it less safe for everyone, especially anyone not in a car," explains Jonathan Stewart, project director of the Colfax Bus Rapid Transit (BRT) for the City and County of Denver. "Now we're ready to try something different."

In this case, the "something different" is a return. The BRT—budgeted at \$280M and funded through a combination of federal and city grants and bonds—is bringing public transit infrastructure back to East Colfax in a multi-year project that is due to wrap-up by the end of 2027. The BRT, with its raised platforms and dedicated bus lanes stationed in the middle of the street, pushing car lanes to either side, is both innovative and excavative; the old rusted rail has already been uncovered in the street's strata. "When you start peeling back all these layers, you run into a lot of history," Stewart says, sharing that the BRT team is working with the State Historic Preservation Office to document the historic impacts that have been unearthed in the process.

The BRT will have stops from Broadway to Yosemite, with buses arriving at each stop every 4.3 minutes during the day. Other improvement efforts built into

the scope to enhance safety and accessibility include 300 trees planted along the corridor, better lighting and crosswalks, additional waste management receptacles, and new bike racks.

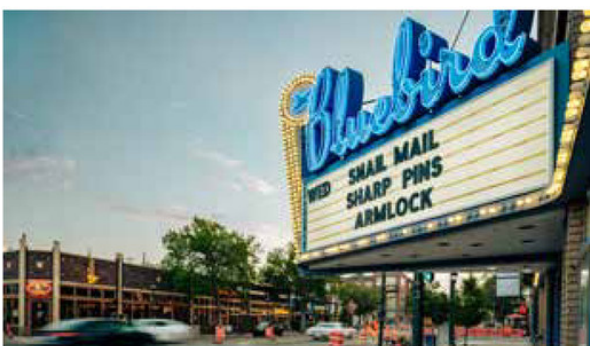
The project team has put together a comprehensive plan for mitigating impacts to local businesses, many of whom have suffered significant setbacks due to the disruption. "There are a lot of dynamics at play for Colfax business owners," Portell explains. "Declining consumer spending, the impact of construction, and, for some, the concern of immigration enforcement. But at the same time, we have La Vista Motel turning 70, City Floral Garden Center turning 115, a number of other businesses well over the age of 50, a new Ethiopian coffeehouse and Mediterranean restaurant, a clock repair store, a mid-mod furniture shop—this mix of old and new doesn't just happen anywhere. But it does happen on Colfax. Colfax endures."

One percent of construction cost is dedicated to public art that will be integrated into each stop and is meant to represent Colfax's cultural history. Sweeping overhead arches placed at each platform speak to Google's parabolic lines, and also, as Stewart explains, the aesthetics used at Union Station's light rail terminal and the Denver Airport, making the corridor feel both of its place and unified with the region's other transportation hubs.

"We're calling on Colfax's roots to bring it into the next stage of its lifecycle," Stewart says. "The only constant on Colfax is change. It's constantly evolving to meet the needs of the community. You can see that in the music venues, like the Fillmore Auditorium—which was originally a roller rink—and the Ogden and Bluebird theaters. None of these were built as concert halls, but became them because that's what was needed."



“WE’RE CALLING ON COLFAX’S ROOTS TO BRING IT INTO THE NEXT STAGE OF ITS LIFECYCLE. THE ONLY CONSTANT ON COLFAX IS CHANGE. IT’S CONSTANTLY EVOLVING TO MEET THE NEEDS OF THE COMMUNITY.” – Jonathan Stewart



Photos: Parrish Ruiz de Velasco

OPPOSITE: Slated to be complete in late 2027, the Bus Rapid Transit (BRT) is a major public transportation initiative designed to enhance safety and accessibility on East Colfax from downtown Denver to Aurora. **ABOVE:** Still active historic properties including the All Inn Hotel, Bastien’s Restaurant, and the Bluebird Theater serve as timestamps from the eclectic corridor’s many architectural waves.

STOP AND STAY AWHILE

In 2016, Denver City Council reached out to developer Brian Toeber with its own need. Toeber had recently purchased the historic All Inn Motel—home to the legendary Rockbar; “everyone’s got a story about Rockbar”—at Colfax and St. Paul at an auction. Planning to replace the 1959 motel with new multi-family housing, the Council encouraged him to consider keeping its original structure and function, stating a boutique hotel was desired to drive tourism to the neighborhood and provide convenient accommodation for people visiting loved ones in the nearby National Jewish Health hospital.

“City Council wanted to do something catalytic,” Toeber says, “and they knew the neighborhood would get behind it. They were energized.” Over the course of several years and a global pandemic, Toeber worked to secure a patchwork quilt of mission-aligned funding for the \$22.3M project, drawing support from a Revolving Loan Fund, the Colorado Historic Foundation, Collective Clean Energy Fund, and Denver Urban Renewal Authority. When he shut the property down in 2022 to begin the renovation, Toeber worked with Denver Urban Renewal to fund an escrow account to relocate the 26 individuals who had taken up residence in the building to safe permanent housing.

Toeber found a likeminded design and business partner in Abigail Plantier, founder and principal designer at Maximalist, who could immediately envision All Inn’s next chapter as an elevated yet cozy homage to its Modernist origins, full of unexpected design details.



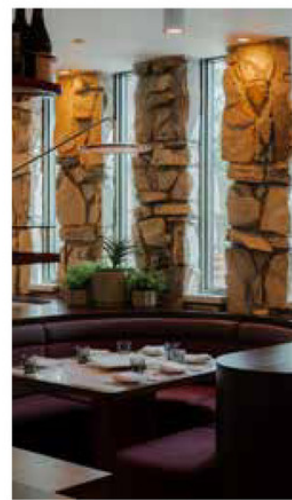
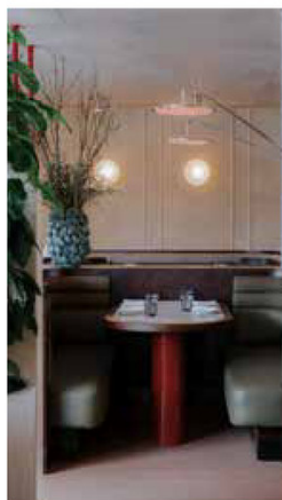
At Plantier's introduction, restaurateur Steven Waters signed on as owner for the ground-floor restaurant FiNO.

While the All Inn's facade and exterior elements—including its original fenestration, signage, stairwells, and rock wall—remain largely unchanged in order to secure the property's place on the National Registry of Historic Places, the interior was fully stripped to its concrete skeleton. What once held a cordoned-off check-in desk became an open, living room-esque lounge, complete with a cocktail and coffee bar and swanky conversation pit.

"We really wanted to stay away from a retro theme," Plantier explains. "Instead, we leaned into mid-century modern architectural lines and materiality, with walnut wood paneling that accentuates and celebrates the existing, historic rock. The upholstery is inspired by men's suiting, and the whole space lives in a deep, rich color palette." The sensibilities carry over into FiNO, though are differently spun. In the restaurant, pops of red are tempered by cool plaster, concrete columns, and icy blue tiling. "We wanted the two spaces to relate, but be distinct with their own vibe and environment," says Plantier.

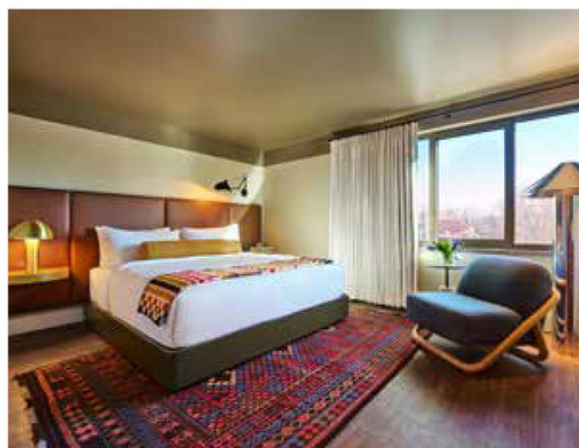
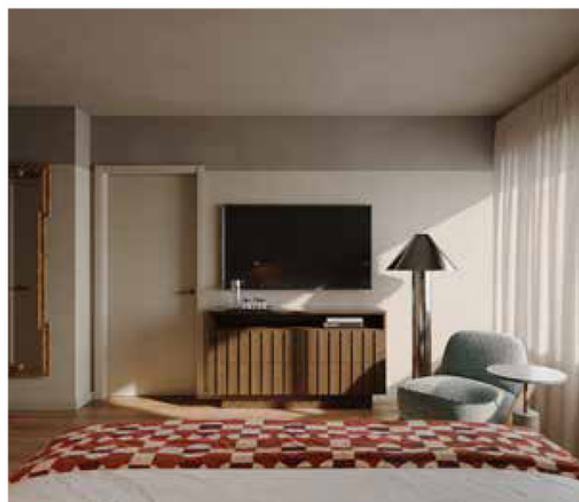
Upstairs, each of the three floors have their own colorway—red, blue, or green—as was the case in All Inn's earlier iteration. Carpets, paint, signage, tile, and even bathrobes correspond to floor color in each of the hotel's 54 rooms. "Repetition is playful from a design perspective, and also keeps costs down in hospitality projects," Plantier explains. Out front, the original porte-cochère is now enclosed with breeze block to create an outdoor seating area.

"This is a hotel, but it's also a neighborhood gathering space, and our team was always really aware of that," Plantier says, with Toeber agreeing. "Occupancy increases week after week as we find our footing in the community," he says, "but what's really rewarding is that people from the neighborhood are walking in every few days for breakfast, cocktails, or dinner. People care that this building is still here. They care that we put so much back into it."

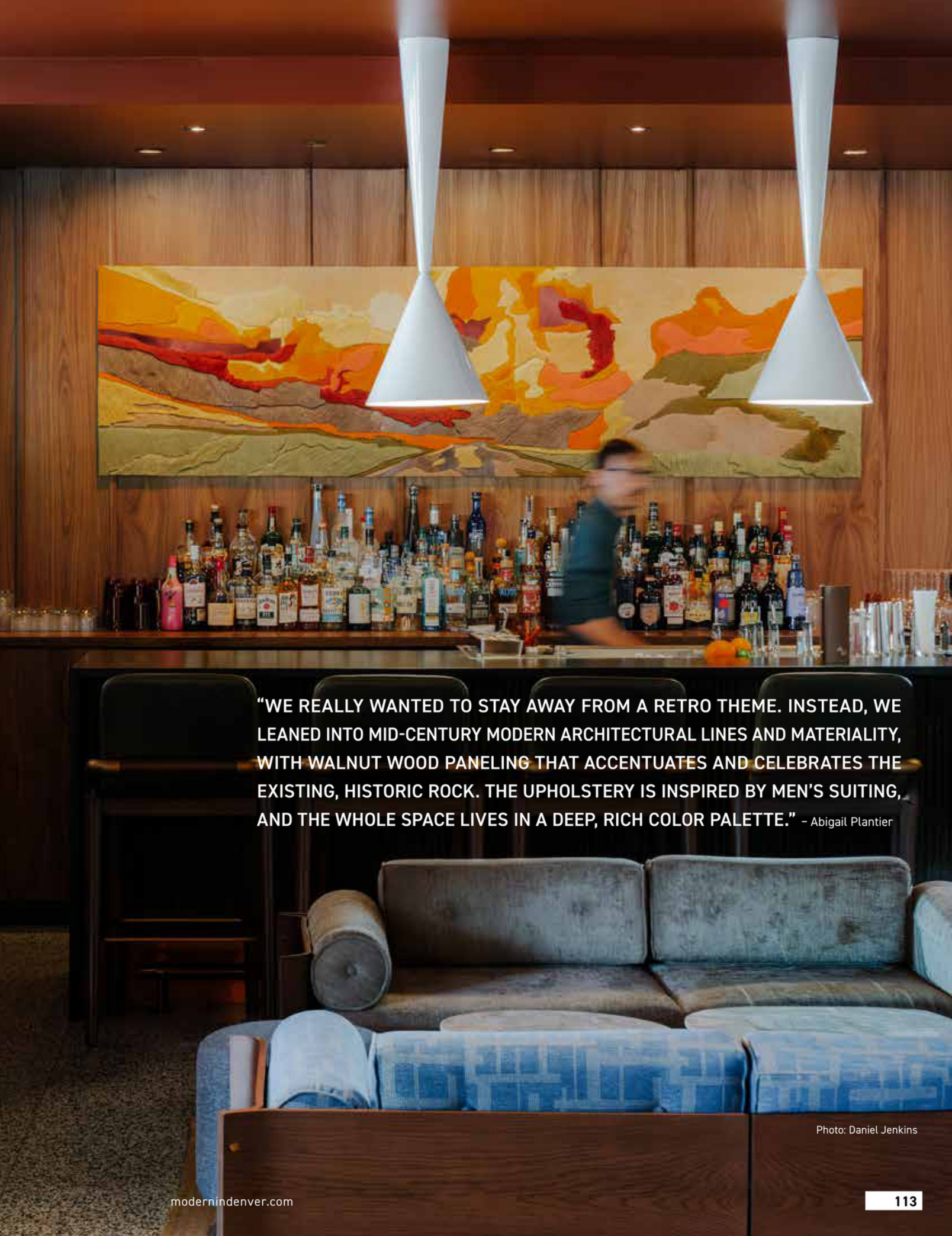


Photos: Daniel Jenkins

Interior designer Abigail Plantier wanted the All Inn Hotel's ground floor to feel like "the neighborhood's living room." FiNO, a new Mediterranean restaurant by Steven Waters, makes itself at home where the infamous Rockbar once reigned—old rock withstanding. "We were really intentional about how the new guest experience tied to the existing infrastructure," Plantier says, explaining how the public amenities relate to the 54 guest rooms.



Photos: Stephen Werk



"WE REALLY WANTED TO STAY AWAY FROM A RETRO THEME. INSTEAD, WE LEANED INTO MID-CENTURY MODERN ARCHITECTURAL LINES AND MATERIALITY, WITH WALNUT WOOD PANELING THAT ACCENTUATES AND CELEBRATES THE EXISTING, HISTORIC ROCK. THE UPHOLSTERY IS INSPIRED BY MEN'S SUITING, AND THE WHOLE SPACE LIVES IN A DEEP, RICH COLOR PALETTE." – Abigail Plantier

Photo: Daniel Jenkins



Photo: Daniel Jenkins



Preserving La Vista's L-shaped footprint and central motor court was a non-negotiable for earning its status on the National Registry of Historic Places. An archival image [LEFT] shows La Vista's original roadside allure, now sensitively restored after decades of demise. New breeze block nods to the era of its early days while establishing a level of containment and safety.

COLFAX COMES HOME

When developer Nathan Beal bought La Vista Motel, he also started buying vintage postcards sent by guests during their stay at the 1956 motor lodge at Colfax and Hudson off eBay. "I found one from 1960 where a young woman from Indiana was staying here and wrote to her mother about the view from the upstairs patio. Motels used to be places in and of themselves, places where people formed attachments," he says. "We're bringing that attachment back."

Beal purchased the property in 2022 and had his sights set on keeping La Vista's original structure and turning it into an apartment community, but found the red tape onerous enough to change his mind, instead of the building's use. He embraced the path of least resistance, building a team with Sopher Sparn Architects and Xan Creative's Melissa Friday to return La Vista to the postcard-worthy destination it once was.

The National Registry of Historic Places was most concerned with preserving La Vista's L-shaped motor court, an icon of roadside motels of the era where guests

would sit outside their room and enjoy the communal aspects of the accommodation. As such, the motel's overall footprint didn't change, but the floor plan was reconfigured to shift what was previously a check-in office and manager's apartment into a cheery craft coffee and cocktail bar called El Piñon, and a lower-level, lava-lamp-lit hangout aptly named My Grandma's Basement.

"Overall, we wanted to be careful not to over design it—it was never that kind of place from the beginning," says Friday. "We wanted to respect the roots of a roadside motel, but create a fresh, hip vibe. Converting the original reception to a small bar and transforming the dirty basement into a time machine that takes us back to the party spaces of our youth made that easy."

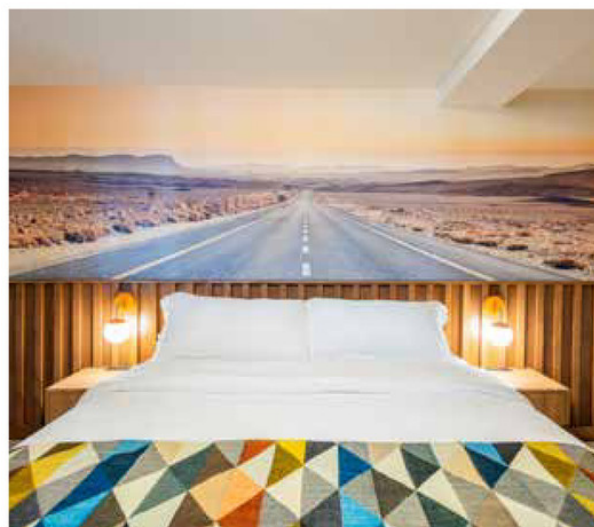
Wood panelling from a mill in Ohio clads the basement space, which hosts DJ sets—"mostly yacht rock or funk or jazz," Beal says—on Saturdays, and stand-up comedy on Mondays. Its bathroom is wallpapered with pages from the Saturday Evening Post, while upstairs, in the 23 guest rooms, visitors find an eclectic mix of 1960s



Developer Nathan Beal and interior designer Melissa Friday went with a retro western aesthetic in La Vista's 23 guest rooms, sourcing furnishings and art from a handful of local resale shops with help from Studio Mast's Travis Ladue, who designed the new brand identity. LEFT: A rooftop patio—available to rent for private events—offers westward vistas for which the roadside motel was named.



Photos: Daniel Jenkins



“OVERALL, WE WANTED TO BE CAREFUL NOT TO OVER DESIGN IT—IT WAS NEVER THAT KIND OF PLACE FROM THE BEGINNING. WE WANTED TO RESPECT THE ROOTS OF A ROADSIDE MOTEL, BUT CREATE A FRESH, HIP VIBE.” – Melissa Friday



Photos: Brandon Lopez

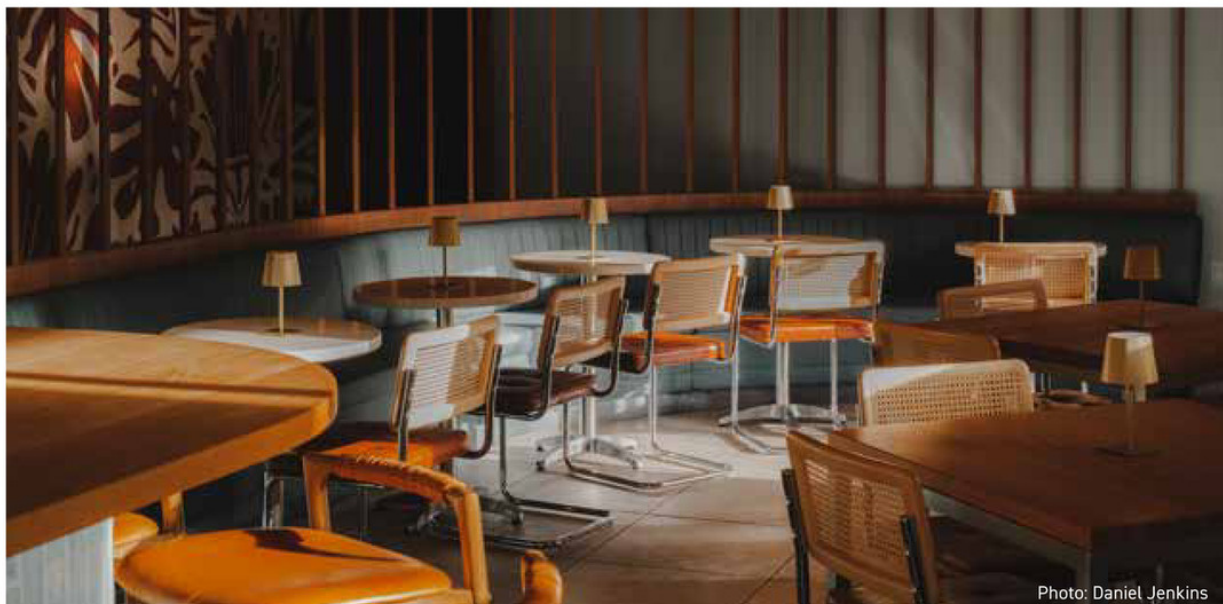
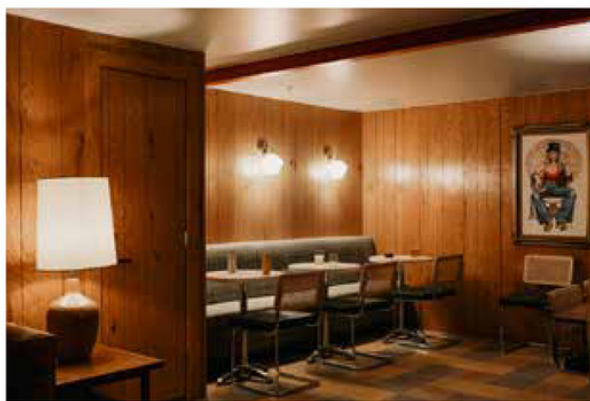


Photo: Daniel Jenkins



Common areas at La Vista include El Piñon, the ground-level craft coffee and cocktail bar, and a moody downstairs lounge called My Grandma's Basement. "My Grandma's Basement took on a life of its own," says Friday. "It brings together '50s, '60s, and '70s flavors—a gathering place that takes us back to the underground good times."

furnishings with sets of colorful, "bomb-proof" Fiestaware serving as the cohesive thread. "We used a fair amount of vintage furnishings and decor both in the rooms and the public spaces," Friday explains. "Though this can sometimes be challenging in commercial environments due to durability, we felt it was important to maintain a bit of authenticity."



Photos: Brandon Lopez

With La Vista's construction timeline moving alongside the BRT's, Beal was cognizant of how the renovation played with Colfax's future-facing revitalization efforts. "We tried to tone down the car dominance of the property's public spaces," he says. "We closed off one end of the driveway into our parking lot to create a patio where people could safely sit and kids can run around. It makes it more hospitable in a different way."

New to hospitality development, Toeber and Beal both share that an unanticipated benefit is that you can return to the sites long after they've been completed—sometimes out of necessity, hopefully just as often for pleasure. "I love being down here, I love Colfax," says Beal. "It wasn't the lure of a hospitality venture that drew me to do this, it was Colfax itself."

All Inn and La Vista's successes indicate that the Modernist project of creating vibrant public spaces is still alive on East Colfax, no matter how you travel down it. Whether you live locally, or are coming through town down the state's longest straightaway, the immeasurable experience of Colfax is well worth your time. ■

ULTRA

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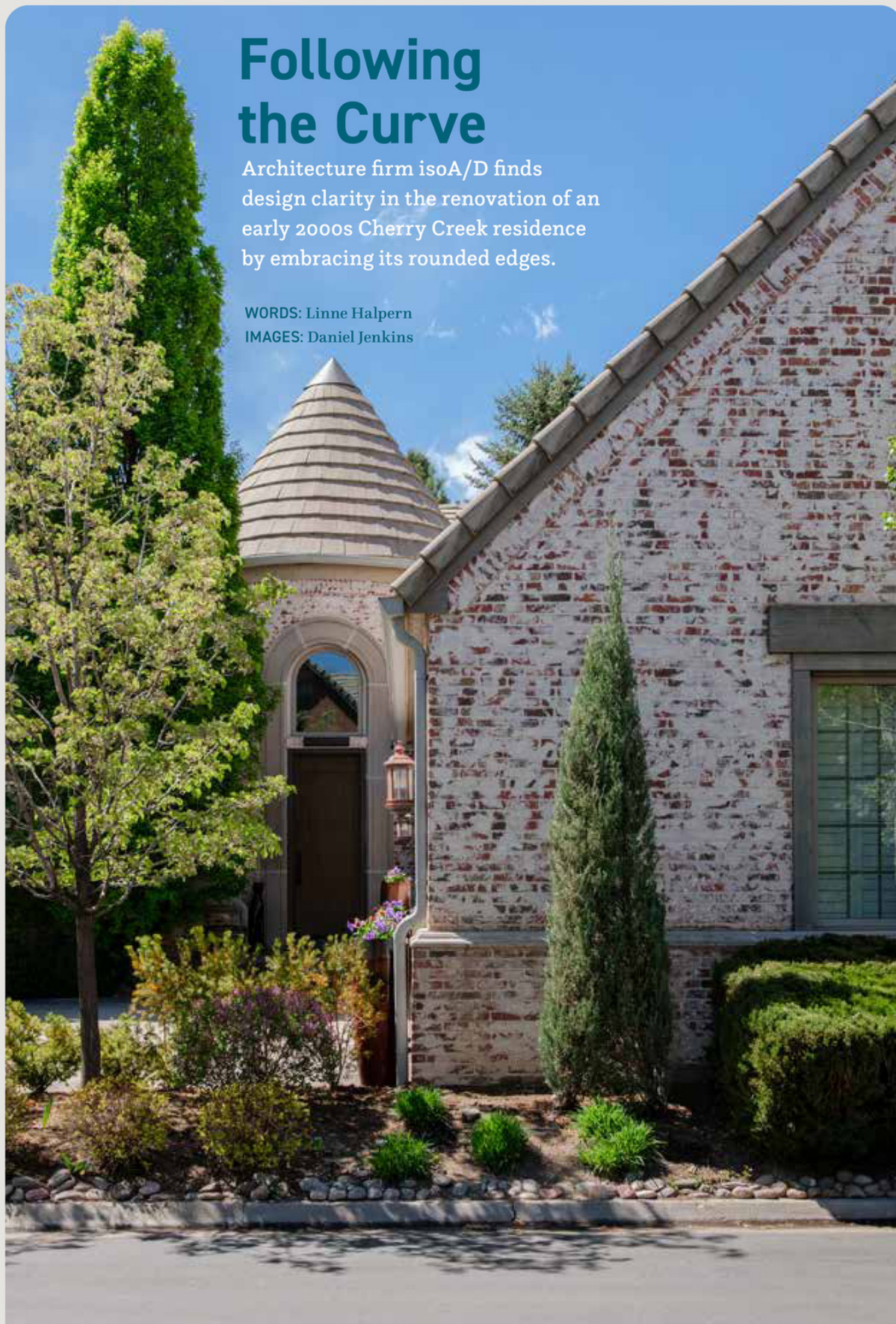
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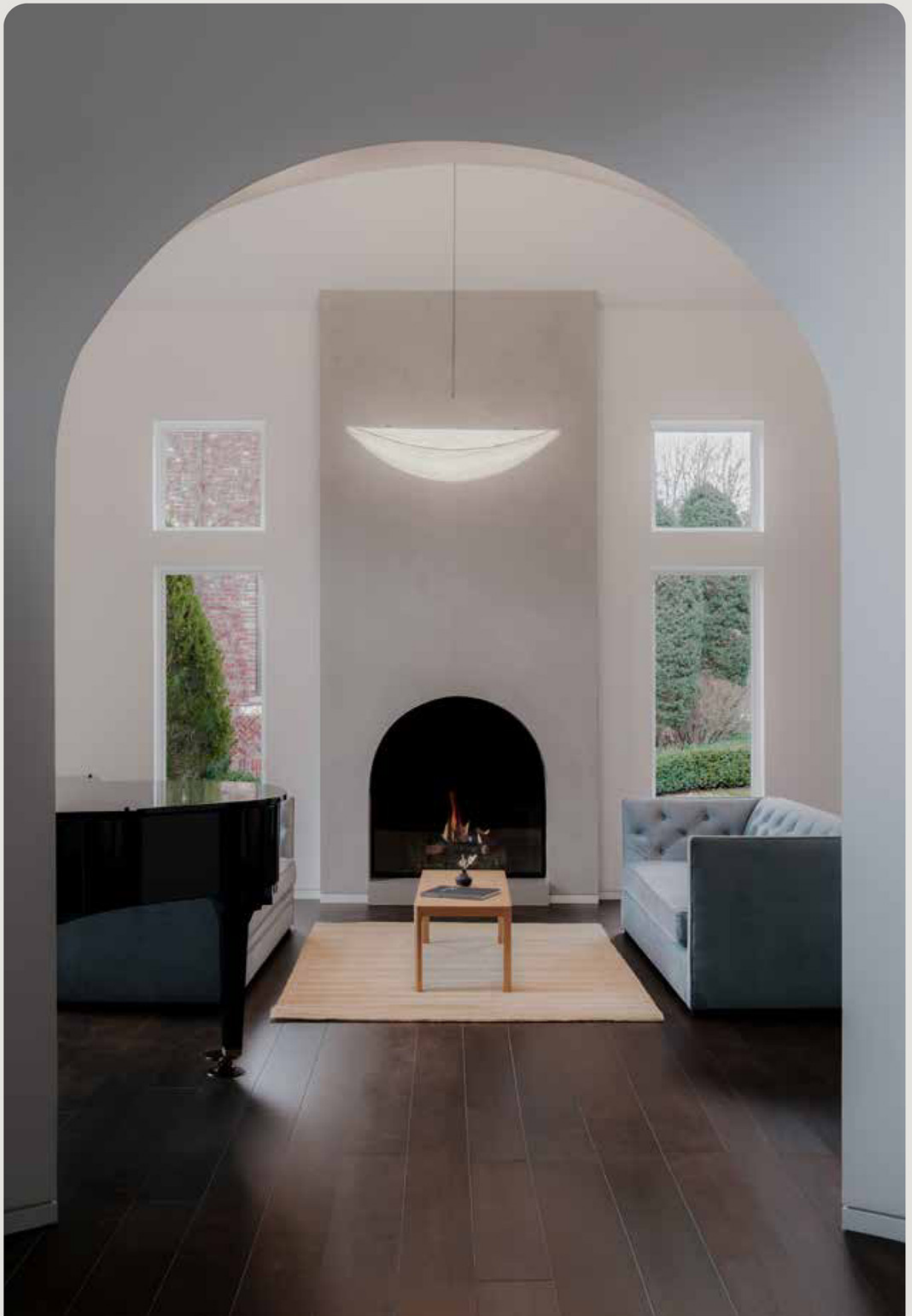
Following the Curve

Architecture firm isoA/D finds design clarity in the renovation of an early 2000s Cherry Creek residence by embracing its rounded edges.

WORDS: Linne Halpern

IMAGES: Daniel Jenkins





Following the Curve



In a recent renovation of a residence in Cherry Creek, Erika Sweigert Nava and Aaron Cleveland found themselves shifting expectations by following the curve. For this project, the founding partners of isoA/D developed a new spatial poetics—one that's in flow with what came before it and evolves organically into modernity, guided by restraint.

The architects were tasked with streamlining and reimagining the layout and design of a dwelling originally built in 2000. Constructed in a neo-eclectic style, the home lacked personality and a point of view. “The only thing that was ideal about the house was its location,” says the homeowner. “That’s where Erika and Aaron came in,” she adds. Laden with heavy cabinetry, an abundance of neoclassical columns, and dated material choices, the brief was ambitious. IsoA/D was ready.

Founded just two-and-a-half years ago, isoA/D specializes in renovations and new builds across the residential and commercial spectrum. With an insistence on design clarity as the backbone of their practice, Sweigert Nava and Cleveland continually return to the guidelines of a project to inform their decision-making, while allowing preexisting conditions to speak to them too. Here, the clients sought a hyper clean look with straight lines and angular forms. And yet, the geometry of the space rejected a more literal interpretation of these concepts, with the entryway including a rounded turret.

Rather than forcing their ideas onto an unwilling canvas, the architects chose to lean in instead. “Why fight what’s



“AS MODERN ARCHITECTS, WE PROBABLY WOULDN'T START A PROJECT WITH ALL THESE CURVES, BUT IT WAS A FUN CHALLENGE TO FIGURE OUT HOW TO MAKE THEM FEEL ALIGNED WITH THE VISION.”

– Erika Sweigert Nava



The curved staircase is upgraded with a modern visual language via slated wood details that highlight the spherical architecture in a linear, geometric form. Custom millwork and minimalist lighting add to the elevated entryway.



An intentional flow from living to kitchen, dining, and the outdoors was made possible by the removal of heavy columns and the addition of large-scale glass. To accommodate structural needs, the creation of a central hearth (at right) serves multiple purposes to give the volumes material separation, while retaining the passage of light.

here?” shares Sweigert Nava. “As modern architects, we probably wouldn’t start a project with all these curves, but it was a fun challenge to figure out how to make them feel aligned with the vision,” she says.

Embracing these realities pushed the architects in a new direction, enhancing softened shapes throughout the home—from the rotunda foyer and circular staircase, to the rounded archways and oval fireplace. Opening up the first floor living areas to create greater connectivity was another major goal. Several small rooms were demolished in favor of an airy flow between kitchen, dining, and living spaces.

Sweigert Nava and Cleveland opted to replace overwrought columns with sleek beams to aid necessary structural integrity. Acceptance of the structure’s curves became amplified with the homeowners interest in generating elliptical pathways within the layout for ease of movement, particularly for their grandchildren to run freely.

“We drew four different loops, so you could move from the entryway to the living room, through the office and out, or through the kitchen and the pantry to the sitting area and back to the front door,” explains Sweigert Nava. With the newly unstructured floor plan, they designed the hearth to operate as a subtle separation



“THE FIREPLACE ENDS UP BECOMING A MOMENT OF REVEAL. WE TREATED IT AS AN OBJECT DESERVING OF FINESSE, WHERE THESE DIFFERENT IDEAS COALESCE IN AN INTENTIONAL WAY AND CREATE SOME MATERIAL ANCHORING.” – Aaron Cleveland

between volumes with a dual-sided, transparent feature for the passage of light.

“The fireplace ends up becoming a moment of reveal,” says Cleveland. “We treated it as an object deserving of finesse, where these different ideas coalesce in an intentional way and create some material anchoring,” he adds. The effect is a sense of intimacy within the openness.

Despite being situated in a fairly dense neighborhood, there was enough room to bring in large-scale glass and still retain privacy. An 18-foot-wide, multi-slide glass door spans the living spaces and adjoins the exterior garden, forging a strong link to the outdoors. By removing the windows’ previous muntins, the team was able to increase light to a surprising degree and generate more seamless throughlines.

Elsewhere, they uncovered extra height for the second-floor primary suite by vaulting ceilings. “We were noticing what the architecture was doing on the outside, and realized how to take advantage of that on the inside,” says Sweigert Nava.

On the interior front, the approach was one of restraint. “Most of what we did was a subtractive exercise, instead of additive,” says Cleveland. Dark walnut flooring sets an aesthetic tone of elevated simplicity while white oak custom millwork adds brightness to functional elements. Minimal pops of blue are the singular accent across the remodel.

Lighting became another feature through which to establish distinct zones, while employing an unexpected touch of whimsy. Artful fixtures inspire with sculptural

PROJECT CREDITS

ARCHITECTURE

isoA/D

INTERIOR DESIGN

isoA/D

GENERAL CONTRACTOR + BUILDER

Old Greenwich Builders

STRUCTURAL ENGINEER

Elevate Solutions

MILLWORK

Aspen Leaf Kitchens

COUNTERTOPS

MarbleTec

FLOORING

Rock Solid Hardwoods

LIGHTING

Selections by isoA/D

WINDOWS + DOORS

TruStile, Viking Windows/E-Windowtastic

MECHANICAL, ELECTRICAL + PLUMBING

High County Electric Company



Vaulting the ceilings in the primary suite allowed for an airier, more comfortable feel upstairs. Meanwhile, Sweigert Nava and Cleveland utilized a single accent color—blue—throughout the project to add in layers of moodiness and intimacy, still with restraint. Sonoma Tileworks tile in the shower and a custom upholstered headboard in the bedroom, both in deep shades of blue, bring architectural intention into the interior styling.

shapes and organic shadow play. “Erika and Aaron guided us through the entire process, helping us define and refine what we meant by modern,” says the homeowner.

The renovation was a true collaboration between isoA/D, Old Greenwich Builders, Aspen Leaf Kitchens, and the owners. Together, they embarked on a journey of experimentation and discovery, with trust from all involved. Sweigert Nava and Cleveland credit much of the project’s success to Old Greenwich’s synergistic approach, alongside the clients’ unique ability to see future potential and their courage in committing to that vision.

“It almost feels like a roadmap for other projects where people think a style is too dated or hemmed in,” says Cleveland, of the generic early-2000s source material. “We’re in an era of having to pay attention to what we already have, to use it,” adds Sweigert Nava. “We just need more examples of that executed in ways that feel fresh.” ■

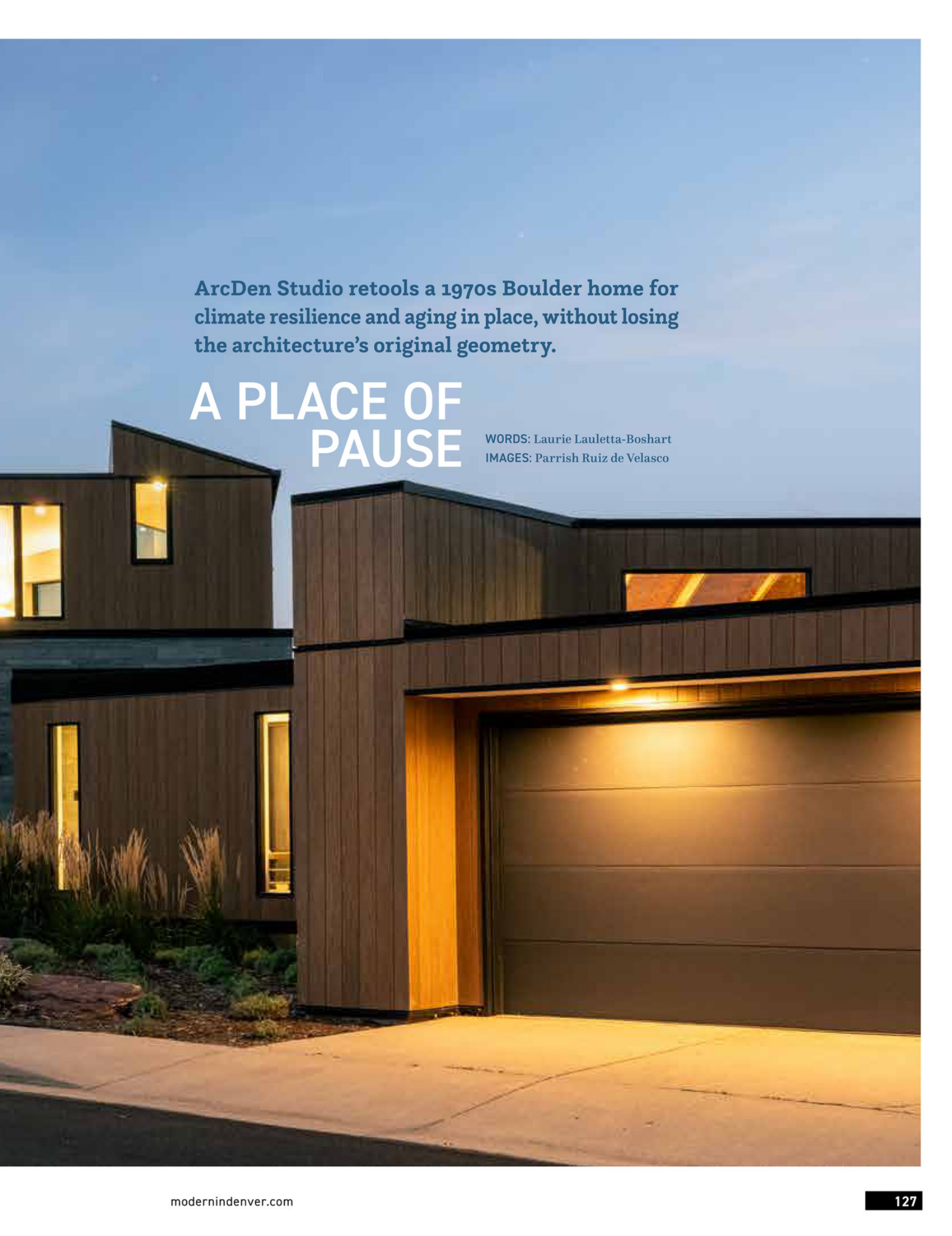




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A photograph of a modern house at dusk. The house features vertical wood siding and a large, light-colored garage door. Several windows are illuminated from within, casting a warm glow. The sky is a deep blue. The text is overlaid on the upper left portion of the image.

ArcDen Studio retools a 1970s Boulder home for climate resilience and aging in place, without losing the architecture's original geometry.

A PLACE OF PAUSE

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

When Zubin relocated from Seattle to Boulder in the 1970s for work, he was searching for a quintessential mountain dwelling that was close to town and deeply connected to the surrounding terrain. He

found it in a house perched on the edge of a steep hillside, originally commissioned by a mathematics professor and designed by the late architect Jeremiah Whitney. The residence, which Zubin purchased in 1979, was defined by its angular geometry and precarious siting, set just beyond a narrow strip of buildable earth and oriented to take full advantage of valley views.

For years, the house functioned as a single person's home, but later, as Zubin's life evolved and he was joined in Boulder by wife Joni, it took on a different set of expectations. Together they started to imagine a future shaped by longevity and aging in place. That's where the house revealed its limitations. While the house had once been innovative, it increasingly struggled to meet the practical demands of daily life.

Zubin and Joni hired ArcDen Studio, the husband-and-wife architecture firm led by Hans Osheim and Joana Emhof, who immediately saw the renovation was not about reinvention but recalibration: an opportunity to bring the house into alignment with contemporary realities, while maintaining the integrity of its original design. "At the outset, our focus was less on changing the exterior form and more on modernizing the interior," Osheim explains. "But very quickly, those interior decisions began to inform how the house needed to perform as a whole." Performance became a central framework for the project. Like many homes of its era, the residence was conceived with forward-thinking passive strategies, yet it no longer met the demands of a changing climate or the fundamental expectations of comfort and protection. Extensive south-facing glazing and an internal ventilation system had become ineffective over time.

Rather than abandon those ideas, ArcDen chose to enhance them. Aging glazing was replaced with high-performance windows and continuous rock wool insulation. The exterior was reclad in an architectural fiber cement siding from Nichiha, mimicking the warmth of cedar while significantly improving fire resistance. →132

A PLACE OF PAUSE





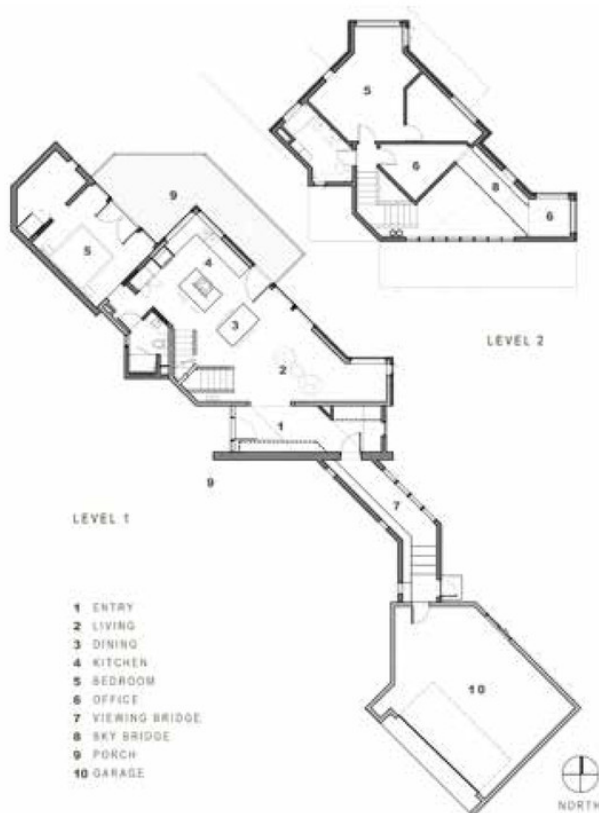
Re-clad in fire-resistant fiber cement siding, the home's original angular form is preserved while improving wildfire resistance and long-term durability. Enlarged and reconfigured glazing and landscape enhancements strengthen the indoor-outdoor connection and frame mountain and city views. A reworked entry sequence and drought-tolerant plantings open sight lines and guide visitors along the narrow buildable edge of the steep hillside.



A PLACE OF
PAUSE



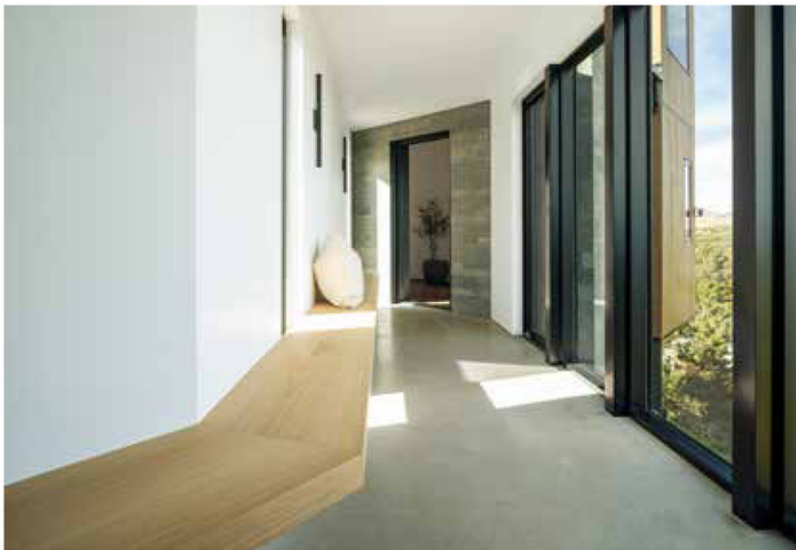
A lava stone feature wall organizes the double-height living space, while a built-in bench creates a quiet moment of pause within the home's circulation. A new glass bridge replaces a former ladder to the upper-level office, maintaining openness while improving accessibility and reinforcing visual connections across levels. Original masonry flooring, sourced locally in the 1970s, is retained and woven into the updated material palette.



“THERE’S A TENDENCY TO THINK OF PRESERVATION AS STATIC. BUT FOR US, IT’S ABOUT MAINTAINING RELEVANCE. THESE HOMES CAN CONTINUE TO CONTRIBUTE, IF WE’RE WILLING TO ENGAGE WITH THEM THOUGHTFULLY.” – Joana Emhof



A PLACE OF PAUSE



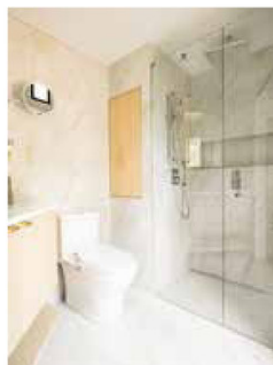
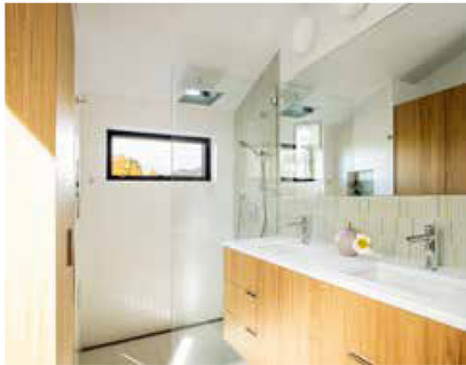
The reconfigured kitchen opens to surrounding living spaces, transforming a once compartmentalized layout into a more social and functional hub. Concrete flooring introduced in the addition meets the original brick, expressing the dialogue between old and new.

These interventions strengthened the home's thermal envelope and resilience, both essential in Boulder's wildland-urban interface where wildfire risk is high.

Even as the dwelling was upgraded technically, its architectural identity remained intact. The original geometry was carefully preserved. "That was really important to us," Osheim says. "The form is the story." For Zubin, that continuity was

non-negotiable. Having lived in the home for more than four decades, he understood its experiential qualities in a way few could. "It's always had this incredible connection to the landscape," he says. Rather than replace the house, he and Joni chose to adapt it, transforming it into a space that could support both their present and future needs.

Among the most significant interventions is the addition of a



A new main level primary suite supports aging in place while framing expansive views of the surrounding landscape. Warm wood cabinetry and modern material finishes bring continuity to the updated bathroom, balancing durability and comfort.

bridge connecting the previously detached garage to the main house. What began as a practical solution evolved into a defining architectural moment. Suspended along the slope, the narrow corridor frames views of Boulder below while heightening the sensation of inhabiting the edge. “It’s not just about circulation,” Emhof explains. “It’s a place of pause.” A built-in bench invites occupants to sit and engage the landscape, echoing the contemplative qualities embedded in the home’s original design.

This idea of pause extends into the interior. A second bridge—a glass

walkway—replaces a ladder that once provided access to an upper-level office, improving accessibility while preserving the openness and light filtration of the double-height volume. For the homeowners, it is both practical and transformative. The office, now connected by the transparent span, offers a vantage point where birds can sometimes be seen flying both above and below, giving a wide view of the surrounding landscape.

Material continuity reinforces the dialogue between old and new. Existing masonry flooring, originally

sourced from a local brick plant, was retained and reinterpreted within the new design. A lava stone wall marks the transition between conditioned and unconditioned spaces, serving as both a visual anchor and a subtle nod to the home’s era. Concrete floors introduced in the addition intersect with the original brick, creating a layered material narrative. “We wanted the materials to feel grounded and connected to what was already there,” Osheim explains.

The renovation redefines the home’s livability. The main level was reconfigured to support aging at

A PLACE OF PAUSE



A new enclosed bridge connects the detached garage to the main residence, turning a functional element into a defining architectural experience and a protected, year-round linkage along the hillside edge.

home, with the addition of a primary bedroom suite and the consolidation of essential functions onto a single floor. The kitchen was transformed into a more open and social space, allowing the home to accommodate both daily life and larger gatherings. What was once compartmentalized is now fluid, yet still guided by the logic of the original structure.

For Joni and Zubin, ensuring long-term livability was a deliberate and forward-looking decision. “We have both seen what happens when a home doesn’t adapt as you get older. We wanted to make sure we wouldn’t have to leave,” says Joni.

Outside, the grounds were reimagined to align with both ecological and practical goals. Fire-prone vegetation and overgrown berms were removed, opening new sight lines and reducing risk. A redesigned and significantly expanded deck extends the living space outward, strengthening the relationship between interior and

exterior. Drought-tolerant plantings preserve the natural character of the site while minimizing maintenance. Throughout the project, ArcDen navigated a complex set of constraints, from zoning variances to steep topography and stringent fire codes. Rather than limiting the design, these conditions became catalysts for inventive solutions.

“There’s a tendency to think of preservation as static,” Emhof reflects. “But for us, it’s about maintaining relevance. These homes can continue to contribute, if we’re willing to engage with them thoughtfully.”

The reimagined residence stands as a case study in that philosophy. ArcDen was able to extend the life of a singular piece of architecture, but also to clarify its purpose, ensuring that it continues to shelter, inspire, and endure for years to come. ■

PROJECT CREDITS

ARCHITECTURE + INTERIOR DESIGN
ArcDen Studio

GENERAL CONTRACTOR
Hammerwell

STRUCTURAL ENGINEERING
PH Structural

MILLWORK
BKI Woodworks

COUNTERTOPS
Caesarstone

WINDOWS + DOORS
Marvin Modern,
Signature Windows + Doors

LIGHTING
RBW, Bover, Nora

FURNISHINGS
Ivy Lane Homes

LANDSCAPE ARCHITECTURE
R Design



Wingren Studio

"The true subject of Jerry Wingren's sculpture is a clarity of form that resists being named or labeled. For him, seeing is a kind of deliberate forgetting in which one drops references in the act of pure awareness. The viewer is offered a glimpse of materials refined into essence—a language of rock, wood, motion, and stillness."

– Elizabeth Marglin

Artwork available
wingrensculpture.com



Zaho Table

Christophe Delcourt / Baxter

Designed by Christophe Delcourt, who is known for his high-quality furniture created by a network of craftspeople, the Zaho Table presents a new paradigm for an everyday object. Sculpted in stone, Zaho features unique petal-like legs, “creating a volume that is both monumental and visually light,” says Italian brand Baxter.



The Paper Log

Issey Miyake

The Japanese fashion house known for pleated fabric designs reappropriates compressed rolls of paper to create furniture and sculptural objects. A byproduct of garment pleating, the paper rolls are manipulated through tying, sculpting, forming, and treating the paper with hardening agents.



Tubular Floor Lamp

Panter&Tourron

Swiss multidisciplinary studio Panter&Tourron transform an aluminum pipe into a colorful, sculptural floor lamp by slicing it into three pieces and reassembling it. This limited-edition lamp presents an LED light within the interstices of fractured pipes.



SALONE DEL MOBILE 2026

THE BIG SHOW GETS EVEN BIGGER

WORDS: Alicita Rodríguez

It started with Salone del Mobile, the international furniture show founded in 1961 to promote Italian furniture. The inaugural show drew 12,000 visitors. In the 1970s, as Made-in-Italy heritage attracted more international interest, Salone (as it's called in shorthand) added EuroLuce and EuroCucina, biennial events focused on lighting and kitchen design. By the 1980s, attendance to Salone grew to 120,000 visitors (a 900% increase), leading to the adoption of Milan Design Week, a.k.a. Fuorisalone—now, an all-encompassing citywide collection of events, exhibitions, gallery openings, and multimedia installations.

All this to say, if you're one person, there's no possible way you can see it all. Events include everything from artist takeovers of abandoned military hospitals to brand pop-ups inside palaces, science fiction-inspired performances to gargantuan inflatable sea creatures wrapping their tentacles around retail stores.

And furniture. Did we mention furniture? Aside from the pageantry, Salone del Mobile 2026 unveiled its fair share of furniture by the world's most talented product designers. Take a look at our roundup for a taste of Milan's annual design bacchanalia.



Abaco Table

Ronan Bouroullec / B&B Italia

French designer Ronan Bouroullec (older brother of the Ronan & Erwan Bouroullec team) returns to classical architecture with the Abaco Table. A reference to the flat, square slab on top of a column's capital, Abaco supports the weight above. With column-like legs and a flat tabletop, this table makes its construction obvious—and beautiful.



Crisalide Suspension Lamp

Draga & Aurel

Furthering their exploration of transparency, designer/artist pair Draga & Aurel present Crisalide, a layered collection of handblown elliptic shapes. Hidden inside the glass sculpture, a precision-engineered LED line illuminates the shapes within.



Tomato Chair

Christian Adam / Chloé x Poltronova

Talk about a juicy constraint! Chloé's reissue of the 1970s Tomato Chair evokes Radical Design—an avant-garde aesthetic that rejected the form-follows-function ethos. Departing from the typical division of seat, arms, and backrest, Tomato offers a uniformly exuberant expression that celebrates the soft and the playful, the verdant and the delicious.





Dalila Chair

Gaetano Pesce / Cassina

Part Dalí, part Gaudí, and every bit Gaetano Pesce, Dalila Outdoor is both enchanting and off-kilter. Like much of Pesce's work, Dalila dabbles in the surreal while staying grounded within the functional constraints of a chair. It's both static and dynamic—like a sculpture perpetually finding its essential form.



Zenith Chandelier

Bethan Laura Wood / Baccarat

An essential element of artist Emmanuelle Luciani's immersive, evocative Crystal Crypt exhibit, Wood's Zenith Chandelier speaks to the display's time-capsule theme. A reimagining of the brand's flagship mid-19th-century chandelier, this iteration employs an intricate scaffolding of metal elements and razor-thin wires adorned in crystal forms—resembling everything from a rocket ship's fiery fuselage to a demon's ember eyes.



Nuy

Marco Acerbis / Et al.

Nuy is a nifty coinage, a product name enjoining novelty and geometry—and a chair that is the essence of both. The heart, and backbone, as it were, of Nuy is its ash wood frame: "Not a graphic element, but a precise building choice: it focuses the shape, shares the loads, and roots the chair in space."

Cappuccino Cups

Marni x Cucchi

Fashion brand Marni partners with Pasticceria Cucchi in a tribute to the enduring Milanese pastime of caffè. The lovely, retro, thinly striped and polka-dotted cups and saucers generated from this fruitful collaboration evoke Italian identity. The contrasting colors and elemental forms are iconic yet grounded in the joyful spontaneity of the present.





Eames Pavilions

Eames Office / Kettal

Charles and Ray Eames famously said that architecture shouldn't be thought of as a particular building, but rather a system. Kettal's Eames Pavilion systematizes the elements of the iconic Case Study House into a kit of parts that can be selected, customized, and assembled into a variety of structures at costs as low as \$325 per square foot. Elements of the Pavilion system include structural frames, façade panels, interchangeable roof types, windows, and textiles—a comprehensive modular system with a variety of potential uses, including recording studio, backyard office, Case Study cabana, and even a fully equipped two-story house.



**CH280**

Hans J. Wegner / Carl Hansen & Son

Scandinavian simplicity and perfection is revisited in CH280, the center section of a landmark modular sofa designed by Hans J. Wegner in 1980. Absent from the catalog for decades, CH280 returns with slight alterations for contemporary tastes, notably, FSC-certified oak and removable textile covers.

**Petra Sideboard**

Stefano Spessotto / Ditre

Juxtaposing hard and soft, masculine and feminine, Petra is very like its name: a feminization of Peter with origins in the Greek word for stone. Inspired by Brutalist architecture, Spessotto's sprawling sideboard softens the school's rigidity with elegant hemispherical forms bisected by a thin square of polished marble.

**Hedera Cabinet**

Onno Adriaanse / Dilmos

Hedera is the Latin word for common English Ivy, that spanning and spiraling organism that seems to cover and consume anything in its path. It's also the inspiration for Onno Adriaanse's audacious new cabinet. Hedera synthesizes rough forms and smooth geometries to evoke a beautiful parasitism: "furniture being overtaken by another form."

**Anywhere Sofa**

Francesco Binfaré / Edra

Salone attendees were on the edge of their collective seats for the all-encompassing Anywhere, Francesco Binfaré's smart sofa that features adjustable seat depth and backrest tilt. This trick is accomplished via Gellyfoam, a patented technology that allows intuitive, targeted adjustments for comfort and improved ergonomics.

About Silk

Ai Weiwei x Rubelli

Chinese artist and activist Ai Weiwei revisited popular motifs in his work, woven in silk. From surveillance cameras and handcuffs to llamas and Twitter birds, the artist's iconography unfurls as textile documentation. Illustrated in rich metallic yarns, Ai Weiwei: About Silk transforms the artist's sociopolitical messages in a material that originated in China. Presented in collaboration with Italian textile maker Rubelli.

**Shadowy Chair**

Tord Boontje / Moroso

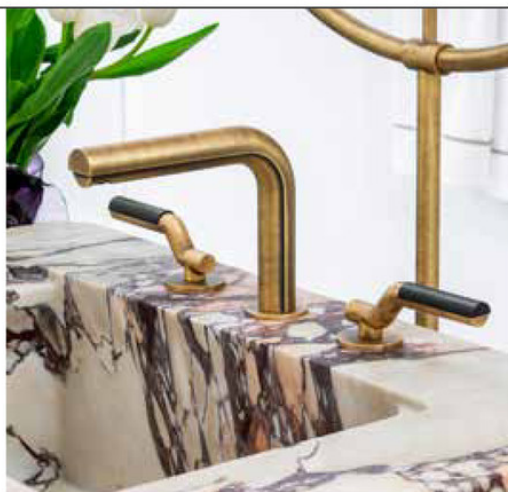
Italian superstar brand Moroso evolved its M'Afrique Collection, focusing exclusively on color. Dutch product designer Tord Boontje showcased Shadowy, his sculptural, Seussian outdoor chair. Woven with plastic threads from Senegalese fishing nets, Shadowy casts vivid colors, including citrus orange, cherry red, and dragon fruit fuchsia.

Bruna Armchair

Cesana / Marac

With Bruna, Italian architect and designer Enrico Cesana created a perfect little gumball of an armchair. A comfortably slanted back gives way to a welcoming seat that yields to a cylindrical base.





Marcel Collection

Katharine Pooley / THG Paris

Parisian faucetry giant THG collaborated with British interior designer Katharine Pooley on a collection inspired by architect/furniture designer Marcel Breuer (known for his tubular steel Wassily Chair). Marcel marries form and function with carefully curved handles featuring warm wood elements.



Heart Cone Chair: Anniversary Edition

Verner Panton / Vitra

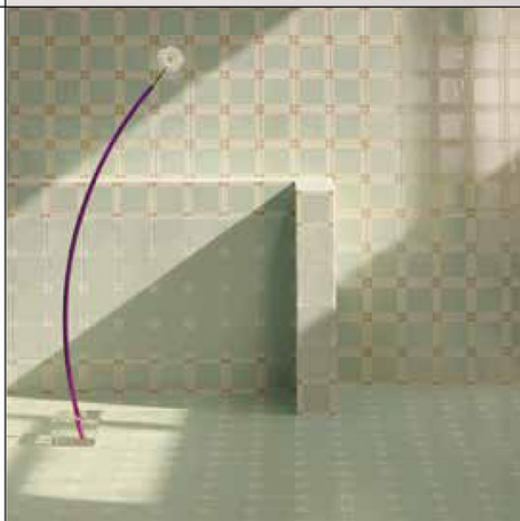
The year 2026 marks the 100th anniversary of the birth of Verner Panton, the Danish architect and designer who created furniture icons. To mark the anniversary, Vitra is reissuing Heart Cone Chair in new textiles, including leather.



Rhode Sofa

Viganó / Porada

Designed by Giuseppe Viganó for luxury brand Porada, the Rhode Sofa is a modular seating system that integrates a hidden wood or marble end table in the armrest, giving the sofa its distinct enveloping shape. Other options include built-in side and end tables.



Homage to the Square

Albers Foundation x Mutina

Josef and Anni Albers were married Bauhaus artists best known for form and color. Josef's paintings layered squares of different colors, while Anni's work focused on colorful weaving and printmaking. Their geometric, abstract style now arrives in beautiful tile format through Mutina. Homage to the Square is a series of square-shaped tiles exhibiting squares in multiple locations—all combining matte and glossy ceramic glazes that reinterpret the artists' chromatic strata.

Mist Opportunity

Automist, a home fire suppression system by Plumis, outsmarts traditional sprinklers by incorporating intelligent sensors to target and extinguish flames, all while using 90 percent less water.

WORDS: Cory Phare

What if home sprinklers behaved less like plumbing and more like a firefighter?

That was the inspiration behind Automist, an integrated system that uses infrared detection to locate and target fires with an optimized amount of fine mist droplets—and, critically, spare a flooded interior, according to Yusuf Muhammad, chief design officer for the London-based Plumis.

For more than a century, home sprinkler systems have followed the same playbook: ceiling-mounted heads respond when the room temperature is raised enough to trigger the release of a large volume of water from a standalone tank or upgraded water meter, spraying water broadly across the room. The fire gets extinguished, but the damage that comes from

indiscriminate and superfluous dispersal often outsizes that resulting from the blaze itself.

“What really struck me early on is that in fire safety there’s been so little fundamental change in over 100 years,” Muhammad says. “[Traditional sprinklers] are used all over the world, in all types of buildings, and yet there hasn’t really been a widely adopted alternative. That felt like a real opportunity to rethink things.”

The inspiration for Automist came in 2008, when a student project at Royal College of Art collaborated with the Imperial College London, where Muhammad was studying innovation design engineering. While researching real-world problems, the team connected with firefighters from the London Fire Brigade, who

highlighted the effectiveness of the misting approach; while in the field, they would switch their hoses to a water mist setting to better control the blazes.

“That really sparked something for us,” Muhammad shares.

The Automist system activates with a ceiling-mounted detector, similar to a smoke alarm. Once it detects a potential fire, it triggers the spray heads to begin scanning the room. Each unit has an infrared sensor reading the temperature across the space, and only when it registers heat conditions that shouldn’t occur in a residential setting does it activate.

At that point, it deploys approximately 2.4 gallons of water per minute in mist, directed precisely into the center of



LEFT: The Automist fire suppression system sits at the center of innovation and integration, subtly blending into new builds or preexisting spaces. **OPPOSITE:** Infrared sensors detect and spray early stage flames before they become outbreaks, mitigating both excessive water usage and unnecessary interior damage.



the fire. So rather than flooding an entire room, it targets the blaze at its source, making the entire process both efficient and far less damaging.

“Because our system is electronically activated, it can often respond faster than traditional sprinklers, which rely on a glass bulb reaching a certain temperature,” Muhammad says. “That means we’re able to intervene earlier, before the fire grows and causes more damage or smoke.”

Another differentiator is that Automist uses roughly ten times less water than a traditional sprinkler setup—less than what’s typically consumed in a power shower. Integrating into the home’s water meter, the system doesn’t require a separate storage tank or major infrastructure changes, as flexible high-pressure hoses can be routed through walls with much less disruption than opening up ceilings or upgrading plumbing. This expands its viability into a range of property types, including everything from remote ADUs to drought-prone cabins.

“One of the key constraints we set ourselves was that the system had to work with the water that’s already available in a typical home,” Muhammad says. “If there’s enough

water for everyday living—showers, cooking, basic use—then there should be enough for fire suppression. That principle really shaped how the system was designed.”

Interiors were also a central consideration. Historically, indoor sprinkler systems were created for commercial environments like factories and warehouses with exposed pipes, and the form factor was transposed into the lived environment of the family home.

That’s what led Muhammad and team to take a ground-up approach that would lead to a design truly suited for residential environments. Sleek and subtle, Automist’s components consist of minimalist ceiling detectors and customizable wall-mounted plates that are designed with the intent to service families, not factories.

“We asked ourselves, ‘How do we design something that integrates into the home without intruding on the architect’s vision?’” Muhammad explains.

In one real-world case, a college student left a pan of oil on the stove and fell asleep, only to be awakened by Automist activating and suppressing the fire before it could spread. By the time firefighters arrived, the

situation was essentially controlled. The damage was limited to a few cabinets in the direct line of flame, rather than the entire kitchen, and, according to Muhammad, “the fire service didn’t really have anything to do at that point.”

Muhammad’s own college project from years ago resulted not only in a passing grade, but also funding to launch and scale the product into an emergent global brand. Now in its fourth iteration, the system is present in more than 17,000 properties, primarily residences across the U.K. with expansions into the U.S. Distribution through Ferguson’s regional network of installers now gives Mountain West homeowners and builders access to the system through established plumbing and fire protection networks.

Future plans for Automist include optimizing activation timing even further using proprietary, data-driven detection algorithms and more ways to interface with the modern residence.

“We’re really just scratching the surface of what’s possible in terms of adding value beyond fire safety,” says Muhammad, “whether that’s predictive capabilities or integration with other smart home systems.” ■



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**Everyday Tools,
Extraordinary Design**

Now on view

**DENVER
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Knife Fork Spoon: Everyday Tools, Extraordinary Design is organized by the Denver Art Museum. Support is provided by the donors to the Annual Fund Leadership Campaign and the residents who support the Scientific and Cultural Facilities District (SCFD).



Images—KNIFE: Janos Megyik, Amboss 7000, 1970. Stainless steel; tallest dimension 8½ in. Manufactured by Amboss, Neuzeug, Austria. Denver Art Museum: Gift of Dung Ngo, in memory of Ali Tayar, 2016.278.1-5. Photo courtesy of Dung Ngo. | FORK: Jean Puiforcat, Nantes, about 1930. Silver and stainless steel; tallest dimension 9 in. Manufactured by Emile Puiforcat, Paris. Collection of Dung Ngo. Photo courtesy of Dung Ngo. | SPOON: Takenobu Igarashi, T7-1, About 1990 Stainless steel; tallest dimension 7½ in. Manufactured by Tsubame Shinko Industrial Co., Tsubame, Japan. Denver Art Museum: Funds from Design Council of the Denver Art Museum.



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