

FINDING REFUGE

Seamlessly fitted into a steep Aspen hillside, a new mountain modern retreat celebrates the light and the land.

WRITTEN BY ABIGAIL STONE | PHOTOGRAPHY BY LISA ROMEREIN | STYLING BY HELEN CROWTHER



Architecture and Interior Design: Sarah Broughton, Rowland+Broughton Home Builder: Matt Lamm, RA Nelson
Landscape Architecture: Darla Callaway, Design Workshop

H

omes are purchased for a plethora of reasons—practicality, pride, community, access. And then there's that heady, intuitive, gut-driven feeling of "this is my place." Such was

the reaction of one homeowner, a self-professed fanatical skier and fly-fisherman, when he spotted a hillside getaway in an enclave that enjoys private ski-in access to Aspen Highlands. "The design was jaw-dropping: It was perfectly done for a mountain home and just *fun*," he describes. "I fell in love. Buying it was completely emotional."

Envisioned by architect Sarah Broughton in collaboration with general contractor Matt Lamm and landscape architect Darla Callaway, the trilevel residence was conceived as a flexible multigenerational family gathering hub. But what the owner fell for first was the home's crucial combination of ambience and privacy. "In the summer, when the aspen trees are green, it becomes a sanctuary in which you feel totally encapsulated; when the leaves fall off in winter, you get beautiful valley views," he muses.

That atmospheric, away-from-it-all effect is by design—and it wasn't easy to achieve. The property, though bordered by roads and other homes, nests into a steep lot encompassing over 30 feet of grade change. Broughton and Callaway utilized the surrounding mature aspen and spruce trees to act as visual buffers, clearing key sight lines out to Hunter Creek, Maroon Creek and Roaring Fork Valley. "Our early landscape studies looked critically at the orientation of the home so that it would feel as if it's connected to nature and meant to be there, as opposed to wiping out the character of the cliffside and leaving it more exposed," Callaway recalls. Achieving this meant intensive shoring and lots of vertical construction, notes Lamm, but the results were worth it: "Siting the home was challenging, but the opportunities for opening up the views were quite fantastic," Broughton says. The team also managed, amid stringent land use regulations, to integrate a large pool onto the property—an element that "feels pretty unique for Aspen," comments the owner.

Tucking the home tightly against the hill came with another benefit: It allowed Broughton to skirt some of the area's strict design parameters. "This particular enclave has rigid guidelines that harken back to the more rustic architecture seen in iconic National Park lodges," she notes, explaining that the restrictions defined the exterior aesthetic

elements, such as natural stone mixed with heavy timber rafter tails. "But we were able to get away with more modern detailing—like the glass walls and green roof of the living room—as the home is so hidden from view."

Inside, the gracious, open common spaces definitely lean more contemporary than traditional, thanks to sliding doors that allow for flexibility within the layout. To wit, the aforementioned glass-walled living room, arranged with two seating areas, opens out to the terrace, covered entertaining space and pool via a series of sliders. Adjoining the living area is the dining room designed with pocketing doors that can close off the kitchen beyond. And the kitchen backs up to a retaining wall. "It could only have windows on the east side," explains Broughton, "so we created a huge 14-foot-by-16-foot skylight to flood it with sun." A casual breakfast nook and informal family-cum-media room lie off the kitchen, plus a home office and a sitting room. An elevator is incorporated to access the home's other stories but, instead of hiding the shaft, the architect encased it in the same pale oak as the ceilings and floors. Oak is also used for the risers of a floating staircase that wraps around it, creating a sculptural architectural moment.

Broughton laid out the bedroom suites diplomatically, without a dedicated primary. Instead, each sleeping space is devised in a similar fashion with a built-in banquette that pulls out into an extra bed, a custom desk, deck access and views. An additional bunk room accommodates kids and overflow while serving as a hangout. "There's no lesser-than bedroom here," the architect comments. "They're all equal."

The furnishing plan—also conceived by Broughton—received as much attention as the layout. Custom pieces and high-end finds mix in a controlled palette of whites, grays and blues, referencing the sky with a few judicious pops of red in a nod to the area's famous fall foliage. The effect is inviting and unfussy with notes of textural sheepskin, cashmere and wool peppered in. Altogether, the palette and materials enhance the home's modern mountain lodge vibe, punctuated by the owner's eye-catching collection of contemporary art—of which each piece is precisely placed to enhance the architecture.

It's a combination so alluring that the homeowner, whose primary residence is in Los Angeles, feels the siren call of this sanctum constantly. "I sneak away to it as often as I can," he confesses. "This house has changed the trajectory of my life." ■



Rift-sawn white oak unites the flooring, elevator shaft and floating staircase treads, creating an architectural focal point. Artwork by Ugo Rondinone, opposite the elevator door, and Francesco D'Adamo create a gallery-like feel in the main hall.

The two living room seating areas rest atop a Watson Smith rug. A sheepskin-covered clam chair via France & Son faces RH sofas and a red lacquered coffee table, while white tables from The Tailored Home anchor armchairs by Edition Modern and Phantom Hands.





Above: Mark Albrecht Studio's Eclipse Pendant Light hangs over RH's Arles black oak table with Interior Icons chairs in the dining area. The art is by Damien Hirst.

Opposite: A large skylight brightens the kitchen, illuminating Glacier White Corian countertops, White Zebrine cabinetry from Stevenswood and a backsplash of architectural Bendheim glass. Inmod's Bertoia counter stools side up to the island.



Above: Marquina quartzite counters top the white oak cabinetry of a bar area tucked into the main hall near the living room. Floating glass shelves are backlit and appear extra deep thanks to an antique mirror backsplash.

Left: Below framed prints of Andy Warhol's iconic soup cans, the breakfast nook's bespoke banquette is upholstered in fabrics from Rubelli and Architex. The teak table is from Design Within Reach and the chairs are Industry West. The light fixture is Graypants.



Above: Overlooking the green roof, a guest room's built-in banquette, which doubles as an extra pull-out bed, wears Harlequin Cestino tweed upholstery. Fitted into the setup is a custom white oak desk.

Opposite: In the bunk room, lofted twin beds atop custom queen-sized beds host lively sleepovers. A bespoke dresser showcases Pablo Designs' Tube Top table lamp.

Contemporary artwork from Lillian August holds court opposite the bed in the owner's bedroom, which is flanked by a Made Goods nightstand and dresser. An abstract work by Linda Colletta brings a dash of color to the far wall.





The green roof topping the living room helps tie the home back to the landscape and ensures that bedrooms on the top level enjoy a verdant view. A dining table and chairs from Knoll are positioned on the terrace near a fire feature, overlooking the pool.