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Crab legs

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Rhino (RiNo) food



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MODERN IN DENVER

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ON THE COVER

The majority of pieces in the cover story home of Jonathan Alpert are Made in Co. designers. His dining room (pictured above) features the Cosmic Credenza by Atomic Living Design. The artwork is by Jonathan himself and the bunnies are 'Smorkin' Labbits by Frank Kozik.

FALL ISSUE

After three years (3!) of publishing Modern In Denver, it has been exciting to discover that there is no shortage of talented people in Colorado doing great work. Creating and designing significant buildings, furniture and art for us to celebrate and promote! Just figuring out how to limit the number of stories we run each issue has proven to be more challenging than I could have imagined. Honestly I am not really succeeding. Our Summer edition was larger than our Spring edition and this Fall magazine is our biggest yet. Yay! for more content.

In this issue we spotlight some talented furniture designers who are proud to call Colorado home and are making waves with their work beyond our borders, an architecture firm who found the modern soul of a Victorian house in Aspen, a fresh new office in LODO, an innovative space for an innovative jeweler in Boulder, a preview look at the new Clyfford Still museum, a modern pool house in Stapleton, a real estate company dedicated to saving mid-century modern architecture, some talented graphic designers dedicated to the art of screen printing and an article that dives into finding or re-charging your creative inspiration.

Enjoy!
William Logan

WEBSITE UPDATE

With this Fall issue of Modern In Denver, we are excited to also be moving forward with a new update to our website. In addition to a new look, we will be adding some new pages that will help us better cover all the great people, places and products in Colorado and beyond. Look for a real estate section to help you find your next modern home, new video and slide galleries to watch interviews with interesting people and see tours of homes, studios and other fascinating places! You can also now subscribe to the magazine on the website and get it delivered straight to your home. These new features along with more online stories and great event listings we hope will make modernindenter.com your first stop for all things modern in Colorado!

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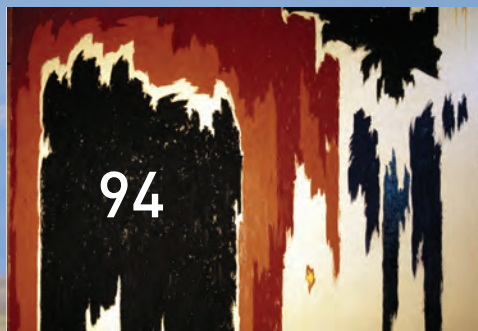


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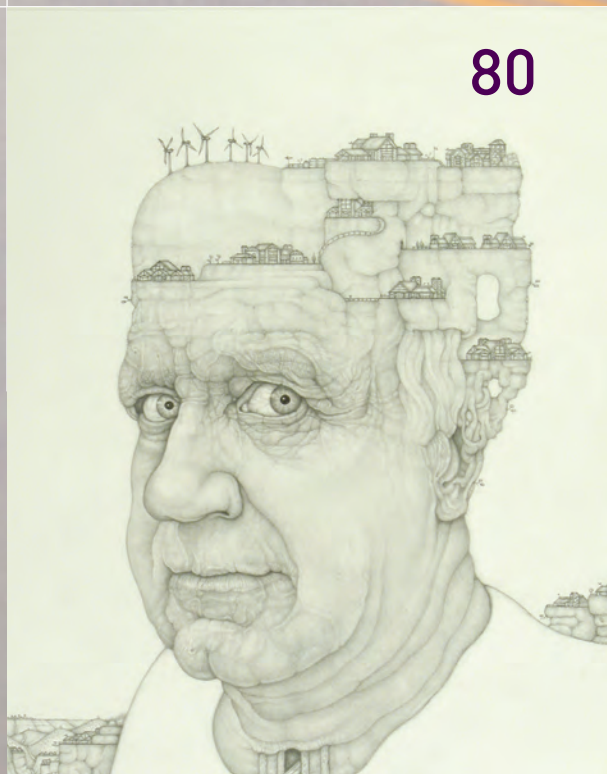


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FALL 2011 ISSUE FOURTEEN



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FIELD STUDY

FIELD STUDY | OBJECTS | etc.

words: Tamara Chuang



PLANT PLATFORM

Furniture designer Domenic Fiorello backs his designs with good ol' research. Take the Plant Pod, for example. "Succulents, especially cacti, have small roots and can grow in small, shallow places," Fiorello explained, which allowed the New York based designer to create the thin, smooth, white oak planters, with a pod depth of 2.25 inches. "If I can strip everything back in an object I design and bring forth beauty in proportion and subtlety, then I know I'm on the right path," he said.

+domenicfiorello.com





COLOR THEORY

Color is so critical to rug designer Sonya Winner that she'll request new color tufts from Chromotone so her manufacturers have the precise shade she sees in her head. "One color that is slightly off jeopardizes the whole design," she said in an interview. The London-based artist always starts with color. And a sketchbook. For the jagged "After Matisse," she created a collage out of cut paper before using 26 hand-dyed wools to replicate the effect of color mixing. Winner has gone on to produce limited-edition pieces for national exhibitions.

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(Mention 'Modern in Denver' for a 10% discount through October.)



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Michael Paglia, Art Ltd., July/Aug 2011

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CROP POT

Grill year round? Why not! With the new Hot Pot BBQ from Black & Blum, the award-winning London design team, grilling is made easy. Cleverly disguised as a terracotta pot with a usable top to plant herbs, the charcoal grill is portable and lightweight to bring inside when it, umm, snows.

+black-blum.com

SURREAL STAND

The Halve Bookends can really liven up a bookshelf. Filled with fish and marbles, the two glass vases are more than just decoration or a prop for books, they're a conversation piece. But really, for the welfare of the fish, fill the vases with flowers, colorful rocks or anything that doesn't require food.

+gnr8.biz



PHONE PROP

At first glance, the Arkhippo iPhone 4 case seems to defeat its purpose by being too chunky to fit in most pockets or even some purses. Obviously, designers at ARK in Oakland had something else in mind. Arkhippo props up the phone while you're dicing onions in the kitchen. Protects the phone from accidental falls, thanks to durable foam-like material. And it eases shoulder and neck strain by acting as a phone rest for anyone who misplaced their headset but needs to converse while typing up notes. You get the gist.

+arkwhat.com



TIME FLIP

Another take on the iPhone as clock offers a clean, modern update to the analog flip-clock radios from the 1970s. Alarm Dock, from designer Jonas Damon, is a docking station made of beech wood, possibly in homage to the original's faux grains. Don't forget to add the separate iPhone "Flip Clock" app for the full effect.

+creaware.com

FRUIT STACK

When artist Sara Ivanyi began researching lemonade for a design project, she started with a microscope. The molecular structure became the basis for Particle, a wooden fruit holder in the molecular shape of citric acid. "The fruit becomes an integral part of the design, giving insight into the underlying nature of things -- in this case molecular -- revealing it clearly and playfully," she said. The 13 wooden pieces are separate and, if you'd like, restack to create your own molecule.

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EXPANSION PLAN

Unexpected dinner guests are no problem with the Magnum Table from Austria's Team 7. It expands to seat ten comfortably, and a couple more with not too much struggle. The best part is the extension gracefully glides away when unneeded by elegantly folding away and sliding underneath the existing table. Available at Alesso Modern Source in Denver.

+alesso modernsource.com

TILE WAVES

The flexibility of wet clay propelled U.K. based artist Regina Heinz into the world of 3D tiles. By pushing, folding and stretching, she developed a technique of molding free-standing sculptures that can be hung on the wall. Glazed and hardened, the tiles fill any flat surface with an amazing, ethereal pattern of undulating waves, offering texture, movement and character to any wall. Each tile in the Regina Heinz collection, which is part of the Ann Sacks line from Kohler, is a hand-crafted work of art.

+annsacks.com



PRECIOUS POUR

Funnel Friends, by industrial designer Roger Arquer, looks like a mother duck and her ducklings. We like that they are useful for liquids or dry goods, are dishwasher safe, and when not in use, they can be stacked for easy storage. The clever design for all-purpose funnels won a Red Dot design award this year for product design.

+gnr8.biz



PURE DRINK

Before you buy another Brita filter, which isn't accepted by many residential recyclers, try a piece of charcoal to keep drinking water pure. No, really. Yes, the black stuff. On realizing that carbon granules are inside most filters, Denver resident Judith Bershof searched for a more eco-friendly carbon. She found it in Kishu Binchotan, created from an old Japanese tradition of burning a type of oak tree branch until it is 97-percent pure carbon. It absorbs odors plus it bonds with metals and toxins. Her company Kishu now sells 4-inch sticks at local outlets and online. Sticks last about six months and are compostable.

+kishucharcoal.com



Images courtesy of Neil McKenzie Photography





BIRD HOUSE

Wiggle, from designer Jan Habraken, is a multi-tasking object. Part birdhouse, part shovel, its design is deliberate, says Habraken. We gather worms by wiggling a shovel in the ground. Birds eat worms. "With this birdhouse, the bird can wiggle his own worms out of the ground by simply landing on the house and letting the subsequent momentum do the work," he explains.

+gnr8.biz



REENLIGHTEN

The Half Nelson Table Lamp is pure George Nelson, one of mid-century modern's greats. With a pivoting shade, which adjusts left and right and up and down to direct light, the lamp is useful and iconic. Nelson created the original in 1950 for the Holiday House, a show house commissioned for the same-named magazine. Lighting company Koch & Lowy picked it up two decades later and produced the lamp into the mid-eighties. Today, Los Angeles studio Modernica takes a turn by revamping the finish, using white and black powder-coated aluminum, and adding a 40-watt energy-efficient bulb.

+modernica.net



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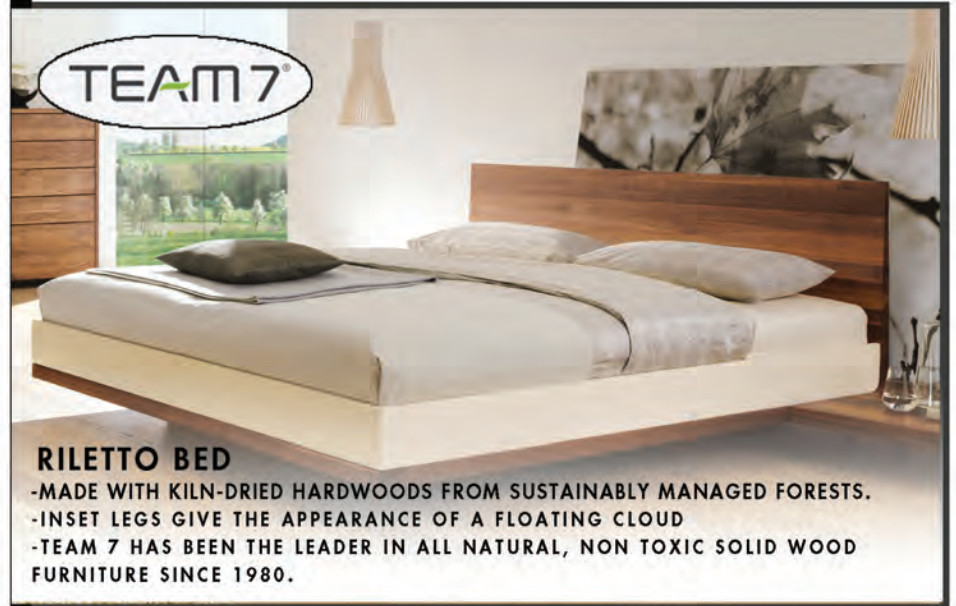
THE STORY BEHIND THE DESIGN

The RILETTO bed is the quintessential representation of the Team 7 design philosophy.

Timeless simplicity, Quality and Sustainability amalgamate into the trilogy that makes "good design". For Team 7, this is common sense.

If one is serious about creating timeless design then it is essential to produce it with only the highest quality in both material and craftsmanship. It needs to last from generation to generation.

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COMFORT CULTURE

Colé, a new Italian design brand, debuted with items from designers Sezgin Aksu and Silvia Suardi, who specialize in comfort and utility. The Ottomon series, which includes the Divino sofa, Contenitore console and Libreria book shelf, were inspired by the Ottoman era, the massive Turkish empire that once ruled a good portion of Africa, Asia and Europe. The sofa is especially reminiscent, being strong, solid and, as any good footstool, a smart spot to rest feet. Colé's line is available in the United States.

+owo.it, coleitalia.com



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Colorado Film Premiere
Desert Utopia: Midcentury Architecture in Palm Springs

7pm, September 22, 2011
 Denver FilmCenter

2510 East Colfax – Lowenstein CulturePlex
 Tickets are \$25 (\$20 for DFS members)
 at www.denverfilm.org

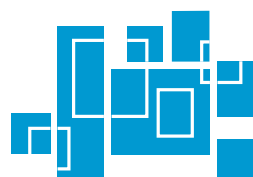
Modern in Denver in association with Design Onscreen and the Denver Film Society presents a night of delightful modern architecture with the Colorado premiere of **Desert Utopia: Midcentury Architecture in Palm Springs** followed by a discussion with architectural historian and author Alan Hess.

Join us after the film at Mod Livin' for "Desert Utopia" with refreshments from Pastel Bakery and El Olvido.

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at the Denver FilmCenter,
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Bauhaus: Model and Myth
 Sept 15, 7pm

Desert Utopia: Midcentury Architecture in Palm Springs
 Sept 22, 7pm

Eames: The Architect and The Painter: Sept 29, 7pm

SATURDAY AFTERNOON MATINEES *

at the Denver FilmCenter,
 2510 E. Colfax Ave.

Space Land and Time: Underground Adventures with Ant Farm Sept 17, 2pm

Visual Acoustics: The Modernism of Julius Shulman
 Sept 24, 2pm

Bird's Nest: Herzog and de Meuron in China Oct 1, 2pm

* All Saturday films offer Continuing Education credit for AIA members

CLOSING NIGHT EVENT

New Beijing: Reinventing a City Saturday Oct 1, 7pm

Post-screening Q&A with Min Wang, Design Director of the 2008 Beijing Olympic Games.

Special screening at the Denver Art Museum's Sharp Auditorium with gala closing night reception to follow at RedLine Gallery in association with Cumulus International Design Conference.

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With collaboration and transparency the goal, IA set out to create a new space for internet pioneers mapquest and ended with a space ideally suited for

BRIGHT IDEAS

words: Keith Marks
images: Paul Winner & Chris Schneider

Whether it is the employees playing ping-pong, the sound of music echoing from down the hall, or the glimpse of someone skating by, as soon as you walk into mapquest's new headquarters, you quickly realize this isn't your typical office space. With their first 15 years behind them, the new mapquest is redefining not only who they are, but the way they work. Now located at 555 Blake Street, the new mapquest offices break the confines of a traditional corporate office, as they move toward a more collaborative and transparent work community.

Starting out as a mapping company in 1967 Chicago, mapquest quickly became one of the pioneers of the web based mapping boom. However, their reign on top was short lived, being followed by companies such as Google, Yahoo, and Bing, who began providing a similar service, in addition to their already powerful search engines. In an effort to separate themselves from the competition, mapquest had to reinvent themselves, defining a new direction and mission.

This change began with the purchase of mapquest by AOL (America Online) in 2000. Moving beyond directing people from point A to point B, mapquest began to focus on the journey, discoveries and experiences that occur on the open road. Their goal was to provide customers with more than just directions, but popular locations, restaurants and accommodation along the way. With their new mission defined, mapquest needed a fresh image to match, and in 2010 they officially rebranded themselves as the mapquest we know today. As a result, mapquest, once again, is on the cutting edge of online mapping, providing an array of new services including a number of smart phone apps, outside mapping services for external companies, and a website that allows its users to plan their trips to any level of detail they desire.



The perimeter of the space houses workstations, while the core provides space for what Stephanie calls “huddle rooms.” Each room is themed around a different wonder of the world, from Machu Pichu, to the Pyramids of Giza. The idea of the “huddle rooms” is to provide flexible spaces for collaboration and meetings.



PREVIOUS PAGE LEFT: Pulling both color and graphics from the revamped website, the new space exudes the mapquest image.

PREVIOUS PAGE RIGHT: The raw nature of the material palette throughout the space helped mapquest achieve the “start up company” feel they wanted to express with the new design. Pulling in sustainable products such as reclaimed barn board created the backdrop for a number of comfortable areas throughout the office.

ABOVE: With no traditional offices, Interior Architects (IA) created “huddle rooms” at the core of the space. Each room is themed around a different wonder of the world and can accommodate an array of collaborative activities, from brainstorming meetings to instrumental jam sessions. This is just another way mapquest is redefining the idea of a traditional office space.

RIGHT: A definite highlight to the design is the conference area. What appears as a traditional conference room, in reality, can be transformed to accommodate the entire office for a meeting. With the use of a collapsible glass wall and strategic placement of furniture, the conference room encompasses the entire surrounding office space.

As one of two corporate headquarters in the nation, the Denver office needed to feed and sustain the momentum the company had built and live up to its revamped image and mission. Previously located in the Petroleum Building, the old mapquest offices were prohibitive to collaboration and innovative thought. High walled cubicles and private offices did not create an environment that spoke to the creative nature of the employees. Conveniently, with their lease almost up, a unique opportunity arose – a chance to create a new work experience.

With its central location, in what mapquest considers the “creative community,” 555 Blake Street presented the company with the blank slate and creative atmosphere mapquest was desperately craving. Having an existing relationship with mapquest’s mother company, AOL, and a reputation for well designed workplaces, Interior Architects (IA) was selected for the task of inventing the imaginative mapquest offices. Stephanie Schmitz, associate with IA, explained the client had two goals in mind from the start of the project: “transparency and collaboration.” These concepts, along with a five-month deadline to complete the project, drove the design.

Keeping with these two ideals, the plan excluded any resemblance of a traditional office. This allowed the breakdown of the corporate office experience and enabled employees to freely communicate and approach one another throughout the day. Without offices lining the exterior walls, natural light fills the space and provides exterior views. The perimeter of the space houses workstations, while the core provides space for what Stephanie calls “huddle rooms.” Each room is themed around a different wonder of the world, from Machu Pichu, to the Pyramids of Giza. The idea of the “huddle rooms” is to provide flexible spaces for meetings. All of the rooms have different furniture to meet the various needs of the employees. In addition to the seating, all of the walls are conveniently dry erase covered to assist note taking and brainstorming. Another bonus of the new space is the conference area. What may appear as a traditional conference room, in truth, encompasses a much larger space than is obvious. Surrounded with collapsible glass partitions, the common space in front of the conference room can become part of the conference room itself. The space truly speaks to the idea of strength in simplicity. Minimal use of lighting fixtures and acoustical panels make a big gesture in defining space for the different departments within mapquest. This move also serves the dual purpose of dampening the sound transmitted from the workstations into adjacent spaces.





Leaving the perimeter of the office predominantly open allowed natural light to fill the space. As a result, the employees at mapquest can enjoy the great weather Denver has to offer when at work.



The bright and modern interior of the office space speaks to the creative nature of mapquest as a company and the kind of individuals that work there.

IA also provided the mapquest offices with a unique and creative material palette, to achieve what Stephanie calls a "start-up company feel." The space could be described as a raw canvas with splashes of materiality. The use of reclaimed barn board and river stone are strategically placed as accent walls throughout the space in seating areas for the employees or guests to relax. This helps to bridge the connection between the indoor and outdoor environment. Both these materials in contrast with the concrete and rawness of the space create an interesting dialogue throughout the office. The juxtaposition of nature and the man-made aspects of the interior mirrors the role mapquest plays in people's lives. The design was successful in showcasing mapquest's new image and branding as well. Pulling elements and graphics directly from mapquest.com, the design "lives the identity." With the use of purples and greens, along with stylized versions of maps working their way into custom carpet tiles or accent walls in the "huddle rooms," the space radiates mapquest, submerging the employees right into the website they are creating.

Moving from a corporate setting into a thoughtful and innovative space was an effortless transition for mapquest employees. Christian (insert last name and position here, still waiting on an email back from Jennifer) says, "it's not just the design, but the energy that comes with it" and the energy is contagious. The design of the mapquest office showcases a bigger picture - a shift from traditional work environments to spaces that encourage creativity and allow ideas to flourish in an effort to keep companies afloat and prospering.



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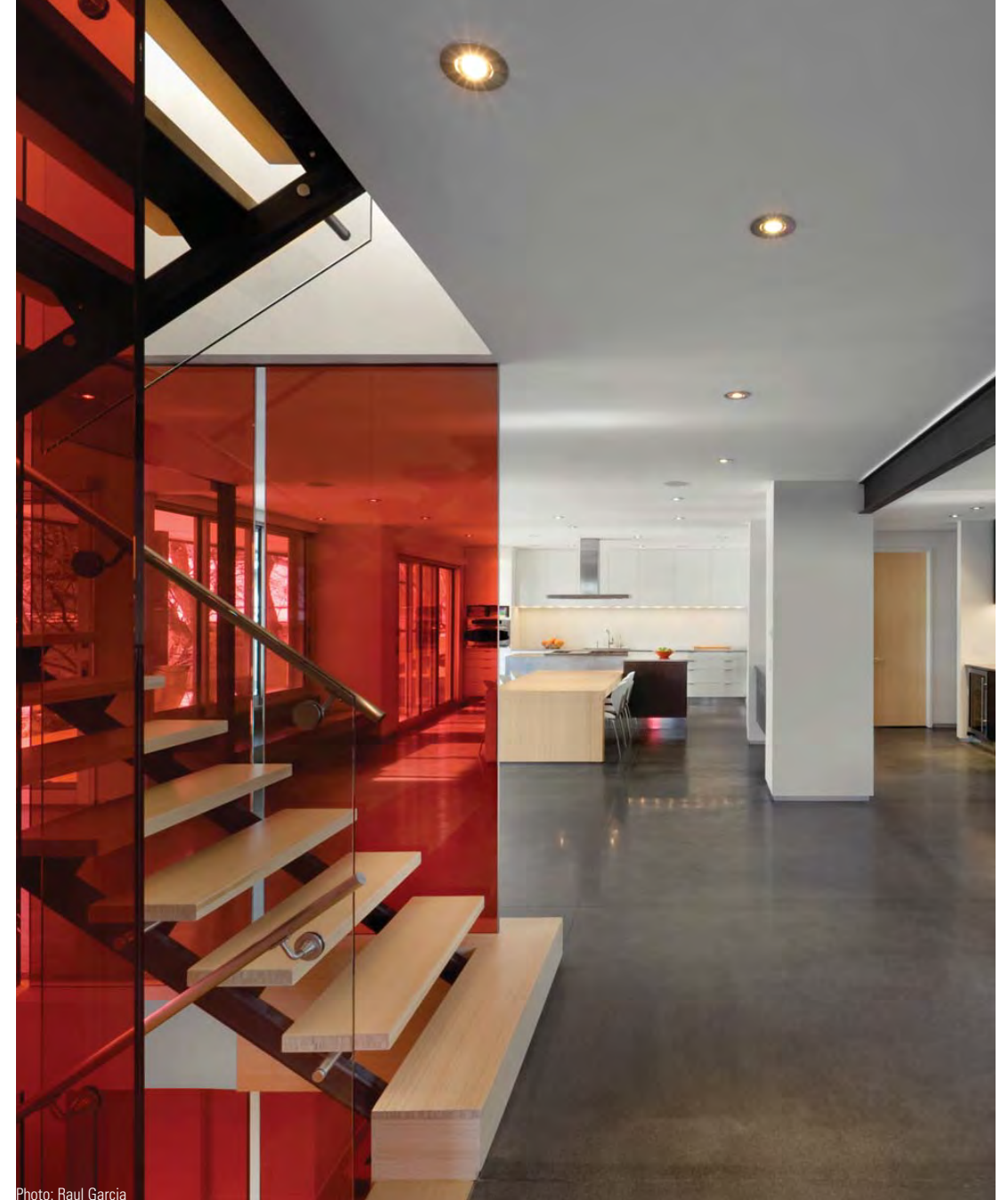


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kitchen



The Todd Reed entryway and showroom. The showroom is surrounded by plants and a water wall that separates the reception area from the employee offices. The jewelry cases juxtapose the intricate man-made designs with rocks and succulents.

Mike Moore of Tres Birds Workshop is a uniquely aware architect who focuses on process and healthy interactions between human beings and their built environments.

BUILDING A GEM ON PEARL

WORDS: Kelsey MacArthur | IMAGES: Paul Winner

Have you ever stopped to ask yourself, “What do you want the world to be like? What do you want your life to be like? What do you want your community to be like?”

Imagine what our environment might look like if every architect started their process by posing these essential questions to their client. Mike Moore of Tres Birds Workshop in Boulder begins each new project doing just that. And the answers he gets make a difference.

Mike asked these questions last year of Todd Reed, jewelry designer and owner of Todd Reed Designs. Todd wanted a new space to house the design and production of his high-end jewelry. The space they occupied at the time was functional, but he wanted a cleaner, healthier and more creative place for his staff – “I wanted them to grow, I wanted them to be nurtured, I wanted them to feel like they weren’t placed in the back,” Todd explained. The unique and shared design process between Mike and Todd resulted in an organic, authentic space that exudes and exposes the spirit of collaboration inherent in the work Todd Reed and his staff create together.



Describing the design process, Mike said he starts by setting up not only the rules they have to follow to make a safe building that complies with code, but also rules that he extracts from the client about what they want the space to be. And then he goes deeper – “I study how the sun passes and all the relationships of the buildings around and what trees are going to get bigger. Those are becoming rules. I’m learning. I’m going out into the region and looking at materials. Things that have little to no market value and are considered trash to some. I’m looking for things that we don’t need to extract from our natural resources. If we can reuse materials from the region to make or outfit buildings then I am preserving landscapes globally. To me, that is love, that is a rule for me, but it’s love. It is something I love, it is something we all need. It is essential.”

Tres Birds came to fruition the summer of 2000 when Boulder photographer Brooks Freehill asked Mike to design his photography studio. Mike quit his job at Jim Logan Architects, where Jim Logan had been his architectural mentor for four years and took on his first solo project. Designing the Freehill compound involved Mike, Brooks, and a group of devoted friends. After completion Tres Birds attracted larger scope projects and Mike began adding employees as the company grew.

During that first architectural project, the Freehill Studio and Workshop, Mike designed a beautiful and meticulously thought out photography studio and then realized there wasn’t the money for the materials he needed. Exposed structural timbers were integral to the project, but large, new timbers cost too much. Instead of trying to increase the budget, Mike searched for an alternative. Within weeks they found 1940s glulam timbers from the airplane hangars being torn down at Stapleton Airport. Tres Birds went on to obtain structural steel decking from the Boulder Steel building as it was disassembled and when Longmont Bowl went out of business, he came into twenty-eight full-length pine bowling alley lanes that had been crafted in Colorado Springs in the 1950s. That first project birthed the fundamental values of Tres Birds – “I wanted to make our buildings out of trash, it could be beautiful trash, but I knew that I could compose things and think through function and make beauty out of anything.”



ABOVE: Todd (pictured left) and Mike (right) discuss the process of their project in Todd’s office. The table, made from reclaimed Santa Fe Railroad freight boxcars, is where the Todd Reed team has their farm to table lunches once a week.

BELOW: The sand blown sections of the glass walls in Todd’s office give him privacy for meetings and seclusion for concentration, but the moment he stands up he can see over the entire space.

The trust and open collaboration between Mike and Todd fueled the process of the Todd Reed project. Mike explained, “Todd trusted me, the best projects we’ve done are the ones where the client trusts right from the beginning. It is healthy for the process.” The philosophies of Tres Birds and Todd Reed Designs are similar in their attention to the impact their products have on the world.

In 1998 Todd looked at the diamond industry and said, “what is sustainable?” And the Todd Reed concept was born. Todd wanted to make a luxury product that was designer made, but would never impact the environment; he didn’t want to be a part of luxury mining where people were blowing holes half way through a mountain and then deciding the resources weren’t good enough and moving onto the next mountain. “The nature of the business was going to be energetic and based on relationships. It is our civic responsibility to advocate environment stewardship,” explained Todd.

Through their initial conversations Mike realized the essence of what Todd needed for his business, his workspace and his employees. Todd wanted clean air and good lighting, but he also wanted the space to reveal how they work. Every piece of jewelry is handmade from scratch and by exposing their process Todd challenges the accepted mindset of “It doesn’t really matter how it



“I go out into the region and look at materials. Things that have little to no market value and are considered trash to some. I look for things that we don’t need to extract from our natural resources. If we can reuse materials from the region to make or outfit buildings then I am preserving landscapes globally. To me, that is love. It is something I love, it is something we all need. It is essential.” Mike Moore

Light washes over the entire Todd Reed space. The break room has floor to ceiling windows and artwork by local artist Maek Villarreal. Glass walls separate the casual communal space from Craig Pratt’s office.



“I wanted to make our buildings out of trash, it could be beautiful trash, but I knew that I could compose things and think through function and make beauty out of anything.” Mike Moore

got here, but isn't it beautiful?" For Todd and Mike it actually does matter how a piece of jewelry is made or how a building is built.

The space Todd Reed chose on Boulder's Pearl Street is more public than their previous spaces. It is the first time Todd Reed has coupled their process of designing and creating jewelry with selling it in a physical location. The seamless new design allows for a smooth transition from one step in the jewelry process to the next.

The Tres Birds team used glass walls to let natural light flood into the space. At the front of the building is the jewelry showroom that balances nature and raw elegance. A water wall acts as a barrier between the public domain and the offices and helps improve air quality – the falling water changes the iconic characteristics of the air and produces plant aromas.

The studio, to the left of the showroom, is illuminated every morning with silky sunlight that bounces off rustic, heavy tools, a state-of-the-art polished stainless steel hood that provides constant clean air and each jeweler's smooth wooden workbench. Tres Birds reclaimed the wood used for the work surfaces from the Santa Fe Railroad. The wood had been the structural floors of the freight railroad boxes. To remove deeply embedded coal dust, Tres Birds had to heavily plane and oil wax the pieces of wood. The result

was a strong and richly colored workbench with a story.

Mike programmed the space to be organized and meet the highly specialized needs of the jewelers. By asking Todd "what do you want the relationship of the people to be? Are they alone and concentrating? Is it just about privacy and getting your job done? Or is it getting your job done plus maybe having a conversation?" Mike understood the studio should be arranged for people to face each other across their workbenches, allowing open interaction and high visibility.

When Todd came to Tres Birds with this project in mind he thought he had a clear vision of what he wanted, but Mike got more out of him than he thought he had to give. That extra digging, that extra introspection Mike stimulates in his clients, is what results in his spaces evoking an intuitive human response. "This space enforces the design concept that it works, but you don't know why or how. It feels good, but you don't know why or what took place." Todd explains. As the layers of the Todd Reed space are peeled back the emotions of the employees are tangible. Whether it resonates from the jeweler in an airy, yellow summer dress holding a powerful blowtorch; or the inviting kitchen filled with organic snacks and drinks; or the break room with thought-provoking art, the attention to detail is at once soothing and invigorating.

Todd wanted a healthy environment with transparency, but didn't know how to achieve it. Tres Birds created that environment by thinking about function and health. Mike believes beauty and function are intrinsically connected – "It's about how it functions, not how it looks. If it functions really well, then it is beautiful." The glass walls connect the Todd Reed employees and the sand blown sections of glass where curtains would have traditionally been allows for privacy. The openness of the design penetrates barriers and provides an environment unlike most workspaces.

Tres Birds' holistic approach, focusing on the effect the building will have on the people who use it and live in it results in buildings that inspire the inhabitants. By weaving together the site and the client, Tres Bird creates diverse and stimulating projects. "And that is what we need; we don't need to be cloned away in a bunch of boxes that all look the same," expresses Mike, "that is not in our spirit as humans, as animals, it's just not part of it." Consideration for the planet influences and guides each Tres Birds project – "We're trying to respect the inter-connections, respect that and allow for it and create health within. That is the burning fire in my heart."



PREVIOUS PAGE: The ramp leading to Todd's office is structurally supported by the vault. The floor of the office is designed with a post tension system making it perfectly flat and smooth. Tres Birds made the vault from scratch. They tore out the floor and added eighteen inches of concrete to increase security.

ABOVE AND LEFT: Tres Birds organized the studio in a way to accommodate the unique structure of Todd Reed. The studio walls house the tools and storage necessary for the production. Each jeweler sees their piece of jewelry throughout the entire process from start to finish. There is no resemblance to an assembly line during the production. Todd draws all the jewelry designs to scale. From there, Josh Pass, the shop manager, (pictured left) takes Todd's renderings and sets everything into motion. The majority of the materials used to produce the jewelry are vintage diamonds that come from geological collections and raw diamonds that are considered waste from luxury mining processes. Many of metals are recycled as well. Todd likes to accompany his jewelry designs with a story. The miniature figures cast into the rings on the left imitate proposal scenarios.

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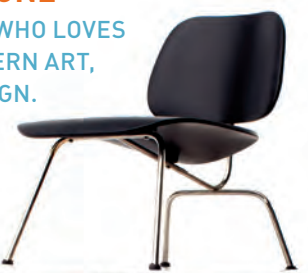


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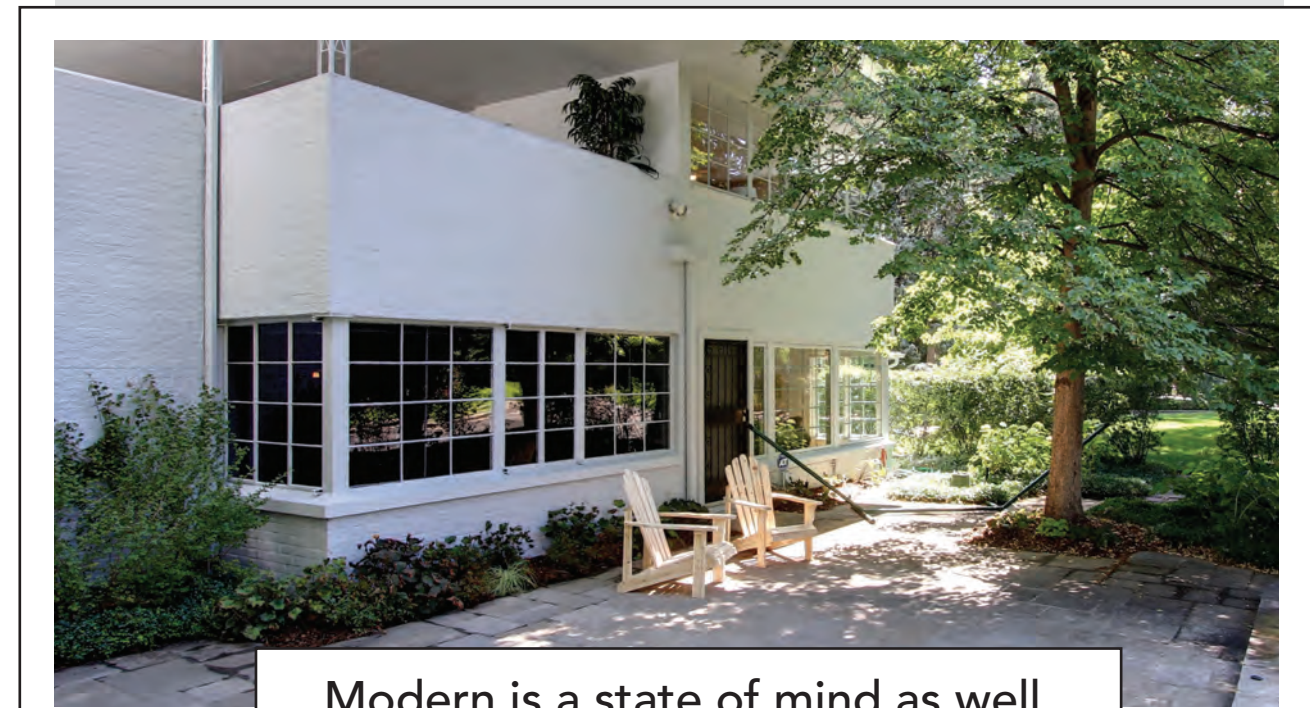
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LOCAL(S) PRODUCE

LUCKY for us there are talented designers creating high quality, enduring pieces of furniture throughout our great state of Colorado. *Modern In Denver* didn't have to go too far to discover designers using reclaimed materials in an effort to reduce their carbon footprint. When you buy an import product think about the cost - cheap labor, the use of raw materials and gas guzzling transportation - it really adds up!

Then consider eliminating these avenues all together. Why not buy local? Many of these designers live in your neighborhoods and have designed pieces for your favorite bars and restaurants. After purchasing Colorado made goods you might be greeted with the added value and service of a personal home delivery from the builders themselves. Outfitting a home or business can be about relationships, not just products. *MID* visited five companies and got inside their spaces.



JONATHAN ALPERT

Jonathan Alpert is a man who practices what he preaches - his Highlands home is filled with Colorado made furniture. Imagine Infill LLC, Jonathan's company, built and developed the home to ensure environmental sensitivity. The project celebrates a flexible open living floor plan with abundant natural light and a Solar PV system that provides 50% of the home's electrical demands. ENERGY STAR rated appliances, custom cabinetry certified by the Environmental Stewardship program, among other choices, reflect Imagine Infill's environmental commitment. Infusing innovative design and technology resulted in Jonathan's home being one of the few LEED Gold Certified homes in Denver. Talk about a small footprint!

+imagineinfill.com



SJOTIME INDUSTRIES

You may remember Dan Sjogren and the White Coral Custom Entertainment Center from the 2010/2011 winter issue of *Modern In Denver*. We just can't get enough of this guy and what he is making for Sjotime Industries (pronounced "Show Time"). Dan is back to work with his computer controlled CNC Router creating pieces big and small. Sjotime is working on a new line of accessories including wood and aluminum fruit bowls, wood and glass flower-bud vases and custom patterned birch and laminate wall panels. Expanding his artistry, Dan has been involved with park renovation projects where he uses his CNC Router to cut templates for poured concrete. Keep an eye out for Sjotime's work on Tennyson between 38th and 40th in the Highlands.

+sjotime.com

FINART CO.

The guys behind Fin Art are recycling gurus and can be found making furniture from discarded materials such as airplane wings, gas pipes, factory carts and conveyor belt rolling-pins. Fin Art is a design/build modern furniture company created by Rob McGowan, Ben Olson, and sidekick James Clarke. The name comes from the original duo's first fabrication - a piece of walnut-joined oak turned surfboard turned side-table, complete with surf fin and gas piping. Fin Art works out of an upgraded Alfa Romeo garage workshop in the Baker neighborhood. The place has been completely redesigned with salvaged materials like 50s era factory lighting, slatted wood ceilings and groovy surf painted interiors. Mark your calendar for Fin Art's brand new eleven-piece line and catalog release on September 23rd at Z Modern in the Golden Triangle.

+finartco.com





HOUSEFISH

Scott Bennett spent his early career designing parts and suspension for Indy 500 racecars until a change of course put his career in a tailspin. Scott is now the brain behind Housefish Industries. Using his engineering background, Scott created a simplistically superior tool for his furniture designs, the key lock system. Scott is pictured here, in his Highlands home-studio, with the keys before they are sliced into the smaller components. The Key, a modular storage system, made with multi-ply veneer core plywood and powder coated aluminum requires little assembly on the part of the consumer. Scott creates his models in a computer program called Solid Works and all fabrication is completed in Colorado. A new modular shelving system called HEX is due out later this year.

+housefish.com



ATOMIC LIVING DESIGN

There isn't a better example of a collaborative team that lives and breathes mid-century modern than Lisa and Jesse Detschermitsch. The husband and wife duo dress the part in retro 50s daily garb while driving classic cars and listening to oldies. Their line, Atomic Living Design, was created last December after Jesse built a custom bed frame for Lisa. The couple's furniture making endeavors go back much further - Jesse has a background in old school woodworking as an apprentice cabinet maker in the Union and Lisa comes from an artistic family with an eye for drafting designs. Atomic Living keeps it in the family with custom work from upholstery to print materials provided by relatives. Atomic Living Design's key pieces include the Low & Lean Console Machine and the triangular Coaster Table.

+atomiclivingdesign.com

JACKSON STREET FURNITURE

Adam Fitzgerald's first woodworking studio was located in an old seed warehouse on Jackson Street in Minneapolis in 1988. Now he is the owner and operator of Jackson Street Furniture in North Denver. Adam's background is in architecture and has worked on large-scale building projects, but overtime his hand turned to smaller, more intimate projects. The Jackson Street Furniture line includes seven standard pieces, including the 'No Plane Jane' bookshelf, 'Zoom' tables, and the notable 'Big O(val)' end table created from curved plywood and glass. You will only see domestic hardwoods used in Adam's pieces, unless it's found at local Queen City Salvage Yard. Working with reclaimed materials offers iterative design opportunities for creating new functional one-offs. Find Jackson Street Furniture locally at Mod Mood and Mod Livin.'

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THE FORM HOUSE

Words: Kristin McCartney Mann
Images: Brent Moss

Aspen, Colorado || Rowland + Broughton

Rowland + Broughton plays matchmaker with two styles few would attempt to combine: modern and victorian. Their recent project, The Form House, proves this unlikely pairing can, after all, be a match made in architectural heaven.



LEFT: The zinc paneling in a clapboard pattern unite the modern house with its victorian neighbors. Reclaimed Teak and a Galvalume roof complete the minimalist exterior palette.

ABOVE: The inspiration drawn from artist Donald Judd is apparent in the fenestration patterns of the windows. The ceiling plane unites the two forms that compose the house, also housing lighting and concealing systems.



ABOVE: The original house—done in a neo-victorian style—had a gabled roof that was left in tact for the remodel, adding to the fulfillment the city of Aspen's renovation requirements and adding to the house's historic aesthetic.

IF the fusion of modern and victorian architecture initially strikes you as somewhat incongruous, you're probably not alone—the two styles seem unlikely companions. However, it pleases us to report that a recently completed Aspen house has proven this seemingly improbable combination can produce spectacular results. The Form House—a Rowland+Broughton designed project in Aspen's famed West End neighborhood—is proof positive that modern victorian design can be a stunning oxymoron.

Originally built in the 1990s in a neo-victorian style, the house was acquired by a couple in the late 2000s looking for a home and a place to display their art collection. When approached with the project, Sarah Broughton knew the challenge would be maintaining her rational, modern design philosophy and somehow making the resulting aesthetic at home in a neighborhood of victorian and neo-victorian homes. Adding to the challenge was Aspen's strict renovation requirement that 60% of the original exterior walls and roof remain in place (lest a six-figure fee be incurred). Ultimately, Broughton would leverage these two challenges into a solution: retain the large gabled roofs on the house's two street-facing facades.

By maintaining the gabled forms, the design preserves the silhouette and scale of a victorian house, allowing modern elements to be explored throughout the remainder of the project. Broughton was attuned to uncovering opportunities for the two styles to be integrated—the exterior siding was one such opportunity. "The exterior is a custom zinc panel in a clapboard pattern," she says. "We liked it because it's contextual with the neighborhood. It's not a historic neighborhood but there are a lot of historic victorian homes that are all painted clapboard. We liked bringing in that vocabulary but making it out of zinc—a more contemporary material that is low maintenance."

The homeowners' love of art along with the architects' love of rationality led to another source of design inspiration—the art of Donald Judd. Dubbed a minimalist artist by critics, (a title he disavowed) Judd created work based on rationality, and an exploration of the spaces interrupted and created by his pieces. Among Judd's most well-known work is his series Untitled (commonly referred to as Stacks), works composed of metal boxes stacked at a regular interval vertically up a wall (familiar if you've visited New York's Museum of Modern Art). For more on Donald Judd please visit [+juddfoundation.org](http://juddfoundation.org). "The stacking windows and mullion details were very much inspired by Judd's Stacks. That became a huge inspiration for the window fenestration pattern." Says, Broughton.



ABOVE LEFT: The poured-in-place concrete elevator shaft was inspired by Japanese architect Tadao Ando.

ABOVE RIGHT: The mirror sliding into the ceiling of this bathroom was a construction-phase detail added through a collaboration between the architect and the homeowner.

RIGHT: The kitchen features Bullhaup cabinetry and frosted glass pocket doors that can be closed for privacy or opened for circulation.





LEFT: The headboard of a custom-made Teak bed walls in an office niche on the other side of the bed, making the most of master bedroom space.

RIGHT: The uniform interior material palette extends into the bathroom, with the addition of silver travertine slabs.

When approaching the house's interior, Broughton wanted to maintain uniformity of materiality throughout—nearly the entire house has 2'x2' granite floors with an aluminum base and plaster walls. The stairs and the children's rooms have a reclaimed teak floor. This uniform palette creates an unobtrusive display space for the owners' art. The gabled structural elements are united on the interior through the use of a scrim that conceals mechanical systems and incorporates art lighting.

One of the homeowners' design requirements was an elevator to address the verticality of the three-level home. "We worked tirelessly making mock-ups with a concrete subcontractor to create this elevator shaft right in the middle of the house," says Broughton. "It's inspired by Tadao Ando who's an amazing architect from Japan." The result is a perfectly smooth concrete shaft that is as beautiful as it is functional. The elevator's Japanese inspiration was taken a step further with the use of the Tatami mat design module in its proportion. (See sidebars at right).

A change in ownership during the design process resulted in both the house and Rowland+Broughton's design being transferred seamlessly to another art-loving couple. Miraculously, the project was set back little, if at all, and construction was completed in September 2009. Both designer and occupants couldn't be happier with the results. "We love the house for its restraint, quality of light and design rigor. It is great to be able to create a modern house that is contextual with the neighborhood." Says, Broughton. And it's proof that happy unions can come from the most improbable pairings.



Image source: New Modern Art Museum

TADAO ANDO

For nearly 40 years Tadao Ando has been bringing his amazing sense of light and space along with his signature material of cast-in-place concrete to projects throughout the world. His body of work is singularly Japanese in its simplicity, with exploration into the contrasts between light/dark and solid/void. He has said that architecture is like food to him—it is his sustenance.



TATAMI MAT

The Tatami mat is a flooring module that has been used in Japanese design since the 17th century. A Tatami mat measure approximately 71"x 35.5" and room dimensions are established based on the use of full and half mats. The Tatami mat is one of the earliest versions of the waste-reducing modular systems that are gaining popularity today.



ABOVE: While the main gabled roof forms were retained, other sloped roof forms were eliminated to allow for increased indoor/outdoor space. The honed granite flooring continues seamlessly from interior to exterior, unifying the spaces.

BELOW: The homeowners are passionate art collectors, among their most prized pieces are works done by their children, which are proudly displayed.

ROWLAND+BROUGHTON ARCHITECTURE

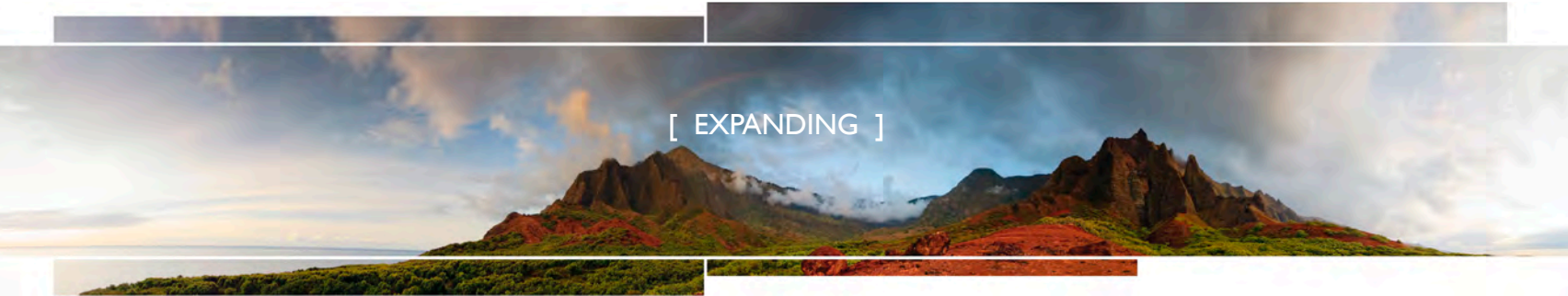
John Rowland and Sarah Broughton met in 1993 in their first year design studio at the University of Colorado, Boulder and have been together ever since. After graduation, the two had the opportunity to move to Sydney to work on the Olympic Village for the 2000 Summer Games. From Sydney the couple moved to New York to complete their internships before heading back west and settling in Aspen. In 2003 they started their own firm in Aspen and within a year and a half they added a Denver office. "I think we're the only firm that has both a smaller mountain-town presence and an urban office," says Broughton, "They compliment each other really well. We'll have people from Denver come work in the Aspen office a few days at a time and then we've got people in Denver focusing on the urban projects and supporting the Aspen office by making trips to the Design Center- stuff like that. I think it's a real asset to the firm."

One thing that drives every R+B project is rationality. "We're into very purposeful design," says Broughton, "Almost 70% of the work we do is remodel. We also do ground up but we really like coming in and cleaning up spaces, making it rational, making it purposeful. That's one thing you'll see throughout all of our projects- purpose. There's not a lot of waste." R+B also enjoys the challenges of working at every scale. We're working on a 15,000 square foot house right now, and we also have clients moving into a 2,000 square foot condo today. And we're doing a ranch for someone with 60 buildings so we have all these different scales going on, which I think really informs our work," says Broughton. With the majority of their work being here in Colorado, the firm knows exactly how to design for some of the state's unique challenges. "One other thing that I think would characterize us is the use of natural light. Living in Colorado, that's so important and we consider that a lot in designing our windows and apertures. It's something that is super important, especially here."

In 2009 AIA Colorado bestowed R+B the coveted title of Young Firm of the Year. With approximately 100 projects built in Colorado R+B is a prominent figure in Colorado's design-scape. You may have already enjoyed one of their spaces without even knowing it- if you've ever taken a flight into or out of Concourse B at DIA you can thank R+B for their design of the mezzanine level-completed in 2008. Among their current projects is the remodel of Aspen's St. Regis Hotel- soon the world's most wealthy and elite will be among those to experience the work of R+B.



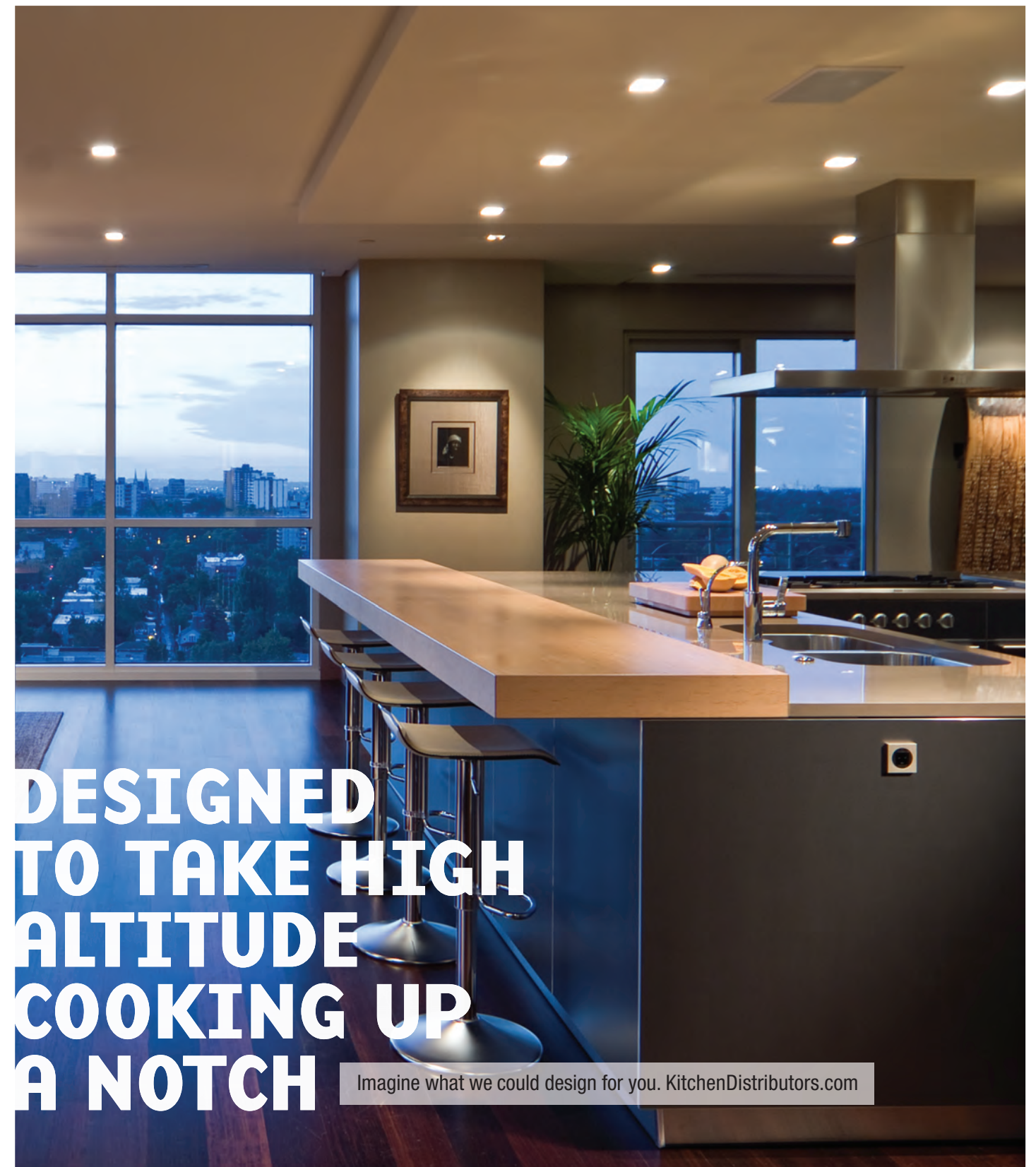
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- Bill Murray as Phil in “Groundhog Day”

IS THIS YOU?

There you are, sitting at your desk...again. Really, you like what you do—or you did. Now, it’s monotonous. You chose your career because your heart beat a little faster when you were designing, creating, and problem-solving. Crayons, sticks, and Elmer’s Glue were your best friends as a kid. Now you can’t remember the last time you glued or colored or built anything with your hands. You feel more like a glorified assistant, paper-pushing, eyes glossed over in front of the computer screen, mousing and typing away (hey, we love assistants, but that’s not what we paid student loans for). The majority of your world exists in a flat silver box with a lid, or in a tiny contraption that rings and tweets at you constantly, and frankly would make an excellent skipping stone across the pond you built a treehouse beside when you were ten. Most of your clients remind you less of reasonable adults who bring a good challenge and inspiration to the table, and more of that spoiled seven-year-old you saw throwing a tantrum at the mall last weekend. Your boss expects you to stay late and make dozens of changes to an already watered-down solution and refuses to pay you overtime.

The reality of much of your adulthood is you’re bored and uninspired. Your muse is stale, or it’s gone altogether. You feel trapped by your days spent confined in the same four walls, with the same people, in that recurring routine that repeats like the 1993 movie Groundhog Day. Perhaps a mere 5% of what you spend your time doing in your 8- to 10-hour workday is creative. Heck, sometimes the most creative thing you do is get dressed in the mornings.

Sound familiar? You’re not alone.

There are thousands of people like you—professionals, families, singles, couples,

students—who yearn to step off into the unknown instead of sitting complacently in their ergonomic desk chairs and recliners day in and day out. Wanderlust can happen to anyone in any profession and station in life: waitress, attorney, cashier, mechanic, doctor, teacher, scientist, cab driver, baker, homemaker, candlestick maker, etc. However, a consistent influx of new information and experiences is especially important for those in creative fields. We need stimulation, new ideas and experiences, spontaneity, and inspirational interactions to grease the wheels of our invention. These things are limited, if non-existent, within the same four walls (or panels), in the course of 40-50-60 hours per week between Monday and Friday. Generally speaking the American workplace—whether a drab corporate office, or a hip studio—is an institution that often stifles rather than evokes the imaginations of its working creative professionals.

WHY ARE WE UNHAPPY?

What is it about our jobs and our modern lives that falls short? As 21st century Americans, we’re often overworked, overstressed, and uninspired. According to data from the International Labour Organization, 85.8% of males and 66.5% of females in the US work more than 40 hours per week. With many companies cutting staff and running lean these days, those still employed are often working even more hours on less compelling work and for lower pay. This means most of us in creative professions spend way more time with our left brains than we’d like. Even those of us fortunate enough to keep the creativity in our jobs may find some sense of discontent with having to use it to implement other people’s ideas and solve their problems rather than dedicate it to our own.

According to the National Geographic documentary, *Stress: Portrait of a Silent Killer*, “We turn on the exact same stress response (as a zebra being chased by a predator) for purely psychological states... and we’re doing it non-stop,” whereas the zebra’s stress response shuts down once it’s escaped danger. While our bodies “wallow in a corrosive bath of hormones” activated by our inability to turn off the stress response, we also deprive them of much needed, restorative sleep. The Dallas Center for Sleep Disorders website states that, “...more than 100 million Americans of all ages regularly fail to get a good night’s sleep...and more than one-third (37%) are so sleepy during the day it interferes with daily activities. In fact, sleep disorders are being recognized by the medical community for contributing to the development of various medical conditions, such as high blood pressure, heart disease, and diabetes.” Not only are we letting our right brains atrophy, we may be making the rest of our bodies very sick. The jobs providing us with the insurance benefits we think we can’t live without may be the very things making many of us sick.

Then there’s the Myth of the Multitasked. No, it’s not the latest Harry Potter sequel. It’s the notion we are more productive when we juggle multiple things. In Carl Honore’s book, *In Praise of Slowness*, he calls multi-tasking a “false economy” and says, “It gives the impression of productivity and efficiency, but often it’s the very opposite....The latest scientific research shows the human brain does not cope well with multi-tasking—we get confused, we make mistakes when we try to do two things at once.”

Our cultural need for speed may also be a culprit. In *Slowness*, Honore tells that he realized he’d “lost his bearings” when he found himself scanning a newspaper article with time-saving tips, one of which touted a series of books called One-Minute Bedtime Stories. His first reaction was one of delight. But he quickly saw himself in “sharp relief” and recoiled. “Am I really in such a hurry that I’m prepared to fob off my son with a sound bite at the end of the day?!” So he set out to relearn the lost art of slowness. In his book, he outlines how speed creates stress, makes us sick, causes us to do things less well with less enjoyment; and says “it has become an instrument of denial; a way of avoiding the deeper questions, a way of walling ourselves off from the big stuff.” And that big stuff, like it or not, is what determines the quality of our lives.

Let’s not forget delayed gratification. It’s one thing to eat the liver or spinach before moving on to chocolate cake. It’s another to postpone until the ‘Golden Years’ our dreams of travel, hobbies, leisure and quality time with the people who matter most in exchange for working long and hard building other people’s dreams. In his book *Four-Hour Work Week*, Timothy Ferriss says our cultural notion of working for 40+ years, through the healthiest and most vital part of our lives so we can retire when our minds and bodies are on the downhill slope is akin to banking on the pot of gold at the end of the rainbow. He suggests we sample retirement now so we can prove to ourselves it’s worth putting off for so long.

In our culture bigger and more is better. In *Your Money or Your Life*, author Vicki Robin says, “We no longer live life. We consume it.” We want our houses and all the things we fill

them with. Then we have kids and run out of room. We buy bigger houses, and fill them with more stuff. We buy our kids an iPhone... and the latest game console...and designer clothes...and...and...and... It’s a bottomless pit. Now we’re stuck with all this chattel to finance and lodge, and we become property of our stuff. This often leads to the ‘debt vortex’ that seems to engulf everything else in our lives, and we become more concerned with our credit scores than with our blood pressure readings or our ‘happy scores’.

Part of what drives our endless pursuit of ‘having’ is our lack of ‘being’. We have become so attached to and identified with our status and titles, the mere thought of giving them up makes us feel like nothings and nobodies. In *Four-Hour Work Week*, Ferriss calls this phenomenon “job descriptions as self-description.” We have become a country of marketing professionals living in the shadows of our own brand names, perfecting our two or three sentence personal commercials. We are so driven by our need to construct an image to validate ourselves in the eyes of others, we’ve all but forgotten who we truly are and what compels us as individuals.

With our stuff and status in place, we want to protect it with benefits: insurance, retirement plans, 401K’s, etc. We do our best to galvanize ourselves from ‘the unknown’. What we’re often doing instead is shackling ourselves with ‘Golden Handcuffs’—the things keeping us locked into jobs, routines, property and relationships that do nothing to nourish our wellsprings. In truth, much of what we consider security is an illusion.

Instead of embracing the Great Unknown and Impermanence—those inexorable and relentless laws of nature—we often hide away in our ‘boxes with benefits’ and forego living the bigger stories we’re being called to live.

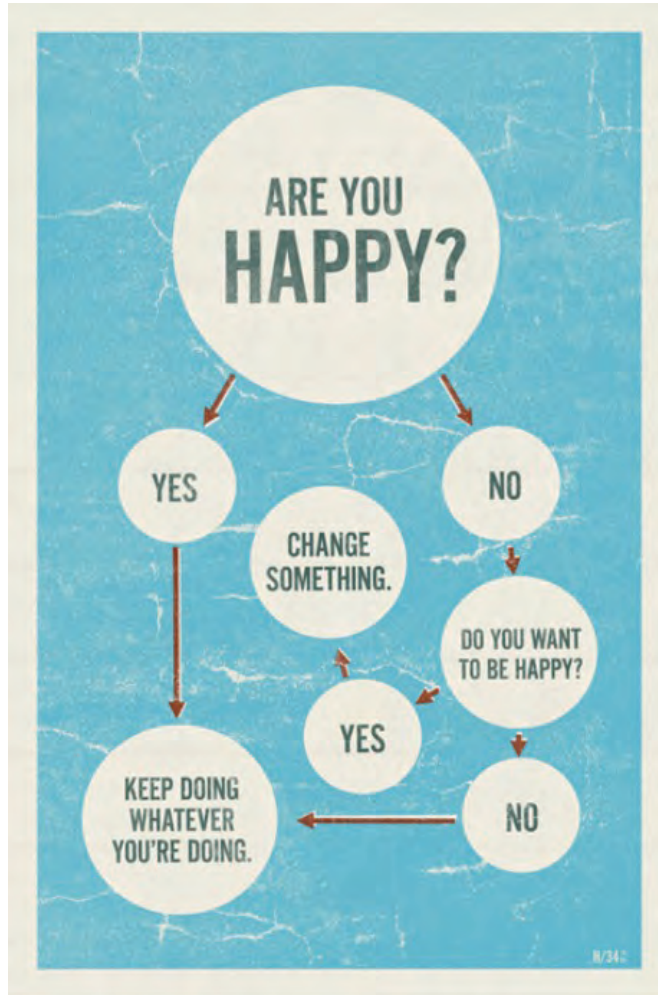
WHAT MAKES US HAPPY?

No universal magic elixir exists. But whatever your personal flavor of ‘thriving’ is, it probably includes less work and stress, better sleep, a slower pace, more unstructured time, and greater autonomy. (Who are we kidding? Winning the lottery is probably on the list, too!) But whether you yearn for an entire month exploring indigenous ruins of the American Southwest; or a globetrotting nomadic life documenting colors from India’s Holi Day to Michelangelo’s Sistine Chapel; or more time to learn the guitar and build your sustainable cabin, what you are most likely yearning for underneath it all is the sublime experience of being fully alive.

Noted American mythologist, philosopher, writer and lecturer Joseph Campbell stated, “We’re so engaged in doing things to achieve purposes of outer value that we forget the inner value, the rapture that is associated with being alive, is what it is all about.” Most of us are ignoring our most basic primal need: to learn about the world and ourselves through direct experiences; to live our stories instead of accumulating things; to thrive instead of merely survive.

We cannot achieve this unless and until we embrace our unique gifts and power of decision-making, and accept responsibility for all choices we make. In other words, we co-create our lives rather than becoming enslaved within them. We slow down; we look inside for the source of our ‘happy and unhappy’ instead of looking outside; we find joy in simple pleasures; we think less and feel more; we take stock of what and who we are in our lives and trim off what does not serve our health, well-being, relationships, and our dreams.

In *Four-Hour Work Week*, Ferriss references “Pareto’s Law”, widely known today as the “80/20 Principle”. He suggests asking yourself the following two questions: “1. Which 20%



“Are You Happy?” poster design courtesy of Alex Koplin and David Meiklejohn. To purchase your own poster on 100% recycled paper, visit: merchline.com/moodgadget

of sources are causing 80% of my problems and unhappiness? 2. Which 20% of sources are resulting in 80% of my desired outcomes and happiness?” Apply these to everything: friends, clients, jobs, tasks, possessions, and leisure activities. While the truth of these answers can be painful, if you act on the insight they provide they can go a long way in helping you trim down to what aligns with you and your dreams. It’s your life. Seize it.

NO MORE EXCUSES!

According to Ferriss, “we should tattoo this on our foreheads ‘What we fear most is what we most need to do.’” Excuses are actually justifications—fallacious reasons we give for not doing something we honestly know is possible. If we dig down beneath the surface of excuses, the true reasons are usually some version of one of the following three things: I’m afraid to; I don’t want to; I don’t know how. These are valid reasons and more honest than such excuses as ‘If only I had more money,’ which Ferriss says “is the easiest way

to postpone the intense self-examination and decision-making necessary to create a life of enjoyment now and not later...The problem is more than money,” or timing, or security. The truth is we are often more comfortable with our misery than with the unknown.

We gathered the most common excuses people give for not traveling and experiencing more of the world, and we compiled proven ways over, around, and through them. These are tried and true. Others are doing it. You can no longer hide behind them. Do not go any further if you prefer to remain blissfully delusional that any of the usual excuses—job/career, money, expenses, kids, pets—are reasons for not living your bigger story. But if you’re sitting on the edge of your ergonomic chair wanting to know more, visit www.moderninddenver.com/ARTICLE to discover some tools that will help you plan your escape...er...escapades.

WHO’S DOING IT?

Plenty of people have given every excuse in the book until one day the engine of ingenuity and curiosity overtook the idling engine of sameness and stagnation, and they found ways around every single one of them. Meet some of those brave dissenters who took action:

Nathan & Katie eighthourday.com

Nathan Strandberg and Katie Kirk are “A Couple That Loves To Create” according to the website of their Minneapolis-based graphic design and illustration studio. Their only other employee is a friendly, if sometimes anxious, chocolate lab named Eli—they prefer to stay small so they can think big, and that’s kept them adaptable. Having previously worked at Target In House Interactive and other firms, they reached a point when they had enough money, experience, and client contacts to strike out on their own. Since February 2005, when they formed Eight Hour Day, they have produced an impressive body of award-winning work for progressive clients around the country. In the process, they aspired to create a “designed life(style): a place where work, life and inspiration are all equal and integrated organically.” And through the years, that place has followed them wherever they go.

They started out in a shared office space, but with the success of their business and wanting to spread their wings, they eventually purchased their own studio. The first couple of years, they found themselves hosting in-house meetings with clients primarily from the Minneapolis area. But before they knew it, about 80% of their work was with clients outside their home city and state. “We were doing a lot of work online and corresponding over email and phone. When we noticed more and more of our work was coming from other places—not just from Minneapolis—we decided to test the waters for a month and work remotely,” said Nate.

So, for a month in 2008 they lived and worked in San Francisco. They loved it so much they repeated it in 2009, this time in Fort Greene, Brooklyn. What they found instead of a panacea for their wanderlust yearning for creative stimulation was more fuel for their nomadic fires.



TOP TO BOTTOM: Eight Hour Day’s mobile storage system in the form of FLÖRT fabric file boxes from IKEA and one of their longboards; the hi-tech gadgets that make their mobile work life possible; portable design supplies they’d never leave home without .



Photos courtesy of Nathan Strandberg & Katie Kirk



“When we set out, we had no idea what ‘Year Long Journey In Search of Inspiration’ meant or how it would be fulfilled.”

Nate Strandberg



Nate and Katie in front of the Golden Gate Bridge; the GTI Hatchback that carries Eight Hour Day, Eli, and all their creative cargo around the country.



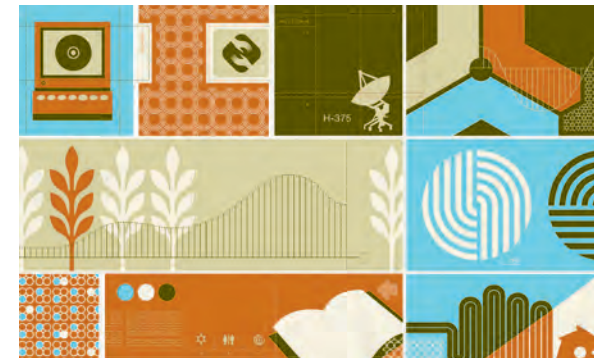
Minneapolis is where they both grew up and have spent the majority of their lives. “But,” said Nate, “I think we both have always been a little bit restless.” During their two working sabbaticals they experience new people, ideas, different ways of living, and when they returned to their familiar stomping grounds, it was patently obvious a big change was due.

Their announcement: ‘We’re moving to San Francisco!’ However, as they huddled over their laptops, surfing the internet for studio and housing options there, they were struck by the increased cost of living. On a whim, they hopped on www.vrbo.com, a website with extensive listings of “Vacation Rentals By Owner.” They were shocked to find that, on average, it would cost them about the same to live in a different city every month for a year as it would to drop anchor in San Francisco. Nate said, “Our eyes just lit up like saucers, and we both knew we had to do it.”

Everything following fell easily into place. They sold their condo, and moved into a residential unit above their studio for the six months it took them to organize, pack, and prepare for their journey. They rented their studio space to a neighboring company. They packed what they needed for their trip, stored what they otherwise wanted to keep, and tweeted the Minneapolis design community to come get the rest. Nate was finally able to fulfill his quirky childhood dream of owning a roof-rack box when they found the perfect Yakima for their VW GTI hatchback. Katie’s design standards refused to allow a car full of cardboard boxes. Instead, she found the perfect cloth storage boxes with zippers from IKEA that collapse when they’re empty and have labels on the front. Once inside their new home, wherever that may be for the month, they stack the boxes into a temporary storage unit without compromising organization or aesthetic. Now, when you

travel, minimalism rides shotgun and things often need to serve more than a single purpose. It’s for these reasons they decided to forego their bicycles for the simple fact of having less stuff. Halfway through the trip, however, they were Jonesing for an alternative mode of transportation, and in Austin, Texas, they bought longboards. They quickly discovered the new wheels served a bonus function. “We stack the cloth boxes on the skateboards and roll them between our car and apartment. It’s totally ghetto fabulous!” Katie touted.

Once on the road, they confess to having a slight financial blip in the early part of their trip simply because they pushed off some work while making preparations in the months prior to takeoff. Work on existing projects continued, but the pipeline dwindled. A couple of months on the road, though, and clients started calling again. While they both acknowledge the obvious technological advances that have made their mobile lifestyle possible, much of that technology has been available for five to ten years in some capacity. But as technology has evolved, so have clients. There seems to be an evolving paradigm shift and increasing cultural acceptance for doing business remotely with little to no face-to-face contact which is an important factor in expanding options for a less tethered creative professional.



Examples of Eight Hour Day’s work—clockwise from top left: FlashBelt—branding for a creative professional development conference; Eli, no!—illustration from a children’s book inspired by the dog and nephew of Eight Hour Day; Hello Wallet—illustration and website for a personal finance software with a fresh approach.

To document their less tethered life, they started a blog (eighthourday.com/blog), and instead of chronicling their nomadic exploits, they each post a “Best Thing I Saw Today.” Sometimes it’s a discovery they make on their trip, but more often it’s something they discover on their daily internet travels. Their “One Year” blog has evolved into a perfect catalog of the inspiration they’re finding now that their time is freed from their daily routine back home. And what about this “Year Long Journey In Search of Inspiration” they proudly announce on their website? Nate explained, “When we set out, we had no idea what that statement meant or how it would be fulfilled...I think part of us thought we’d be going to weird thrift stores and finding cool design

inspiration, but it actually turned out to be much more about the fellow designers and people we’ve met. Getting to see how they work, visiting their studios. Going to some of the bigger places like Pixar and seeing the incredible amount of detail that goes into everything there, and being like, ‘Oh yeah, it’s not just press a button...and things just happen.’” Katie continued, “(Great design) really takes time and sweat and more time and skills. It actually made us more excited to go after bigger ideas...”

While they feel their search for inspiration has been successful, Nate said, “I think all in all, this trip for us has actually quenched that nomad thirst...” “...for a while!” Katie finishes his sentence for both

of them. “We’re actually looking forward to settling down and staying put, but there were times early on when we thought this was just adding fuel to the fire.” The trip may have quenched their wanderlust after all, but it’s done nothing to squelch their love affair with the Bay Area. “I would say the tipping point was in December and January when we were in San Francisco...and we said to ourselves, ‘We need to remember this feeling so in six months we don’t talk ourselves out of how San Francisco is so made for us.’” Nate said. With the decision finally made to leave Minneapolis and their little studio space behind, they decided to cancel a couple of their domestic cities and head to Europe for five weeks at the end of their trip

before making the big move to San Francisco by January 2012.

When asked to sum up their ‘Year Long Journey In Search of Inspiration,’ Katie answered, “I think I would sum it up in three words: Inspiring, challenging and awesome.” How’s that for mission accomplished?



Mat & Lisa
shinycamper.com

If you're cruising the internet fantasizing about stepping on the accelerator with your flip-flop and watching as your daily drudgery disappears in your sideview mirror, you might come across "Shiny Camper: A family's blog about traveling and living full-time in their Airstream." You would read about Mat and Lisa Bobby, who in their frenetic modern lifestyle began realizing parts of themselves were dying. Important parts. The parts that make them feel alive and inspired. When they added Simon—now three—to their tribe, they felt their family outgrowing their home. And the typical knee-jerk reaction of upsizing and settling down made their 'beings' shrivel. So they rented out their Capitol Hill loft and moved into something...smaller. With wheels. They bought an Airstream, took to the road, and have been living wherever inspiration leads them ever since.

Mat is a web designer and information architect. Lisa is a Marriage and Family Therapist who is finishing her PhD in Counseling Psychology. They loved their Denver lifestyle and friends, and have been socially active, involved members of the community here since 1996. In the last few years, however, their life started feeling a little repetitive and stale. Mat had been doing the same type of work for ten years and was feeling restless, bored, and creatively stifled. He said, "It was the monotony of sitting in an office for eight hours a day, driving the same route to work. I was having a hard time and thinking, 'Is this going to be the rest of my life? Just doing the 9 to 5 thing? There's got to be a way to still make a living and not have such a traditional life.'"

Meanwhile, Lisa had been a self-described workaholic over the last ten years. She finished her Master's Degree, then moved straight into a PhD program while building a fulfilling counseling practice. "I had to maintain my private practice on the weekends during my 50-hour-a-week PhD internship year and was burned out by the time that was over. Despite being happy in Denver, it felt like a chapter of our lives was closing."

They tossed around several possible solutions including moving to another city in the US or Europe. When Simon came along, they struggled with, "Do we settle down, and get a bigger place? Or can we get out of here and do



something else?" They agreed now would be the time before Simon needs school. It would only get harder. So when Lisa finished her doctoral internship, it was time for a change. Their final inspiration struck when friends of theirs purchased a truck camper. They talked about getting something similar and traveling more often with Simon. Those talks evolved into fantasies about living full-time in an RV, and soon the fantasies started seeming more like probability. "We looked at each other and said, 'There's gotta be a way for us to do this!'" said Mat.

With neither of them blessed by trust funds, taking their jobs on the road was key. "I knew the company I work for was trying to get people to work remotely," said Mat. "If anyone's position could do that, it was mine." His boss thought the idea was crazy at first, but it wasn't long before they bought in with two strict conditions: We can always reach you, and there's never going to be any delay in your work." Deal.

Next on the list: find a rolling home. They were accustomed to living minimally in their 1-bedroom condo—Simon's crib and toys tucked in wherever they could make room—but moving from a condo to an Airstream meant

TOP TO BOTTOM: The 1986 Airstream Sovereign, aka "Shiny Camper", in Roswell, NM; Mat in his office with its ever-changing view, looking out on Pacific City, OR; Lisa and Simon enjoying toasted marshmallows in Willamette National Forest, OR.

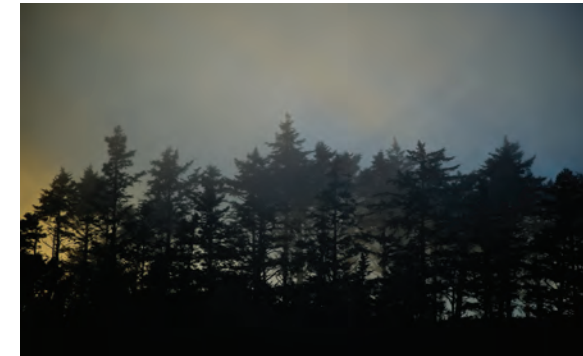


photos this page: Mat & Lisa Bobby

more streamlining. They sold some things and stored the rest. A woman rented their place for 2 years sight unseen. "Everything just fell into place," said Lisa. In July 2010, they drove to Ohio to pick up their 1986 Airstream Sovereign, and life in the "shiny camper" became a reality.

They hit the road in September, and so far their trip has taken them to an unforgettable sunset on a Virginia hillside; the Florida State Fair; a life-changing Christmas Eve Chinese buffet; Mardi Gras parades and cemeteries in New Orleans; an eerie dust storm and a brief love affair with a God-forsaken town in New Mexico; across the mountains of Utah; combing the shelves of Portland's famed Powell Bookstore; exploring the beaches and relentless surf on the Oregon coast; and their journey goes on.

Mat continues to work 40-hour weeks but with a new view out his window every few days. "After this work experience I would have a really hard time sitting in an office full time," he said. For Lisa's profession, however, hitting the road as a nomadic therapist has traditionally been unthinkable. Initially, she abandoned her practice for a much-needed break after her grueling internship. After a few months, she started phone consultations with a few clients. But then, she got creative. Bucking the conventions of the conservative field that is Counseling Psychology, she began conducting videoconference sessions via Skype and FaceTime. "In the beginning it felt a little chaotic...I had a couple of old clients who didn't care for the phone, others who didn't care to even try Skype, but the people who tried it have loved it and have done great work." She continues to develop her online presence, learning and adjusting as she goes. "Things that worked well for building my old business no longer work. I've



Scenes from life on the road as seen through the eyes and lens of Mat Bobby - clockwise from top left: 'Overgrown Apartments' - Portland, OR; Seagulls on the Rocks' - Barview Jetty Rockaway Beach, OR; 'Old Garage' - Tillamook, OR; 'Foggy Sunset' - Newport Beach, OR

had to market differently." For that she's increased her web presence with services available through her website, www.growingself.com, including audio-based self-help programs addressing common concerns like how to manage stress, anxiety, depression, and achieve personal goals; and a podcast series featuring interviews and talks on subjects like grief, relationships, and personal growth.

The freedom and adventure have come with plenty of challenge, Lisa said. "I was in grad school for so long. Being able to support Mat's dreams for a change has been rewarding, but I had to grieve my practice as I'd known it and the loss of my life in Denver because I really enjoyed it as it was." She was excited and fully on board with their mobile lifestyle, she said, so it wasn't until they actually left that she experienced some of the unforeseen consequences, such as the shock of suddenly being a full-time stay-at-home mommy. Lisa said she left behind a lot of things that had made up her identity, and she and Mat had to renegotiate their roles in their family to rebalance. "When you break

something you have to put it back together in a new configuration. The months before we got it put back together were challenging, but I've grown in new directions I never would have otherwise."

But they both love their Airstream life, agreeing the challenges have been well worth it and the rewards many. "I've been here for Simon's early childhood in ways I wouldn't have if we'd stayed in Denver and moved into a bigger house," said Lisa. "I would probably still be out of balance as a workaholic, constantly busy. I love having more unstructured time to just enjoy the days." One of Mat's goals when they left was to hone his photography skills, and he's accomplished that, and said being immersed in new surroundings constantly has forced him to really see what's around him. "In every place we've been there's a certain level of beauty. Looking through my photos and seeing...the whole color palette as it shifts from one region of the country to the next... there are so many things that make it hard to think about just living in one place all the time. Especially in (the Pacific Northwest) where so

many old things have sort of been pieced together...to see crazy old typography somebody painted on the side of an old building. That inspires me, and it carries over into the work I do..."

It seems they've both honed more than photography skills. Their 'thrival skills'—the proficiency to flourish in life—have increased tenfold. As we conducted this interview, Lisa and Mat took turns with Simon crabbing in Tillamook Bay on the Oregon Coast. "As long as both of us can make the job thing work, there's no reason we couldn't (keep traveling)," Mat said. "We've also talked about having a place, and traveling 3-6 months out of the year...A lot of the places we've been to, like Oregon, we sort of develop a crush on and say, 'Wow, I could live here.'"

But for now, they simply live wherever they are in their shiny camper. And they live well.

Kyle / Moveable Type
type-truck.com
powerandlightpress.com

Kyle has owned and operated her Portland-based printing studio, Power and Light Press, for 2.5 years. Enter Dustin, Kyle's musician boyfriend who, as most musicians do, goes on tour from time to time. It was during one of these trips on the road with Dustin—watching as he and fellow musicians who met along the way shared musical notes, stories, swigs on the ol' whiskey bottle, and copious amounts of artistic inspiration—that Kyle's creative envy became the catalyst for taking her show on the road. "I was asking myself, 'Why can't I go on tour with MY art?'" I thought about when I go on vacations; my whole perspective shifts, inspiration soars, and my sense of time and urgency slows way down. But when I return home where deadlines and client demands are waiting, much of that creative inspiration goes out the window." So she started thinking seriously about getting a move-on. "I liked the experience of being on the road with those guys, but I wanted to do it in my own way... you know, not packed into a bus with four or five smelly dudes. Letterpresses are heavy, but so are drum kits. I started seeing how it could really work."

She would need a truck, some elbow grease, time, and money—none of which she had much of, if any. To finance her trip, she turned to Kickstarter.com: A New Way to Fund and Follow Creativity. She produced a three-minute video pitch and asked for support from anyone with a few extra bucks and a desire to see her moving vision hit the road. Her initial fundraising goal: \$8,000. The final tally: \$17,010. "I couldn't believe it when I got

more than double my goal! But it's a good thing, because I had grossly underestimated how much money it would take."

With funds in place, the process of finding the ideal truck and the people to help her perfectly customize the interior for her letterpress and living needs went relatively smoothly. She purchased a 1982 Chevy Step Van—aka the "Sweetheart of the Road"—from a kind man in Washington. She reduced the amount of client work she took on and spent most of February pouring over calendars and maps, surfing the web for craft fairs around the country, and overlaying those with the locations of her Kickstarter backers, to come up with her route. Then she vacated her apartment, stored her few possessions in her brother's garage, and hired an intern to take care of orders back at her studio.

She kicked off her tour in June, and at the time of this article, she'd printed in dozens of cities and connected with untold numbers of new and old friends, crafters, children, fans, and fellow typesetters. She parks at craft fairs, museums, schools, coffee shops, bookstores, design studios, and a lucky handful of private driveways. Out goes her sign, and in come the people. I watched at the Horseshoe Market as she collaborated with

"I liked the experience of being on the road with those guys, but I wanted to do it in my own way."



On the move—Kyle Durrie in front of her mobile letterpress studio she converted from an 80s vintage American Linen delivery truck.

people of all ages to create their very own Colorado-themed poster, each adding a new word to the layout and then pulling a unique print. Besides getting your shot at printing, you can purchase any number of note cards, posters, and other creations that flow from Kyle's seemingly endless stream of clever and cunning. "I'd really been wanting to just play and experiment with more of my own ideas instead of using up all my creative energy on client work. This trip has allowed me to do that."

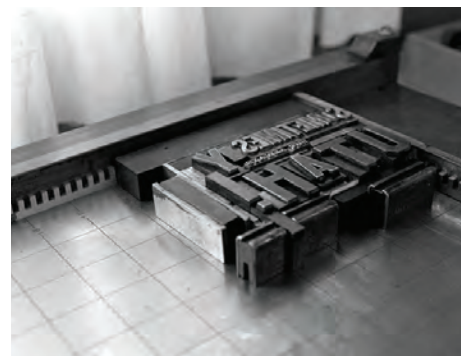
Her challenges? "I wish I'd built in more down time. I have pretty much back-to-back events through January, and I'm thinking I might get a little burned out by then. And man, is working with kids a lesson in tolerance and boundary-setting!" Besides some messy, over-zealous little people and an aggressive tour

schedule, she's encountered a few minor hiccups with the truck. But the challenges are worth it. In Kyle's own words..."The journey thus far: inspiring, exhausting, fun, beautiful, hot. Priceless. Seriously."

You can follow the chronicles of Moveable Type on her blog, or check out "Tour Dates" to see if your paths will cross. Drop in, and say hi to Kyle. Throw a few bucks in her gas fund. Pull a print. Who knows? You might just find your "type."

BABY STEPS

As I sat in a local coffee shop writing this article, I bumped into Nick Martelli, a User Experience (UX) Designer at Effective UI in Denver. When I glanced past my Americano to see a floor plan with four-packs of cubicles lined up like soldiers on his computer screen, my curiosity



The type, ink, presses, public interaction, and clever designs that help make up Kyle's "Moveable Type" lifestyle project and a few examples of Moveable Type's work produced on the road.

photos pages 76 & 77: Carl Fuermann

peaked. Before I left my corporate interior design career in search of my bigger story, I had done what he was doing for so many hours a week it started happening in my sleep. We exchanged as much as can be in a spontaneous 15-minute conversation about what we're doing, what we used to do, and how we got where we are. When I explained the subject of my article, he pointed out he was doing just what I'm writing about...taking a mini-sabbatical from his daily grind. He had escaped the confines of his downtown studio to work on layouts for their office expansion in the comfy chair of a sunny, energetic coffee shop.

It may not be a year in Bali, but sometimes an afternoon in a coffee shop is all we can do. Brief respites, more visits to places offering spontaneous interactions and ideations, clearing our clutter, and other simple changes in daily routine can go a long way in fueling our creativity and reviving our zeal. Perhaps an office fieldtrip to the museum on a Friday afternoon; stop by an art gallery on your way home from work; have lunch in the park with your shoes kicked off. Do

something a little out of the ordinary every day that slows you down, jazzes you, and reminds you you're living life. While you're enjoying the cool grass on your bare feet, you just might muster a scheme for your own sabbatical or new lifestyle with inspiration as your guidepost.

HAPPY TRAILS

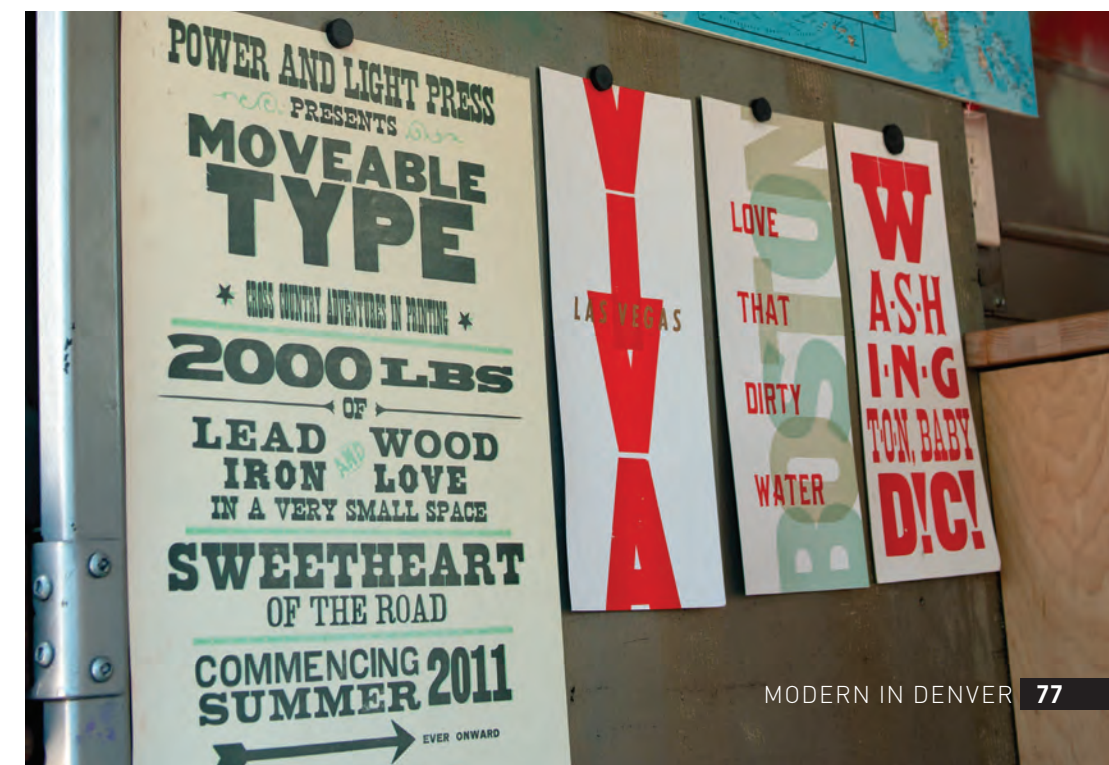
Every choice made or not made comes with a trade-off. The decision to remain the same or to change is yours and yours alone. Sometimes it's your time to make a change. Sometimes it's not. If there's a shoe in this article that fits you, then lace it up and hit the road. In *Four-Hour Work Week*, Ferriss poses the question "of how to live a millionaire lifestyle without first having a million dollars." He says, "I answered that question for myself, and this book will answer it for you." This is where I disagree with him.

The truth is, Ferriss' book and this magazine article cannot formulate your questions or answer them for you. What they can do is show you how others have done it, and hopefully you'll say to yourself, "If they can do it, by gosh, I can, too."

What compels and impedes each of us in the living of our personal life stories is uniquely ours. We have to do our own work; to get honest with ourselves; to dispel our fears and refute our excuses; to ferret out what makes us come alive and what's keeping us from it; to take responsibility for all our choices and unchoices that culminate to form the life we're living in this moment. Are you happy? If your answer is 'No,' and you want to be, **CHANGE SOMETHING.**

Cara Hines is a freelance writer, imagemaker, inspired vagabond, interior designer, and venerator of the unknown. She chose to "change something", simplified her life, and helps fund her travels by renting her apartment to other adventurous wayfarers using airbnb.com. Her website is www.carahines.com

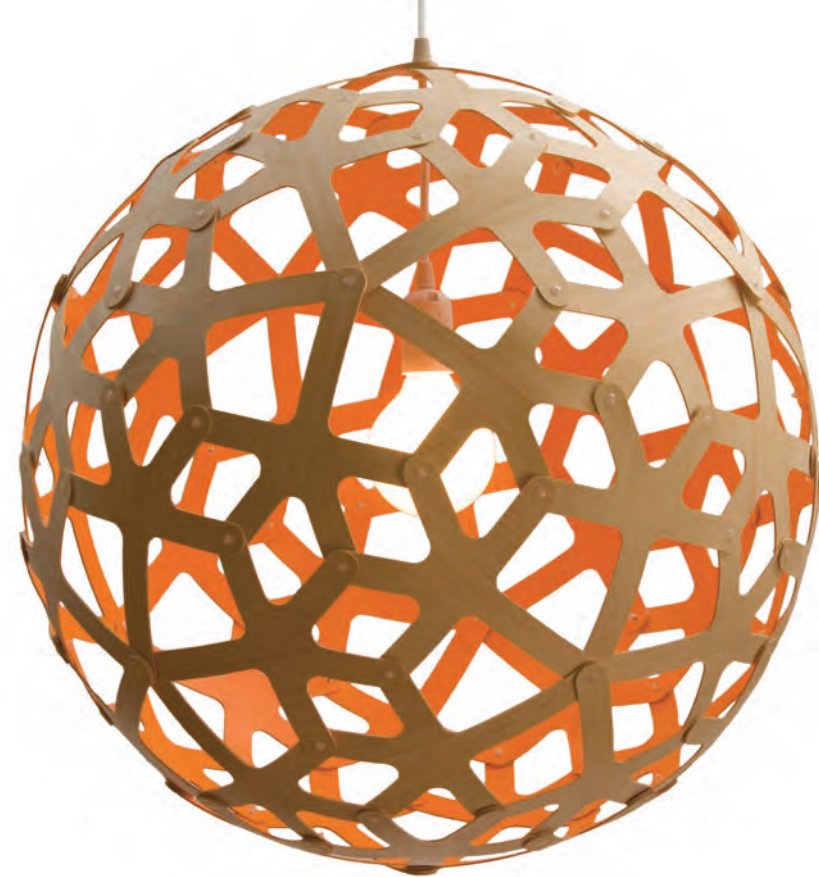
Visit moderninddenver.com/inspire for a list of "Things we never leave home without" from each of our roving creatives profiled.





Bow Bin, a whimsical waste basket designed by Cordula Kehrer and produced by the indigenous Aeta people of the Philippines, is made using sustainable rattan and reclaimed bins.

+areaware.com



The Coral Lightshade Pendant Lamp by David Trubridge Lighting is made with bamboo and nylon clips and comes in a variety of styles and colors including aqua, black, natural, white, lime, red and orange, just to name a few.

+velocityartanddesign.com

Josef Albers Nesting Tables by Ameico are based on the original 1926-27 Bauhaus design.

+www.ameico.com



The Magis Zartan Chair, designed by Philippe Starck, is made from bamboo, hemp and linen. Available upon request from the manufacturer.

+www.stylepark.com/en/magis/zartan?nr=1



Elemental Living's Veridis Media Unit are solid wood boxes with steel legs. The units are made deeper for audio / video storage.

+elemental-living.com

The solid oak Remix Desk, designed by Gesa Hansen and manufactured by the Hansen Family, is a modern take on the classic Davenport.

+mattermatters.com



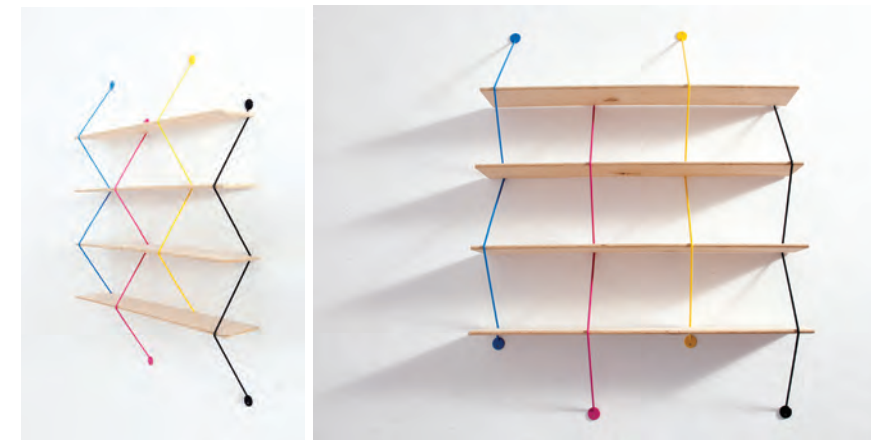
Color / Material trend by Aimee Brainard

COLOR POP

Bold pops of color strategically accent furniture and lighting this season in unexpected ways. Bold neons and bright jewel tones are hidden inside light shades and drawers and contrasted on table and chair legs. We love this fun trend that not only adds an element of surprise but also adds a bit of a 50s retro vibe!

Moroso Stitched Table designed by Tord Boontje, inspired by the act of sewing, literally stitches pieces of plywood together. Prototype available upon request from the manufacturer.

+stylepark.com/en/moroso/stitched-table



Bashko Trybek's Serpent is a modular shelving system that gives the user full control over the dimensions and arrangements of the shelves. Prototype available upon request from the designer.

+bashko-trybek.com/projects/serpent/

Aimee Brainard is a color and material design professional with special expertise in trend insights, forecasting and design strategy. She has consulted for numerous companies in industries ranging from automotive to consumer products.



WORDS: MELISSA BELONGEA
PHOTO: JEFF STRAHL

BILL AMUNDSON

Artist Bill Amundson has created his own unique world. From intricate drawings that expose his inner thinking to the creative stunts that have formed his varied career to the specific art market he has developed around his own work, to his extensive self-portrait collection, Amundson is literally a man of his own making.

Since he was three years old, when his parents bought him a black slate desk, Amundson has been drawing. He drew obsessively for the next five years. This period makes up the beginning of Amundson's life as an artist and in many ways, the artist works in the same way to this day. Since leaving Denver last year, Amundson is back living and working in the Wisconsin home where he grew up. While his physical location has come full circle, Amundson is still regarded as one of Denver's most significant contemporary artists, having exhibited over 65 times since 1980, maintaining pieces in the permanent collections of all three major collecting museums in

Colorado: Denver Art Museum, Colorado Springs Fine Art Center and the CU Art Museum, along with representation at Plus Gallery and guest lecturing at various stateside universities. There are also plenty of Amundson pieces that have made their way into private collections, a result of the years he spent participating in The Cherry Creek Arts Festival.

While Amundson never set out to 'become an artist,' his pure talent, commitment to his medium and ability to produce without pretense, has landed him in that exact position. Things began taking shape for Amundson in 1982 when he was invited to hold a solo show at the then, Kaufman Gallery in the Colorado State University student center. Wedged between Andy Warhol and Roy Lichtenstein exhibits respectively, Amundson benefitted from a concentrated spotlight, one that radiated to include exposure and interest in his own work. While good timing may have graced him the opportunity, it was ultimately Amundson's clear talent as an artist that

continued to move him forward. Contributing to Amundson's public profile, is the time he spent as a morning disc jockey for KTCL radio station. Amundson says he often approached radio the same way he approached his drawings, as a creative medium.

During his radio years, he didn't do much drawing, but once that part of his career had ended, it was participation in The Cherry Creek Arts Festival that reignited his artwork practice and allowed him to cultivate a unique following. Here he was able to interact directly with people who appreciated his work, and bought it by the thousands. He credits the relatability of his pieces as the main reason for this success. "I was drawing suburban and social landscapes, sometimes mocking the same lifestyle of the people who loved my work so much." The smaller works that Amundson created for inventory while participating in the festival became a way to sustain the artist financially, while eventually growing toward the next phase of his career.



Artsy McPlayPlace (Chair Man). Pencil & colored pencil on paper, 37 x 33 inches, 1997.



One of the instrumental influences in Amundson's shift toward becoming an established artist was catching the attention of contemporary art collector, Mark Addison, who commissioned the artist to do a large piece. Although Amundson had been creating larger works in the festival off-seasons, the one he completed for Addison was one of his largest and most challenging of his to date. Titled, "Nervous Patriot" (a self-portrait), the commission helped Amundson rise to the next level in his work. The self-portrait was displayed in the Denver Art Museum and since then, the museum has continued to follow with interest and support the work of Amundson. Another major influence in moving the artist away from commercial work and into a thorough focus on larger, more thoughtful pieces, was the relationship he began with Plus Gallery in 2008. Officially, the gallery introduced Amundson as part of their stable in 2009. Ivar Zeile, owner of Plus Gallery, draws attention to "Tower of Babel" and "Teen Excavation" (which holds a place in the Denver Art Museum's permanent collection), as two milestone pieces, because of their astounding ability to capture signs, symbols and associations of their subject matter.



TOP: Teen Excavation. Pencil on paper, 48 x 38 inches, 2009. (Collection of the Denver Art Museum).

BOTTOM: Landscape With Vanity Development (Louis Thorn). Pencil on paper, 25 x 24 inches, 2009.

OPPOSITE: Harlequin 2. Pencil & colored pencil on paper, 34 x 35 inches, 2005/10.

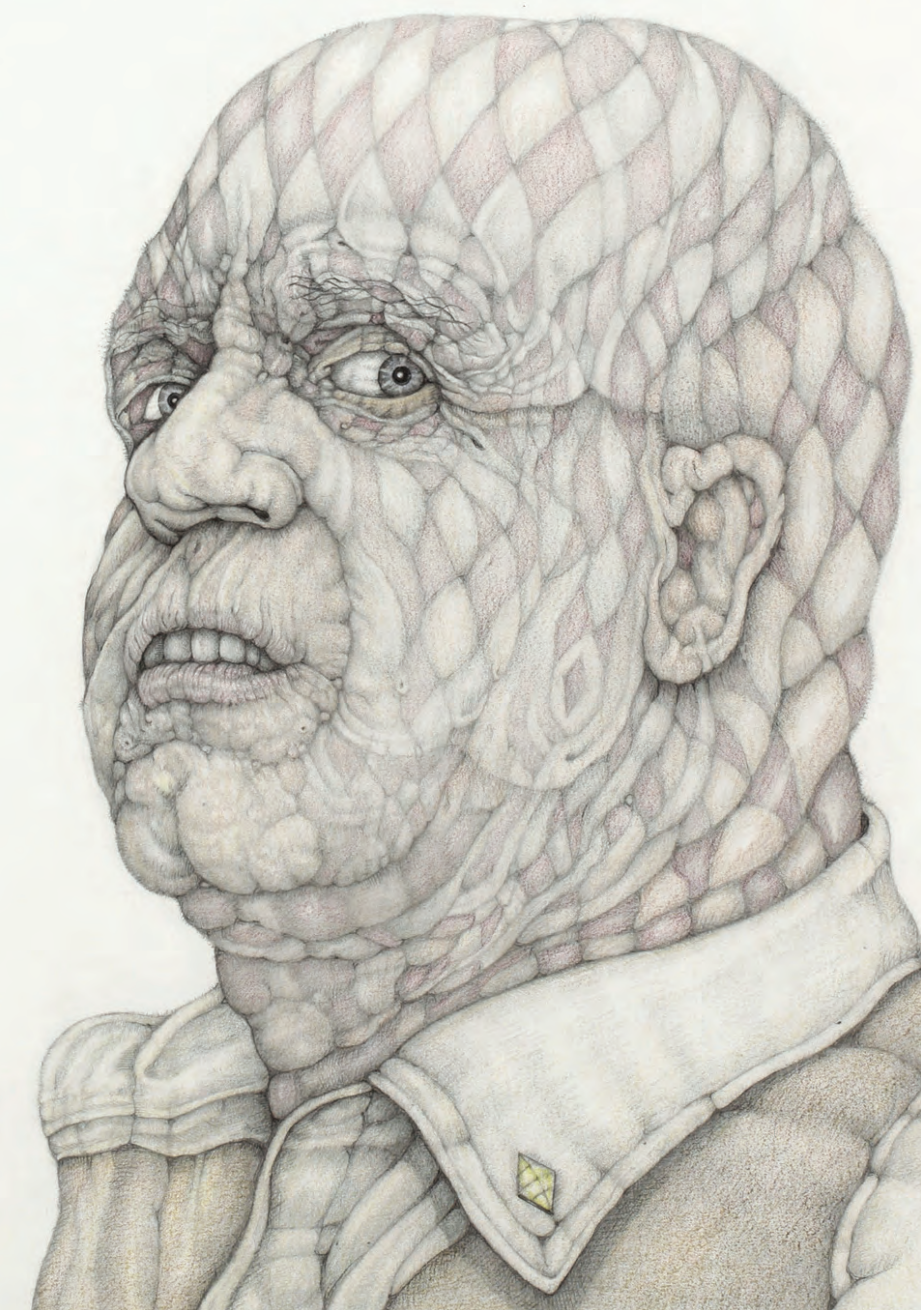
Amundson describes his process as laborious and it is not unusual for a large scale drawing to take ten weeks to twelve to complete, working eight hours a day, five days a week. Amundson works almost entirely in pencil and when the need for tinting arises, color pencil, all applied to basic illustration board. The artist has been questioned on more than one occasion when he will transition into painting. "What would I paint?," he says. Amundson is content with his position as a contemporary mark maker/ fine artist/ illustrator (he has yet to settle on a label that comfortably describes his place in the art world).

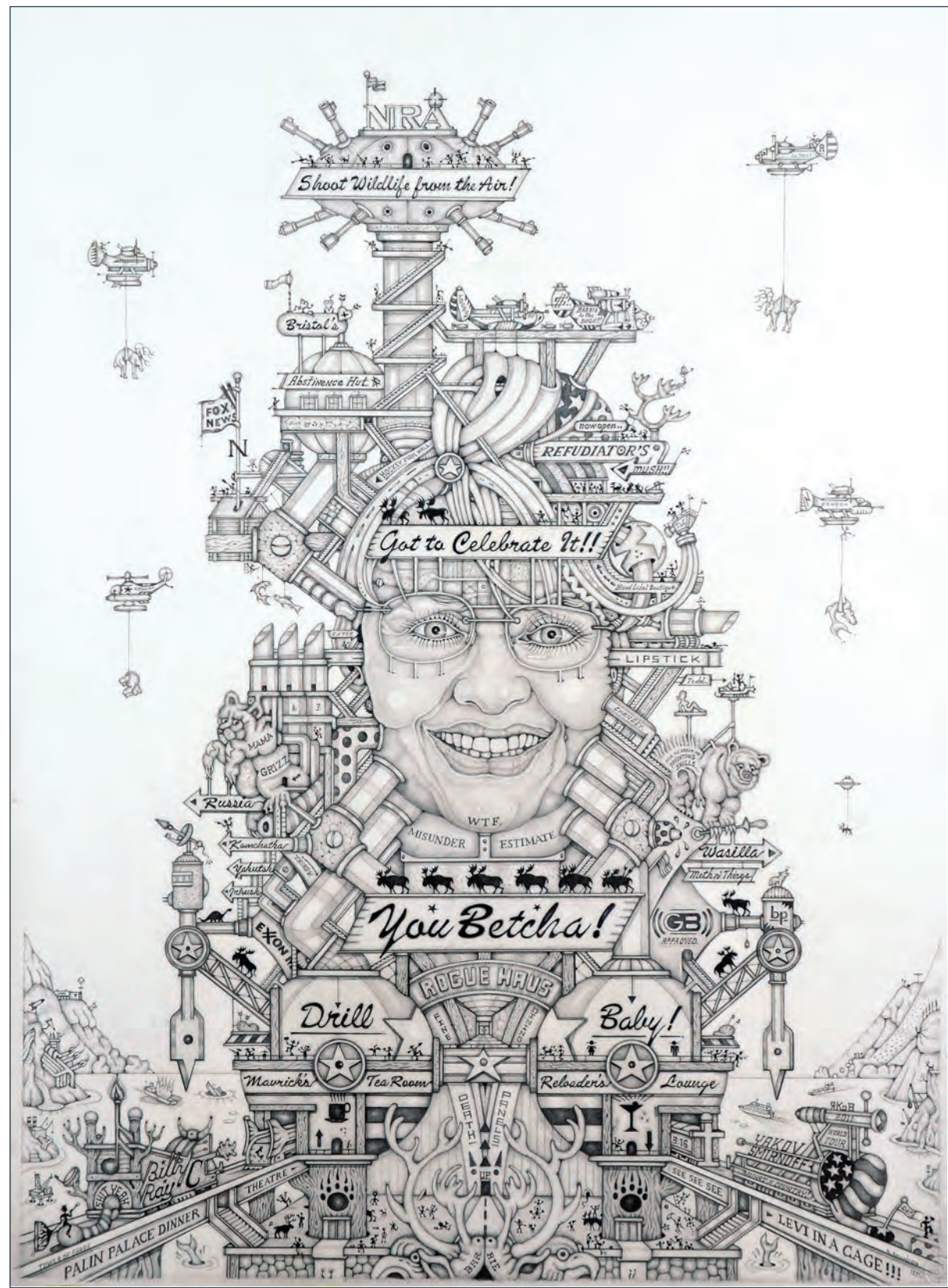
The work of Bill Amundson is as witty as it is intricate. Symbols of social critique, interwoven around mundane objects in our everyday lives make up the artist's primary composition base. Today, Amundson is working on a series of what he calls, architectural portraits or, people as towers. He is also beginning to incorporate signs and symbols of computer and solar technology, mapping the current social landscape.

If Amundson can expand into the national contemporary art sphere, which he seems poised to do, it will bode well for Denver's art culture, according to Zeile. Reflecting further on the significance of Amundson's work he says, "Originality, mind-blowing technique, unabashed humor in droves, a well-rounded knowledge and informed criticism of both the self as well as just about every facet of our society (is what draws collectors to his work). He's absolutely singular and a visionary, not to mention a genuine character. I believe that real collectors like that in artists they want to acquire."

"Originality, mind-blowing technique, unabashed humor in droves, a well-rounded knowledge and informed criticism of both the self as well as just about every facet of our society [is what draws collectors to his work]. He's absolutely singular and a visionary, not to mention a genuine character. I believe that real collectors like that in artists they want to acquire."

Ivar Zeile - Plus Gallery





Tower of Sara. Pencil on paper, 52 x 40 inches, 2011.



Four Art Franchises (Moderno): McMondrian's, Claes Oldenburger's, Moore and More, The Millennium Beanery. Colored Pencil on paper, 2011.

The artwork for Bill Amundson's first full-color limited edition print was created specifically for Modern In Denver Magazine, displaying characteristics the artist is widely known for that reference historic art as well as the built environment in an unabashed celebration of modernism. "Four Art Franchises (Moderno)" will be available as a 18 x 16 inch print in an edition of 58, the artists current age, at Amundson's upcoming Plus Gallery exhibition "Blurred Vision", opening October 28, 2011.

Modern In Denver readers can receive a \$50 discount on the \$250 list price by placing their orders in advance. Go to: modernindenver.com/amundson for more info on how to get this limited edition print at an incredible price.

Ink Lounge

Screenprint Art & Workshops



Ink Lounge owners, husband and wife graphic design team, Nicky and Stuart Alden pose like robots amidst drying lines of posters for the Denver Underground Music Showcase.

Husband and wife graphic designers Nicky and Stuart Alden are sharing their love of screenprinting with the Denver community and garnering a large audience in the process. Their screenprinting studio, Ink Lounge, is abuzz with poster production and monthly workshops that fill up fast. Ink Lounge is an exhibitor at the Design By Colorado 2011 exhibition at DIA, where award-winning poster work by the design duo for the 2008 Democratic National Convention, the 2010 HOW National Design Conference, and the Peace Corps 50th anniversary campaign are accompanied by posters created in workshops with kids from Urban Peak youth homeless shelter.

Urban Peak kids learn with the Aldens, exploring their own creativity, collaborating on posters for the Underground Music Showcase (UMS) and working the booth at this year's EyeRock, selling posters to music lovers and gaining real-world experience in the process. Consequently, this has given both Ink Lounge and Urban Peak a broad amount of local exposure.

When not collaborating with Urban Peak, Ink Lounge hosts a variety of groups in want of

a unique experience. Recently an elementary school came in and made a quilt with a local artist to be sold at a fundraiser. It also isn't uncommon to find Ink Lounge hosting a thank-you-card-making bachelorette party or a group of cub scouts. "For a lot of this, we just charge for materials because many of the workshop groups are non-profits," says Stuart. "We like to help out with things like that." RMCAD, Metro State and Art Institute of Colorado art programs have also taken their students to Ink Lounge workshops. Creative companies bring in their hired design guns—who spend most of their time on computers—to get their hands dirty and practice working on projects collaboratively. "It's pretty awesome to see the look of excitement on someone's face (kids or adults) when they lift up the screen after pulling their first print, as they see what they've

Ink Lounge

words: BEN DAYTON
photos: TREVOR BROWN | Andrew Clark Studio

created," says Nicky. Often times, the illustration work the Aldens do at Ink Lounge will inform the design work they're doing at Idaho Stew, a small graphic design studio.

All this creative energy was started with some screens, some ink and two graphic designers seeking a creative outlet. "Screenprinting has become so much more for me than I'd ever thought," says Nicky. "I've become a bit of a nut about it and become fascinated with the tactile side of the process. I already was one of those people that has to touch everything when I go into a store, and often got in trouble for it as a kid, but now I can hardly help myself when I see something screenprinted because I love the way you can feel the layers of ink on the paper." Labeled as their creative playground, Ink Lounge

was founded by the Aldens four years ago as a printmaking gallery/workshop in Belmar. Stuart was running Idaho Stew and Nicky was working for Chipotle as a designer after being the creative director for Bonfils Blood Center for seven-and-a-half years. They both desired a place to expand and explore their creativity. "Ink Lounge began as a way for us to experiment with screenprinting and then share that love for screenprinting with the community," says Nicky. "Nothing makes me more happy than when folks who have taken our workshops schedule time to continue printing at our studio."

"We did the gallery for a few years, but where we were having more fun was in doing the workshops," says Stuart. "The space wasn't efficient for doing workshops in, so we found our next space off South Acoma, and

we stopped doing the gallery, and it's been good. It's allowed us to expand our workshops."

Two years ago Ink Lounge hit a stride as a community-organizing creative shop. Nicky had joined as a partner of the Idaho Stew design firm (where the couple creates branding and design, mostly for non-profits), and an idea sprung up after the duo met the president of the American Poster Institute (API), Geoff Peveto, who was showing work at an exhibit at Ink Lounge. The Aldens got the blessing of the API to go to a Flatstock poster convention in Chicago and ask artists to donate their work for a fundraiser. They then brought roughly 60 original posters back to Denver to auction off.

"We were just going to have the gallery showing and the auction in Belmar, and then we moved,

so that's when we got involved with Ginger White and (Arts and Venues Denver, formerly DOCA)," says Stuart. "She asked us to do the auction as part of Create Denver Week on the final night at the HI-Dive. There were bands and a fashion show, and it was awesome. It allowed us to raise funds to buy supplies, t-shirts, inks and paper to do summer workshops with the Urban Peak kids the following summer."

The Urban Peak youth homeless shelter is a block from Ink Lounge's location at 1512 S. Acoma Street, so it made sense to get the kids involved with the screenprinting workshops. The Aldens brought their workshop to the kids there, and also to Urban Peak's downtown job-readiness center and offered them the chance to participate in summer workshops.



Ink Lounge, with the help of Urban Peak Youth Homeless Shelter, made the posters for the Underground Music Showcase that took place on South Broadway.



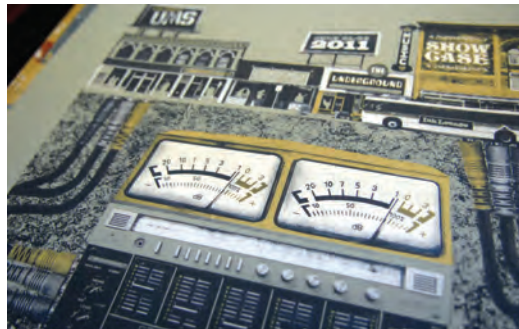
Nicky and Stuart Alden demonstrate and teach the process of their passion, screenprinting, to Urban Peak Youth Homeless Shelter and other interested groups and organizations.

"We took some pre-burned screens to Urban Peak locations to show them what screenprinting was. It was all based around music and gig posters, which resonated with these kids at this time in their lives, most of them are aged 16 to 20."

Through the auction at the HI-Dive, Ink Lounge was connected with the organizers of the UMS. "Two years ago, they let us do whatever we wanted," says Stuart. "They just said have fun with it."

The Aldens created a template with the branded materials for the event and then had Urban Peak kids draw illustrations, which were later made into screens. Then kids printed the posters using multiple layers of screens. The result was a series of one-of-a-kind, collaborative UMS posters, the making of which brought publicity to the UMS, creatively engaged Denver youth, and in 2011 actually raised some money for Urban Peak. They've done the same thing this year, but now the event is more formal. Called EyeRock, it's a space with booths for various local artists to sell their music-based artwork. "We're pretty happy with the way it's going," says Stuart.





Ink Lounge creates a diverse range of products from notebooks, to calendars and of course their terrific posters.



The Aldens are aware of Ink Lounge's impact on the lives of homeless youth, but they're not quite claiming that art saves lives. "Do homeless kids need to learn how to screenprint? No. A lot of it is outreach," says Stuart. "Not only are they getting to be creative, we're giving them the experience of making something, and then they are responsible for manning a booth and selling it. So they get to be a part of that process from beginning to end. So by doing this they tend to get interested in the Urban Peak program and hopefully they get involved enough to where they're getting help."

The Design By Colorado 2011 exhibition at DIA will give Ink Lounge, and consequently Urban Peak, a considerable amount of exposure.

"I think (the exhibit at DIA) is a good idea," says Stuart. "I think it helps Denver with its credibility as far as saying there are a lot of things that Colorado has to offer. We'll never be NYC, but at the same time, there's some great stuff coming out of Denver in all types of creative industries."

With Ink Lounge/Urban Peak posters being viewed by millions of travelers over the course of the exhibition, we can only hope that that exposure will translate into more people being involved in this creative, community-organizing endeavor, thus giving a much needed leg up to the kids. A new generation of creative minds pushing boundaries in Colorado would be a welcome by-product.



photos: KRISTIN GLENN

Charles Ansbacher Hall
Between Jeppesen Terminal and A Gates security checkpoint
August 2011 - February 2012

DESIGN BY COLORADO 2011 EXHIBIT AT DIA

DENVER INTERNATIONAL AIRPORT (DIA) is giving 28 Colorado designers a chance to showcase their creative businesses to over 60,000 viewers each week. The Design By Colorado exhibition at DIA, open August 2011 - February 2012, will showcase a range of creative designers throughout the state. The exhibition is a collaboration between DIA's exhibition program, Arts & Venues Denver's Create Denver initiative, and Colorado Creative Industries (CCI). The call for submissions deadline was early January and the juror panel consisted of constituents from all three entities involved, as well as Darrin Alfred, curator of architecture and design at the Denver Art Museum.

Seventy-five designers entered submissions for a chance to be part of the innovative exhibition and 28 were selected. "We were going after work that's really above and beyond what you'd expect," said DIA curator of temporary exhibitions, Jacquelyn Connolly. "We were looking for great story telling, and great companies, as well as great products." For a complete list, visit www.designbycolorado.net.

Denver designer, Rick Griffith of MATTER, created the identity and graphic standards for the exhibit. Griffith seeks clarity about art through design and his projects have been celebrated and displayed in many museums and collections including the Denver Art Museum.

In addition to products on display, there will be information about the creative industry in Colorado. CCI's research has shown that Colorado has a vibrant creative sector, accounting for the fifth-largest employment cluster in the state. "I think people will be impressed with some of the items in the show that many people are unaware were created in Colorado," said Ginger White, director of creative sector initiatives at Arts & Venues Denver. "Boppy has been the number one baby product in the US for many years, and I think almost no one knows that it was created here. There's information within the show like that." "Colorado Creative Industries is proud to be a partner in the exhibit," said Elaine Mariner, CCI Executive Director. "We know that the public will be greatly impressed by the caliber of the products being created in Colorado."

Travelers from all over the country and world will get to see what Colorado creativity has to offer, during DIA's busiest time of year. The exhibit will be located in the Charles Ansbacher Hall between Jeppesen Terminal and A Gates security checkpoint.

"This exhibition exemplifies the talented people and successful creative businesses that make Denver and Colorado their home. My greatest hope is that travelers and residents are so impressed by what they see that they buy a piece of furniture for their home or contact a design firm for their next corporate project," said White.

Furniture design, interior design, industrial design, fashion and graphic design will all be showcased in the exhibit. The whole of the creative industry in Colorado is well represented. "This exhibition is intended to help change some of the nation's perceptions in part about Denver and Colorado in terms of design," said Connolly, "to say that good design does happen here."

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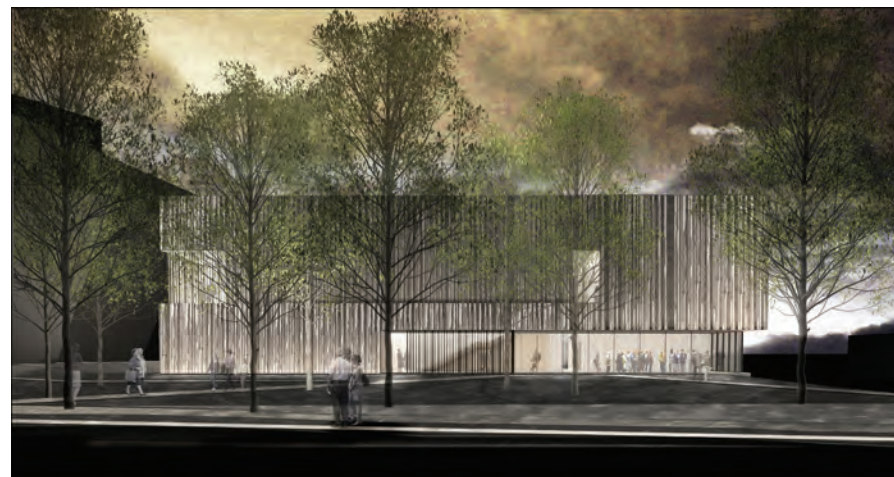
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CLYFFORD STILL MUSEUM

words: Kris Scott



“You can turn the lights out. The paintings will carry their own fire.”

Clyfford Still, in an aside to a museum employee concerning the museum’s practice of bathing Still’s paintings in overly harsh light.

There is an irony to this 1959 Clyfford Still quote, particularly as it applies to the museum that will soon house a vast majority of his life’s work — work that has been hidden from public view for years.

When the Clyfford Still Museum opens November 18 just west of the Denver Art Museum, one of its major design tenets will be the building’s relationship with the light surrounding it and how that light can best be harnessed to showcase Still’s work.

There is also a significant similarity between the building itself and Still’s paintings. The latter’s work was acclaimed for its “earthen” texture, which Still accomplished by using both a palette knife and brushwork.

“Still’s surfaces are complex and multi-layered, owing much more to the tradition of built-up surface painting...,” writes Michael Auping in ‘Modern Art Museum of Fort Worth 110.’ “The technique of applying paint is as critical to the emotional effect of the work as the abstract image or landscape being portrayed.”

Like Still, Brad Cloepfil at Allied Works Architecture had similar considerations when he approached the museum’s design. He says Denver’s “amazing quality of light” was foremost on his mind.

“Since the landscape is so flat, you get these incredible sun angles. There’s something magical about the light in Denver, so there was this general fascination with that,” Cloepfil says.

The museum’s 45-foot-high exterior walls not only reflect this fascination, but also echo Still’s technique. They are made of “highly textured and resurfaced concrete” that was accomplished by using forms through which the concrete would leak. When the forms were broke off, what was left is a striking vertical texture that is transformed by the position and intensity of the sun.

Though he says that his design was not necessarily about creating something that coalesced seamlessly with Still’s art, Cloepfil does stress that he was trying to create “a pure experience of light and shadow...evoking more elemental emotions.”



Construction continues on the museum. It will open on November 18, 2011.



Architect Brad Cloepfil’s (above) simple and iconic vision for the museum resonated with the selection committee. “He was able to better articulate the role of architecture within this project,” says CSM director Dean Sobel.

“We didn’t want the building to be so utterly designed and controlled,” he says of the method used to create the exterior walls.

Light also plays an important role in the museum’s galleries. Cloepfil worked with international design firm Ove Arup on a skylight system that focuses spectrums of light through a cast-in-place concrete “screen,” which also functions as a floating ceiling in the museum’s upper galleries. The skylights have motorized shades that help control how much or how little natural light spills into the spaces containing Still’s works. Given the variances in texture, paint viscosity and varnish in the artist’s paintings, the light system will serve to give a greater understanding of Still’s intent.

Cloepfil’s design was also influenced by two other factors: the site itself and the buildings surrounding it.

“The project really started with the earth and investigating the nature of the site, and that led to choosing a material (concrete) that’s massive and monolithic. We wanted the building to have a visceral quality. Urban buildings in general are made of ephemeral materials, and we wanted the museum to feel like it was embedded in earth and trees, kind of held in that way.”

The museum’s forecourt includes a grove of trees — trees that obscure views of the building itself.

“It gives this idea of shelter; that you’re sheltered in a grove of trees under this enormous cantilever. So there’s this sense of protection against everything around it...this refuge quality.”

It’s an interesting design detail, given that Still himself took sanctuary from the art world in the last two decades of his life.

As for what surrounds it — the Denver Art Museum’s Hamilton and North buildings and other civic institutions such as the Denver Library—“They’re all vertical and aspiring cultural institutions,” Cloepfil says. “They’re extroverted buildings. So we wanted something intimate and introverted.”

The site was chosen specifically because of its proximity to these cultural institutions and their existing infrastructure, including parking and pedestrian access. It’s also been noted that “development of the Civic Center Cultural Complex, growth of the Golden Triangle Arts District, and planned revitalization of nearby Civic Center Park further contributed to the location’s appeal.”

As for the final architect selection, Cloepfil’s Allied Works Architecture beat out an initial round of 23 firms and a final round of five firms.



This rendering shows the museum's ground-floor lobby and reception area. The galleries are on the upper floor. Image courtesy of Allied Works Architecture.

THE ARTIST

Here's what you won't find in the museum dedicated to Clyfford Still's work: a restaurant, a gift shop, an auditorium or the works of any other artists.

As for how evidence of Still's brilliance has finally found its home in Denver — well, that is a bit of a fluke. The artist, after all, probably never even set foot in the Mile High City.

"We know he had a trip to Boulder, because he taught a summer session at the University of Colorado in 1960," Sobel says. "But any time spent in Denver is uncertain and probably unlikely."

But Still did have a nephew living here, Curt Freed, and that's who Patricia Still wrote to when, nearing the end of her life (she died in 2005), she was trying to secure a home for her late husband's work.

There were a few curveballs along the way — including some unsuccessful negotiations during the Wellington Webb-era — but the deal was finally cemented in 2003 after then-mayor John

This is because Still, before his death in 1980, was steadfastly explicit about what would be unacceptable should a future institution be dedicated to his art.

But here's what you will find: 110 of Still's works — paintings, drawings and sculpture — that will finally show the world the man's genius. And these works are but a fraction of the approximate 2,400 pieces that are now in the hands of Clyfford Still Museum director Dean Sobel and his staff.

If you're not familiar with Still, here are a few things that are essential to understanding the man and his work:



Still was an innovator of Abstract Expressionism, yet as he arrived at this style, he became increasingly disillusioned with the art world, finally withdrawing from the scene in the 1950s. Much of his work has remained hidden from public view for decades.

He is often referred to as an innovator of Abstract Expressionism, a movement marked by abstract forms, expressive brushwork and monumental scale, all used to convey universally human themes and truths. Sobel refers to Abstract Expressionism as "the greatest movement in American art" and "the first movement that had any significance outside of the United States." Of Still in particular, Sobel says: "He was highly influential in the movement; he arrives at it first" between 1938-1942.

Still painted, using mostly oils, in an *impasto* style, a technique in which paint is laid on a segment of the surface, or the entire canvas, very thickly, creating visible brush or palette knife strokes. When dry, the technique provides texture and dimensionality.

Still's contemporaries include Mark Rothko, Jackson Pollock and Willem de Kooning.

He is famously known for his condemnation of commercial galleries and art critics, and for extracting himself from this scene beginning in the 1950s, just when Abstract Expressionism is gaining momentum. In 1961, he moves to Maryland, where he continues to seclude himself from the art world while painting and living out the remainder of his life with his second wife, Patricia.

After his death, his work is sealed off. Because of this, a vast majority — about 94 percent, Sobel says — of Still's work has never been seen by the public.



Self-portrait, 1940.

Hickenlooper and Freed visited Mrs. Still at her Maryland home. He convinced her, Sobel says, "that Denver would be the most appropriate and most extraordinary place to do the museum."

In 2004, Denver announced it had won the Still collection. A press release announcing the acquisition at the time said that "during the meeting, Mayor Hickenlooper was able to impress upon Mrs. Still the dynamic, positive arts environment in Denver and his own deep passion for the arts."

The museum will open Nov. 18 and, for those new to Still's art, the best advice to take to the new museum might come from artist Bill Jensen — himself strongly influenced by the late artist — who is quoted in the film "Clyfford Still: A Life in Paintings":

"You can't go to a Clyfford Still painting expecting to see something, and to look for something, because it's not going to be there. But if you go to it expecting nothing and are open to something — you might have an incredible experience."

"THE WAY HE WITHDREW FROM THE ART WORLD HAS NOT GIVEN HIM HIS SIGNIFICANCE IN AMERICAN ART, HE IS ONE OF AMERICA'S GREATEST PAINTERS FROM ANY CENTURY OR ANY TIME PERIOD."

Dean Sobel

"WE WANTED THE BUILDING TO HAVE A VISCERAL QUALITY. URBAN BUILDINGS IN GENERAL ARE MADE OF EPHEMERAL MATERIALS, AND WE WANTED THE MUSEUM TO FEEL LIKE IT WAS EMBEDDED IN EARTH AND TREES, KIND OF HELD IN THAT WAY." Brad Cloepfil

"There was an understanding of the kind of architecture he did," says Sobel of Cloepfil's previous work, which includes the Contemporary Art Museum St. Louis and the Seattle Art Museum expansion. "It was in many cases inspired by architecture of the mid-20th century in that it's rather basic in terms of its geometries and particularly with respect to what we might call a more iconic kind of architecture that's evolved over the last twenty years or so."

"It's a departure from what I like to call these funny-shaped buildings," Sobel adds.

But there was one more reason that Cloepfil was chosen as the project's architect, and it was in his conceptual approach. "He was able to better articulate the role of architecture within this project. That's probably what was most important for us to hear," Sobel adds. "For example, compared to some of his competition, he wasn't so determined to go look at the paintings to understand what kind of architecture would be right. He was more driven to think about where

Still had come from, both in terms of Still's place in the American West and how those experiences might have informed his paintings.

"And Brad is from Oregon, so he had a similar way of thinking that might inform the architecture."

In his design submission, Cloepfil included a book of images, mostly of places where Still had lived or taught: eastern Washington, Alberta, Canada, San Francisco, Virginia, New York and his final home, in Maryland.

"It was more about the evocative qualities of the places (Still had been). And we looked at the work he produced about that time, to get a sense of where the power and energy of his work was coming from."

As the museum nears completion, Cloepfil acknowledges how much he's enjoyed the entire project.

Of working with Sobel, he says: "He's fantastic. He is incredibly intelligent and intuitive, and is both critical but extends trust to the architect that's a really rare combination.

"The people we've worked with — from board members to contractors to the project manager — are just fantastic people. It's been a great experience, and as you know these things are hard to do, especially in these economic conditions. The fact that they pulled this off in an extremely difficult time...there's just been a great spirit surrounding the project."

And that is something that Clyfford Still himself would surely appreciate.



PH-77



PH-343



1944-N No. 1 (PH-235)



1957-J No. 2 (PH-401)



PH-1023



The perforated concrete ceiling shown in this rendering will provide natural light in the museum's center exhibition gallery. Image courtesy of Allied Works Architecture.

WHEN YOU GO

WHAT TO EXPECT AT THE NOVEMBER 18 OPENING

THE ARCHITECTURE

The first floor will house a glass-walled lobby that gives visitors glimpses into a conservation studio and collection storage. An open corridor, also on this floor, will include educational materials, and its two-story expanse will provide views from below of the second-floor galleries.

"The ground floor is really a significant achievement in terms of the museum experience," Sobel stresses. "It's where the archives are displayed, the educational areas, an interactive orientation video, an interactive timeline that deals with the whole of the 20th century, and some other things."

"Architecturally and intellectually — in what people will see and hopefully learn — it's meant to be equal to and support the experience in the galleries."

A wooden staircase will lead visitors to the second floor where they'll find nine galleries — totaling about 10,000 square feet — with varying ceiling heights and proportions to provide the best possible viewing spaces for variances in Still's work. Views from this second floor will include the lower level's library and study areas. The entire museum is about 28,000 square feet.

THE ART

In the nine galleries, museum guests can expect to be guided through chronological groupings of Still's work.

"It's almost a kind of travelogue," museum director Dean Sobel explains of the curatorial premise.

"There was a coherence to grouping the collection in that way — it really almost curated itself in that you only had to scoot a couple paintings to actually make it both chronological and geographic. When we noticed that, we just thought, 'Whoa, let's just do it that way.' It helps you understand more about this large body of work."

EXHIBITION HIGHLIGHTS, IN CHRONOLOGICAL ORDER, INCLUDE:

PH-77 — An earlier Still painting, this is figurative work painted in 1936 that portrays field workers with oversized hands and arms — a feature common to his work at the time. Still's highly expressive interpretation of the subject denotes his increasing interest in abstract human forms.

PH-343 — This 1936 painting demonstrates Still's transition from figuration to abstraction, with a canvas that loosely depicts a farmer and his farming tools. Divided left and right between the

warm earth tones used to paint the human form, and the black and white tools, the work shows early techniques that Still used in later abstractions.

1944-N No. 1 (PH-235) — Featuring jagged streaks of blue, red, yellow and white, this oversized, predominantly black canvas is widely believed to be the first example of Abstract Expressionism as we conceive of it. Though defined as a New York movement, this painting was made during Still's stay in Richmond, VA, where he was a visiting professor in 1944-45, three years prior to when Jackson Pollock's drip paintings were made.

1957-J No. 2 (PH-401) — This 9-by-13-foot mural features Still's iconic red, black and white forms that seem to be simultaneously drawing toward each other and breaking apart. Like many artists working in New York at this time, this painting is indicative of Still's use of scale to create immersive environments for the viewer.

PH-1023 — After a decade of living in New York, Still moved to rural Maryland in 1961, where he lived and worked in virtual seclusion until his death in 1980. Compared with his densely populated canvases of the late 1940s and '50s, this 1976 painting demonstrates Still's exploitation of the bare canvas and more minimal gesture that marked the artist's final works.

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POOL HOUSE NUMBER 3

Words: Marissa Hermanson
Photos: Dana Miller | millerhallphoto.com

In the middle of barren land where the former Stapleton International Airport once stood, a modern oasis with rejuvenating water and art now stands, bringing together residents who are part of the urban borough of Stapleton. This oasis is Pool House No. 3, one of four neighborhood public pool areas that the developers of Stapleton, Forest City, created for residents to cool off.

It's a sleek low-lying pool house with art facades, stimulating the community with its simple palate of materials and bold use of graphics – a stark contrast to the rest of the residential community's look of a traditional neighborhood.

The pool house is a series of four small buildings – three concrete and one clad in reclaimed cedar siding – all lined up with a 150-foot-long steel roof unifying them.

"I really wanted to make it different by not designing a building, but more of a pavilion, so the landscape could flow in and out," says Renée del Gaudio, the pool house's architect who was with Semple Brown Design at the time. "I wanted it to be a non-building."

ABOVE: Pool House No. 3 was headed up by architect Renée del Gaudio (now with Renée del Gaudio Architecture) and Chris Davis (now with BOSS Architecture) in 2005, who at the time were both working with Semple Brown Design. The pool house is a series of four low-lying pavilions nestled in Stapleton's prairie landscape. The pool was designed by Monarch Pools.

LEFT: Sarah Weeks (Wilhemina Denver) frolics poolside with a beach ball at Pool House No. 3, one of Stapleton's four neighborhood public pools.



Jeanine Centuori, artist, architect and owner of UrbanRock Design in Los Angeles created three 8- by 20-foot graphic façade panels for the pool house called "Conditional Reflections," which represent the three states of water – solid, liquid and vapor. At night, Centuori's artwork comes alive; the translucent panels are lit from behind and in front, creating a light box that glows from inside out.

"You have a roof over your head but you are not enclosed, so it is really an outdoor experience for the bathers and swimmers," she says.

The concession area, women's locker room, men's locker room and mechanical area are split into four pods. The landscape weaves in and out between the pool house's four pods. In between the concession building and women's locker room, there is a cutout in the roof bringing in light and allowing a cherry tree to grow up through the open area. There are also roof cutouts before you enter the men's and women's locker rooms, extending your outdoor experience.

From street view, the front facing facades of the building showcase three graphic art installations titled



ABOVE: There is cylindrical concrete seating in the pool house's courtyard that is arranged to make up the molecular structures of water, playing off of Centuori's graphic art facades and del Gaudio's relaxing and refreshing design.

RIGHT: The plantings are consistent with the pool house's architecture—clean, modern and minimal. The grasses that are used are contained and manicured and mimic the prairie grasses that are natural to the Stapleton area. All the landscaping is completed with native plants that require very little water. Paradigm Affiliates created the pool house's landscape design.

"Conditional Reflections" by Jeanine Centuori, architect and owner of Los Angeles' UrbanRock Design. The three-panel art installation is a meditation on the three states of water – solid, liquid, vapor – keeping with the rejuvenating theme of the pool house.

Centuori took macro photographs of each state of water and then collaged them in groupings of solid, liquid and vapor and colored them. The large graphic collages were then printed on a special film and laminated in 8-foot by 20-foot glass, which act as translucent walls.

Also playing off the water theme are concrete cylindrical benches in the courtyard area that make up the molecular structures of water. The benches serve as audience seating so bathers can observe the giant art screens.

LEFT: A 150-foot planter box that stretches the length of the pool house was constructed out of reclaimed sheets of metal from the Stapleton International Airport.





Pool House No. 3 was built using sustainable methods. The facility has no parking lot – only bike stations to encourage biking and walking. The roof collects rainwater and diverts it to the surrounding area. There is zero heating and cooling, and very little water-use. Three of the pool house’s pods are built using fly ash concrete, which reduces the amount of coal used to create concrete mixture.

“I really wanted to make it different by not designing a building, but more of a pavilion, so the landscape could flow in and out.” Renée del Gaudio

“The glass changes so much because the way the light hits it whether sunlight at day or night,” Centuori says. “The complexity of the pictures add to that set of reflections and so we were hoping to make a piece where people gain something from repeat experiences.”

The pool house serves as a work of art long after the sun goes down.

“It’s not just a community building during the day, but at night it continues to be an aspect of the community by being a sculptural light box,” architect del Gaudio says. “So when the pool is closed and everyone is gone, the glass laminated walls glow. It remains part of the neighborhood even when the pool is shut down.”



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INGREDIENTS

the chef + the recipe + the tools + our camera

Kitchen Distributors:

Zona Cucina Series designed by Terry Guinn and Troy Williams

Jeff Bolton | Second Home

Osso Bucco braised shank with polenta and gremolata salad.



LEFT: Chef Bolton stirring in ingredients for his polenta.

TOP: The three 15" 400 series Vario cooktops: one 2 burner electric cooktop, one teppan yaki grille and one 2 burner induction cooktop allowing the cook to utilize three distinct cooking styles at one time.

ABOVE: Ingredients set out for Chef Bolton to make his braised shank.



LOCATED in the heart of upscale Cherry Creek North framed by furniture shops and designer boutiques, Second Home is an escape. Unvarnished floors and raw, exposed rock walls transport you to a mountain home in Aspen or Telluride; In fact, every aspect of Second Home, from the décor to the cuisine, is designed for comfort. It's a whimsical elopement from a mountain retreat to urban Denver.

You're met first by a long, wooden bar and casually dressed servers in jeans and black button-down shirts. The immediate focus on the bar is intentional; you are pulled into the restaurant by the bar, reminiscent of making cocktails when you arrive at a mountain house and first unwind. In the dining room, the focal design point is dual rows of Aspen bark timbers capsulated into glass hanging from the ceiling flanked by understated chandeliers. A dozen French doors line the long wall of the restaurant, opening onto a central courtyard and allowing dining guests to enjoy the restaurants' 15-foot

long open fire pit blazing year round. "We want guests to feel comfortable, to be relaxed. We know where we are," Bolton says referring to the Cherry Creek North locale, "But we aren't stuffy. The design isn't stuffy, so the food shouldn't be stuffy either."

Soon after Jeff Bolton took over the Second Home kitchen, he walked in and slapped a large Colorado-caught striped bass on the table. His staff, used to local lamb and beef, couldn't believe the bass was native. "Chef Bolton is constantly pushing the boundaries of local ingredients," says Robert Walker, Regional Director of Operations for the Sage Restaurant Group. "In that moment - that's when I knew we had the right chef." The right chef, he means, to counterbalance an already booming bar business with organic, local, great-tasting food.

Bolton challenges himself and his staff to make the smallest possible carbon footprint. Nothing in the kitchen is prefabricated, and every

"I've worked in some of the biggest 'foodie' cities in America, and I'll tell you, Colorado is a quiet, emerging giant. I would put the restaurants here against any foodie city - We have the best lamb in the world. Better than New Zealand." Chef Bolton

ingredient used in Second Home is local or made in-house, from the hand-stretched mozzarella and hand-made ricotta, to the in-house made sausage and Colorado-caught striped bass. His passion for Colorado's vast resources drives his ever-changing seasonal menu. A Colorado native, Bolton worked in kitchens throughout the United States, honing his skill and waiting for the right opportunity to make his way back to Denver. "Denver has always intrigued me as a food city," Bolton says, "I've worked in some of the biggest 'foodie' cities in America, and I'll tell you, Colorado is a quiet emerging giant. I would put the restaurants here against any foodie city - We have the best lamb in the world. Better than New Zealand." Because of this knowledge and passion for Colorado, Bolton partners with local farmers, taking pains to use only fresh, local produce at Second Home, down to the herbs. "I use local honey, I use local lamb, I use local goat cheese," Bolton says smiling, "we have amazing goat cheese."

Bolton plays on classic comfort foods, challenging the concept of gourmet and proving that high-quality ingredients don't have to be stuffy. Bolton's easy-going demeanor sets the tone for the kitchen and is evident in the menu

full of playful takes on home-cooked staples. The meatloaf, enjoyed at Second Home all four seasons, is an example of Bolton's culinary twists on classic food. "Order the meatloaf," Bolton challenges, "It's basically your mom's meatloaf, but a lot better. It's the classic, but made with veal breast, Hazel Dell mushrooms, organic garlic, and local onions."

Bolton learned to cook from his grandfather, a half-Cuban, half-Spanish immigrant constantly whipping up new concoctions and inviting his young grandson to sit and watch him cook. "He taught me to love food from all over the world," Bolton said, "I was so intrigued by food and becoming a chef. I became passionate about food so young." He started in the industry at fifteen, learning the trade and working as a line cook. At eighteen, Bolton moved to New York to study at the Culinary Institute of America, an experience he describes as a military-like existence where you live and breathe the culinary arts. Following a successful stint in New York, Bolton worked throughout the country, including Las Vegas, Martha's Vineyard, and Louisville, Kentucky where he helped in opening Proof on Main, a restaurant named by *Esquire* magazine as one of the Top 20 Best New

Restaurants in the country in 2006. Returning to Colorado, Bolton was the first employee hired at Corner Office in the Curtis, playing the role of Executive Chef before taking over the kitchen at Second Home. Bolton's passion for food shines through regardless of what which chef coat he dons or city he wakes up in. "I'm fascinated by food. One of the things I find most fascinating are the memories - you may not remember your first kiss, or the first time you ever drove a car, but everyone can remember the best meal they ever had. You remember who you were with, and what you ate. Food brings intimacy. There's a reason people use food during special occasions."

For *Modern In Denver* Chef Bolton is making Osso Bucco braised shank with polenta and gremolata salad. "The dish screams fall cooking," Bolton says, "It isn't too heavy, like a winter comfort food, and the flavors and colors are bright like fall." Bolton would pair the dish with the 47-Ten Red made in Palisade Colorado from a winery named Canyon Winds. It is a blended wine that has great tannins and can stand up to a heavier dish like the Osso Bucco.

TOP LEFT: Chef Bolton retrieves ingredients from the Gaggenau 24" paneled refrigerator column. When closed, the refrigerator seamlessly matches the cabinetry is by Heritage Custom Cabinetry of New Holland, PA.

BOTTOM LEFT: The Zona Cucina Series incorporates Blum Dynamic Space interior features. These features add storage and ergonomic benefits to the layout and function of the space.

RIGHT: Chef Bolton takes pains to use fresh ingredients found locally. Here he's seen chopping local vegetables to add to his braised shank. When making this dish, don't hurry through the preparation. The wax pencil on paper piece in the background is Descending by Christina Empedocles made in 2010.





These images show the clean lines of the Heritage Custom Cabinetry Zona Cucina Series, as well as their Aventos lift hardware for the wall cabinet doors. It has frameless construction with a mix of composite zebrawood veneer fronts, lacquered wood accents in Benjamin Moore colors and frosted glass.

THE KITCHEN: Zona Cucina Series

Bolton prepared his Osso Bucco braised shank with polenta and gremolata salad for *Modern In Denver* in a Zona Cucina Series designed by Terry Guinn and Troy Williams, AKBD at the Kitchen Distributors showroom in Littleton. The series utilizes every inch of kitchen space with clean design and well-placed appliances. "The intent was to maximize efficiency - and do so in a small space - while at the same time creating something with a lot of visual appeal," says Williams, who designed the kitchen with a loft-style apartment in mind.

The kitchen was one of the first of a modern series by Heritage Custom Cabinetry of New Holland, PA, so the designers took pains to maintain continuity between the new, modern cabinet finishes and the finishes being shown in the Heritage brochure. The cabinetry has a frameless construction with a mix of composite zebrawood veneer fronts and lacquered wood accents in Benjamin Moore colors with frosted glass. "We really wanted to highlight the newer veneers," Williams says of the zebrawood veneer fronts. "From a green or sustainable standpoint, it was a driving force. It's a new concept, and a big departure from what we had displayed in the space before: traditional styled, Cherry wood, big and clunky - we wanted something fresh and modern."

The whole kitchen concept is geared towards maximizing efficiency and utilizing the small space. The Gaggenau appliances fit snugly in the small kitchen, and offer chef-quality efficiency and taste. Included in the 100-square-foot space are three 15-inch 400 series Vario cooktops: a two burner electric cooktop, a teppan yaki grille and a two burner induction cooktop. Additionally, there is a 30-inch Combi steam oven, a 30-inch single wall oven, a 30-inch warming oven, and a 24-inch paneled refrigerator column along with a paneled dishwasher.

The 30-inch Combi steam oven is an important appliance within the kitchen, offering high functionality and flexibility. The oven is a convection steam oven, so the cook has control of how the dish is prepared - you can individually control the moisture and the heat. For example, when cooking ribs, Williams uses the example of cooking the rack of ribs at a high-steam, low-heat to cook the meat through. Then, pull the ribs out, glaze them, and put them back in the convection oven at a low-steam, high-heat temperature to perfect the glaze. One dish, two cooking methods, and one oven simplify complicated dishes and give more power to the cook.

The cooktop has three unique 15-inch burners. The far left is a standard electric cooktop. The heat source is below the pot or pan and transfers heat up, slowly heating the pan or pot. When the heat is cut off, the pan continues to cook as it

cools. The center 15-inch burner is a teppan yaki grille, and allows the cook to sear and cook right on the surface, similar to Japanese-style steak houses throughout the United States. The 15-inch burner on the far right is an induction cooktop, generally found in high-end restaurant kitchens. The cooktop heats cooking vessels by generating friction within the molecules of the metal. As long as the pan is magnetic, it will generate a field of energy, which generates heat, giving the cook more precision when cooking. When you turn off the heat source, the cooking will stop immediately because the friction stops immediately. Within seconds you can touch the glass cooktop with your bare hands. These three unique cooktops side-by-side give the kitchen extreme cooking flexibility and give the cook complete control over the dish and its preparation.

"When people think of high-end appliances they usually think of an industrial look," Williams says, "but the Gaggenau brand is contemporary and would look nice in any kitchen." If you're searching for high-end, well-functioning and contemporary appliances for your home kitchen, look to Gaggenau. "We wanted big features in a small kitchen," Williams says of the top-grade appliances.



The mid-height cabinet includes a 30" Combi steam oven, a 30" single wall oven and a 30" warming oven.



Kitchen Distributors new exterior renovation adds modern appeal to showroom.

The Kitchen Distributors (Kd.) showroom at 1309 W. Littleton Blvd. was originally built in 1965 for Norbeck Interiors. In 1980, Kd. purchased the building and immediately renovated the interior to meet their needs as a designer kitchen showroom. They relocated from their original location on South Broadway to the new, bigger space that same year.

Although the interior of the building fit Kitchen Distributor's growing needs, the large expansive glass façade facing south and east were causing problems. "Sun control and shading were a big concern," said Kd. owner Tom Hartman "It was previously controlled with awnings and Levelor blinds." But they wanted a sleeker look for their business front.

In 2010, Kd. hired Rusty Brown and Marc Applebaum of Semple Brown Architects to redesign the exterior. Their goal was to add functionality and modern appeal while preserving and celebrating the classic mid-century modern design and white glazed brick structure. "I had been a fan of their work including the Ellie Caulkins Opera House," said Hartman.

The renovations include a permanent shading structure and new storefront glass system. Brown and Applebaum gave the building a fresh, modern update, including a more inviting courtyard, landscape design by Veja Bala of Designs by Sundown, and more front parking. The shading canopy structure becomes an architectural element with a roof of bronze Polygal, a vertical shade of louvered Trex material and a pure white steel structure with rows of steel outriggers.

Brown and Applebaum also created a visual separation from Kitchen Distributors' west neighbor with an architectural concrete wall and lowered horizontal wood fencing to replicate the look of the shading canopy, creating continuity and a balanced design aesthetic.

Call Kitchen Distributors for an appointment or visit their showroom to see more of their innovative kitchen designs.

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The braised shank, polenta and gremolata salad is a perfect fall recipe to add to your recipe box.

BRAISED SHANK

- 4, 2.5-inch-thick veal shanks, each patted dry and tied securely with kitchen string to keep the meat attached to the bone
- all-purpose flour for dredging the veal shanks
- 4 tablespoons olive oil plus additional if necessary
- 1.5 cups dry red wine
- 1.5 cups finely chopped onion
- 3/4 cup finely chopped carrots
- 3/4 cup finely chopped celery
- 1 teaspoon minced garlic
- 3 to 4 cups beef broth
- 1.5 cups peeled, seeded, and chopped tomato or 1.5 cups drained canned plum tomatoes, chopped
- a cheesecloth bag containing 6 fresh parsley sprigs, 4 fresh thyme sprigs, and 1 bay leaf

Season the veal shanks with salt and pepper and dredge them in the flour, shaking off the excess. In a heavy skillet heat 4 tablespoons of oil over moderately high heat. Brown the veal shanks in batches, adding more oil as necessary and transferring the shanks as they are browned to a platter. Add the onion, carrots, celery, and garlic and cook over moderately low heat, stirring occasionally, until the vegetables are softened. Add the tomatoes and cook out any liquid that may seep out. Deglaze with wine and cook down by half. Add the beef broth and bring to a simmer. Add the shanks back into the skillet along with any juices off the platter. Add the cheesecloth bag, the salt, and pepper to taste. Braise the mixture, covered, in the middle of a preheated 325°F oven for 2.5 hours, or until the veal is tender. Transfer the shanks with a slotted spoon to an ovenproof serving dish, discard the strings, and keep the shanks warm. Strain the pan juices into a saucepan, pressing hard on the solids, and skim the fat. Simmer the juices for 15 minutes, or until they are reduced to about 3 cups, baste the shanks with some of the reduced juices, and bake them, basting them 3 or 4 times with some of the remaining juices, for 10 minutes more, or until they are glazed.

POLENTA

- 1 cup heavy cream
- 1 cup water
- 1/2 cup coarse polenta
- 2 tablespoons butter
- 2 tablespoons ricotta
- Salt and pepper to taste

In a sauce pot bring milk and water to a simmer over medium heat. Add the polenta and stir vigorously until it is all incorporated, this will take about 3 minutes. Reduce the heat to low and cover, stirring occasionally to prevent scorching. Cook for approximately 20 minutes or until you see the polenta come apart from the walls and the bottom of the pot. Remove from heat, add butter and ricotta. Season and spoon onto the plate.

GREMOLATA SALAD

- 1/2 cup minced fresh parsley leaves (preferably flat-leafed)
- 2 tablespoons freshly grated lemon zest and juice of lemons
- 1 tablespoon minced garlic
- 1 tablespoon extra virgin olive oil

Combine all ingredients together and toss the lettuce as if it were a salad just before serving.

SAVING MID-CENTURY MODERN IN DENVER

ONE HOUSE AT A TIME

words: Kelsey MacArthur

Peter Blank and Mile Hi Modern make it their mission to preserve mid-century modern homes and connect buyers with the lifestyle they want to be living.

WOULD DENVER LOSE A PORTION OF ITS IDENTITY IF MID-CENTURY MODERN HOMES WERE SCRAPPED? PETER BLANK AND MILE HI MODERN THINK SO AND WANT TO MAKE SURE THE ARCHITECTURAL MASTERPIECES BUILT IN COLORADO ARE SAVED, NURTURED, RENOVATED AND PUT IN THE HANDS OF HOMEOWNERS WHO UNDERSTAND THEIR SIGNIFICANCE.

Seven years ago a new player in the real estate market came onto the scene. Mile Hi Modern, started by Peter Blank and Craig Mayer, hoped to rescue mid-century modern homes that were being sold for land value instead of architectural value. Peter recalled, "I had a love for architecture and Craig had a love for landscape design. We were driving through Hilltop thinking all these cool houses were being torn down and we had to give them a voice. That was how the whole idea started - let's get into this really cool mid-century salvation. We wanted to bring recognition and awareness to forgotten Denver architects of the 1950s."

The passion behind Mile Hi Modern is preserving and elevating mid-century modern gems by finding the right buyers, who appreciate modern architecture and open living floor plans. Peter acts as a steward, helping connect buyers with historic homes that would have been overlooked by other real estate agents.

THE KOIN HOUSE

In 2009 Peter and Mile Hi Modern obtained the listing for the Koin House, a mid-century modern home built by Tician Papachristou and Charles Haertling in 1962. The notable Cherry Hills home was featured on the cover of *Architectural Digest* in 1964 and *Modern In Denver* did a story covering the house in 2009 - astonishingly, the owners had not changed as much as a rug in the forty-five years that had passed since the *Architectural Digest* photo shoot.

The sellers of the Koin House chose Mile Hi Modern because they needed a broker who understood the significance of the house. Tician Papachristou and Charles Haertling were both well-known architects who did extensive work in Boulder and helped shape the modern architectural scene of the Flatirons. Peter describes the Koin House as "the quintessential, iconic midcentury modern piece of real estate in Denver. If there was a crown jewel it would be the Koin House. It exemplifies everything that was cool during that period." The design incorporated indoor-outdoor living seamlessly. The kitchen, living room and dining room space open into the backyard where trees fence the pool and separate the home from the surrounding neighborhood. The lot and design hide the home from the busy bustle of the location. Peter continues, "You walk through that door and something pulls on your soul."



photo: Trevor Brown | Andrew Clark Studio

“Even though mid-century has gained popularity over the past several years, it’s still at risk as many homeowners and developers who don’t appreciate the aesthetic, find it easier and more cost effective to start over. Mile Hi Modern has been instrumental on turning this tide with their enthusiasm and passion for preserving these diamonds in the rough and showing how effective mid-century architecture is at accommodating today’s lifestyles.”

Peter and the sellers understood the weight of holding out for the right buyer – a buyer with the means to take on a renovation. Selling the house to a developer to be torn down and sold as lots was not an option, but very likely considering the Cherry Hills location. Despite immense interest in the iconic house and a serious potential buyer right off the bat, it took two years for Peter to secure the right buyer.

The new owners of the Koin House acknowledge the need for preservation, saying, “Even though mid-century has gained popularity over the past several years, it’s still at risk as many homeowners and developers who don’t appreciate the aesthetic find it easier and more cost effective to start over. Mile Hi Modern has been instrumental on turning this tide with their enthusiasm and passion for preserving these diamonds in the rough and showing how effective mid-century architecture is at accommodating today’s lifestyles.” The Koin House will undergo extensive renovations, but will remain structurally true to the original design.

While the Koin House was a unique listing, the team at Mile Hi Modern treats each of their listings with stewardship and preservation of modernism in mind – “the 50s was about architecture, but new modern is really about open living. Living in an open space without closed doors, whether you have traditional furniture or modern furniture it isn’t really about that. It is about how you want to live,” expresses Peter. Connecting people with historic homes that have a story is what drives Mile Hi Modern.

BURNHAM HOYT HOUSE

The Burnham Hoyt House, recently off the market on East Exposition Avenue, is another example of Mile Hi Modern’s efforts to preserve Denver’s glimmering architectural history. The home was the personal residence of architect Burnham Hoyt, who designed the Denver Central Library and Red Rocks Amphitheater. Hoyt was born and raised in Denver and after studying architecture

in New York came back to his home town and joined his brother in an architectural firm. The 1949 home, recently renovated by Denver architect Angela Feddersen, of Elevate Architecture, now has a modern chef’s kitchen and master bath that balances the needs of 2011 with mid-century design. Angela and her team worked to maintain the clean mid-century aesthetic while adding fresh updates.

The international style bi-level is indicative of Hoyt’s work. The design boasts an asymmetrical façade and a low-pitch roofline with impressive ten-foot windows looking out to the backyard. Angela explains how they worked to enhance the original features – “The two defining design concepts we built on during the remodel were the dynamic use of windows to allow daylight to orient you, and overlapping planes which define the circulation. Simply opening the kitchen to the great room and sunroom allow a connection to the outdoors and reinforce the integrated light original to the home.”



photo: Crystal Allen

ABOVE: The front door entrance to the Koin House.

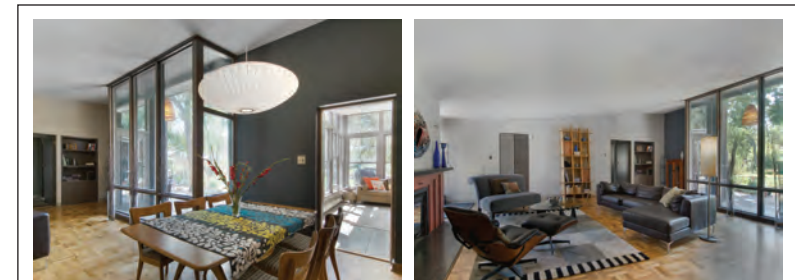
BELOW: The kitchen, living room and dining room opens to a large patio with an overhang that provides cool shade. The gradual stairs from the patio ease into the spacious backyard.



photo: Trevor Brown | Andrew Clark Studio



“The mid-century modern era is aligned with how we like to live today, each room is flexible and flows into the next. The connection to the outdoors expands the living space. My favorite design challenge is working within the framework of an existing neighborhood or home, identifying its inherent beauty and supplementing it with thoughtful, clean architecture. We are so fortunate Denver has many original modern gems.”



ABOVE: The landscape design improves the indoor / outdoor living style of the Hoyt House.

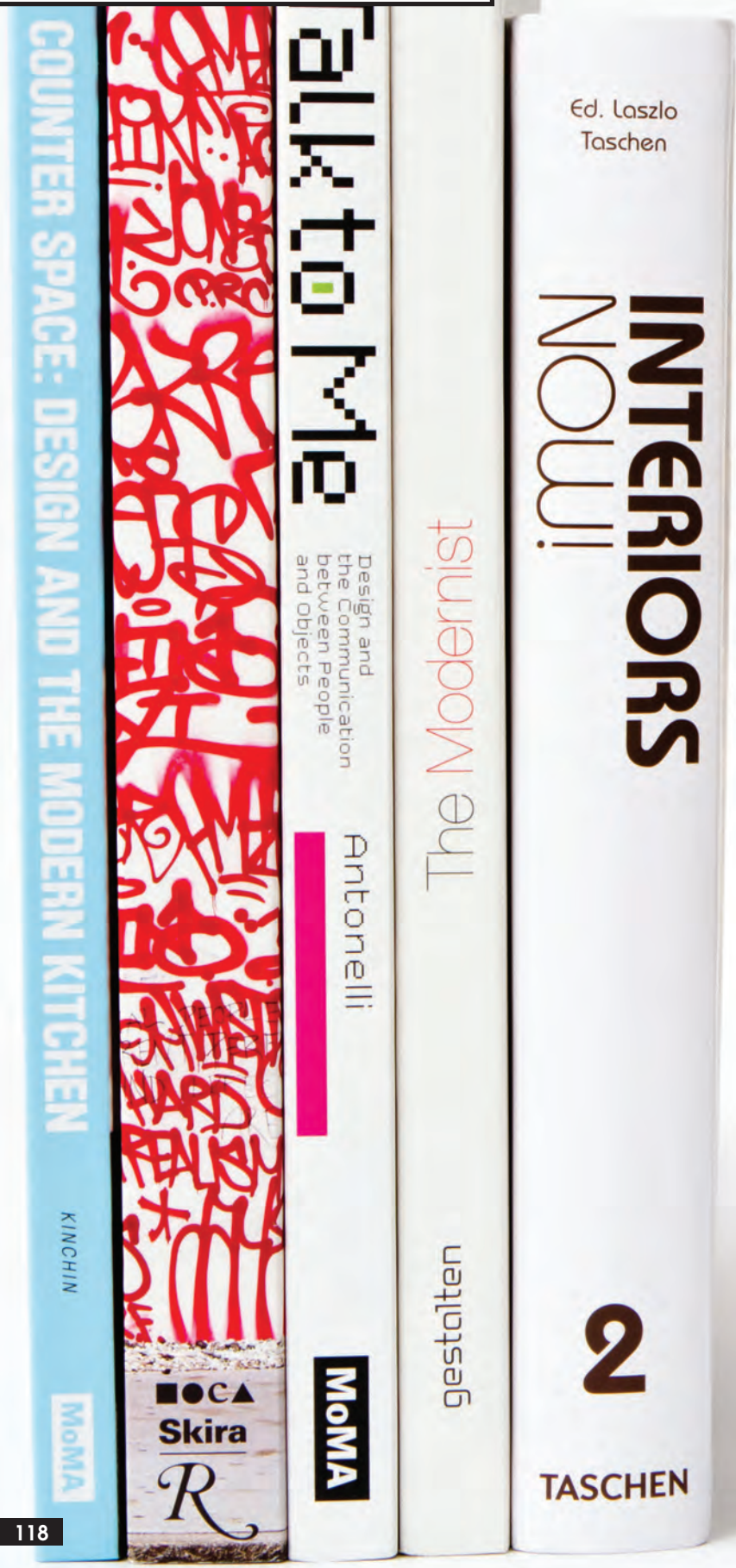
RIGHT: Floor to ceiling windows fill the living space with natural light and warmth.

photos this page: Teri Fotheringham

The Exposition House is an essential part of the modernist culture of Denver and Angela is another member of the community that works to preserve modern architecture. “The mid-century modern era is aligned with how we like to live today, each room is flexible and flows into the next. The connection to the outdoors expands the living space. My favorite design challenge is working within the framework of an existing neighborhood or home, identifying its inherent beauty and supplementing it with thoughtful, clean architecture. We are so fortunate Denver has many original modern gems and dedicated companies like Mile Hi Modern to help protect them.” expresses Angela.

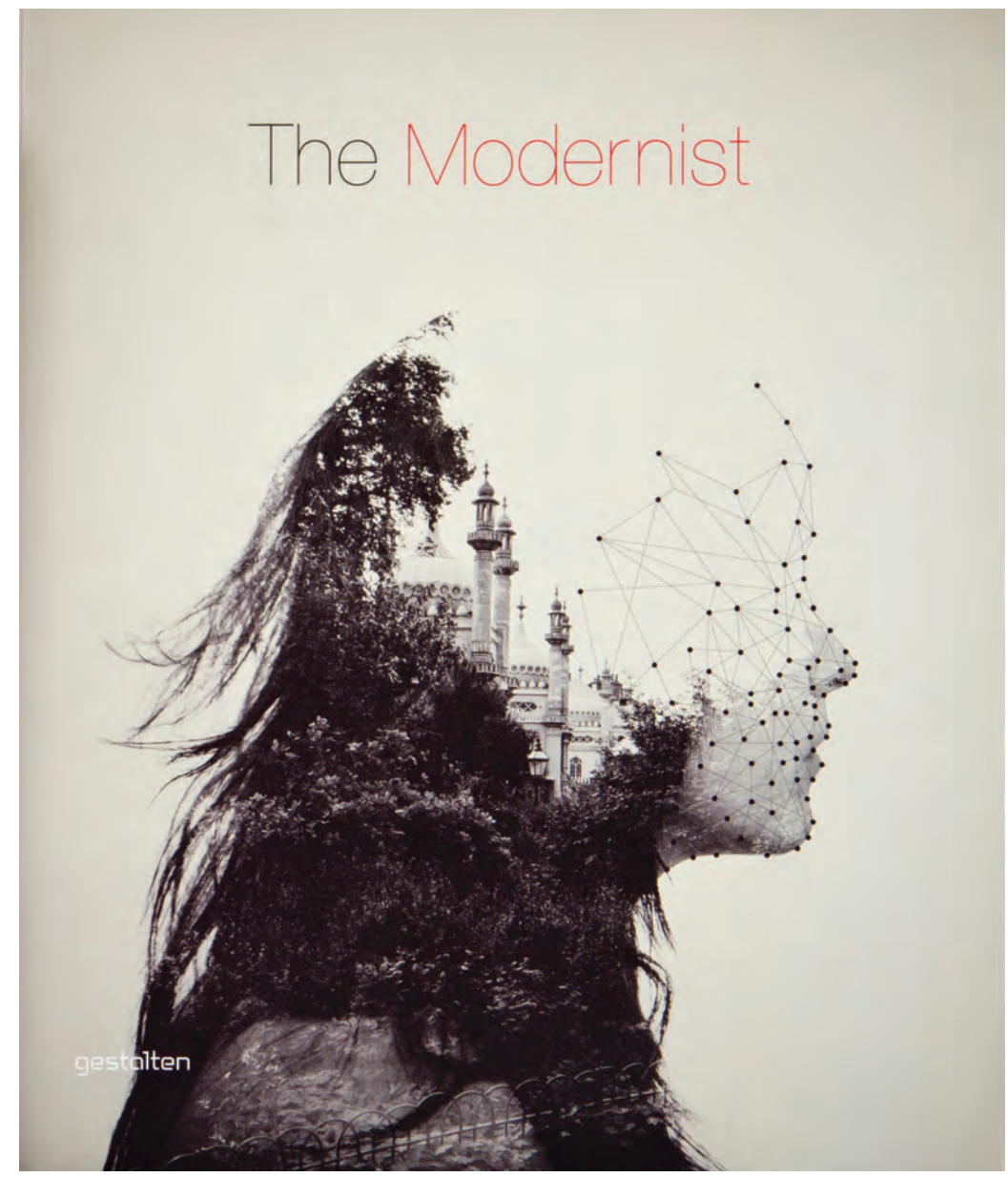
Mile Hi Modern brings recognition to Denver architects of the past and current aspiring modern architects. The devotion to saving mid-century modern architecture isn’t reserved for homes designed by famous architects - Mile Hi Modern’s listings span from \$150,000 homes in Harvey Park to multi-million dollar homes throughout Colorado. Peter and the team at Mile Hi Modern are passionate about both connecting people with their ideal home, while simultaneously preserving historic modern architecture. The appreciation of modern architecture is growing and flourishing in Denver and Mile Hi Modern is at the forefront of promoting and celebrating simplicity and efficiency in design.

IN PRINT



RECENTLY PUBLISHED BOOKS FOR INSPIRATION AND EDUCATION

words: Katrin Davis & Dale Taylor



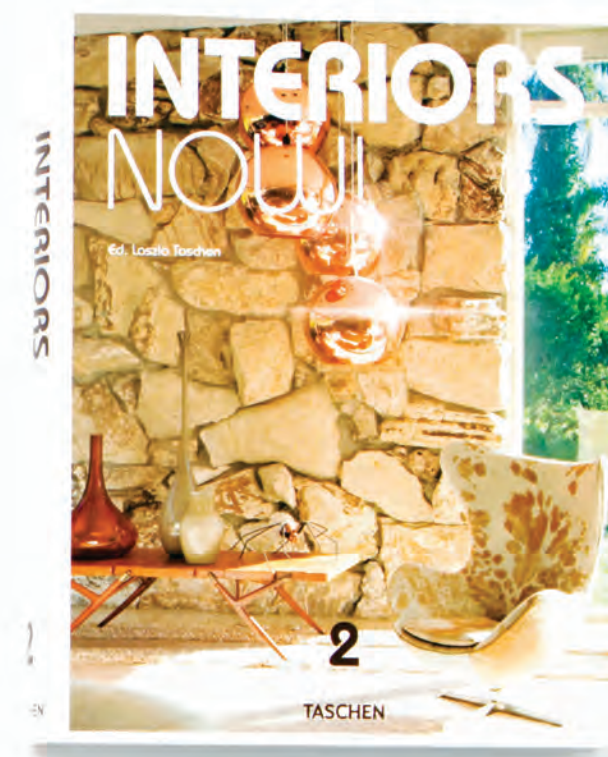
The Modernist *Gestalten*

This book is an elegant exhibition of the fusion of modern design techniques with the sophistication of the classic modernist aesthetic. There is little in the way of text inside, but the contents are far more than eye candy. The collection is an inspiring homage to an era in which flashy graphics didn't overtake the message, and when stylish simplicity reigned. If you've ever been taken by vintage Penguin paperback covers or the rhythmic, stripped-down album covers of Josef Albers, you will be pleased with the contemporary takes on these timeless designs. The hazy color palettes are reminiscent of the Modernist era, and some of the works are even made to look creased, yellowed and weathered. However, there are many elements throughout -- namely vector graphics, digital textures, and gradients -- which wouldn't have been possible without the aid and ease of current technology. It didn't take much more than a glance at the cover to convince me that this would be a necessity for my book collection, and the payoff inside is worth the snap judgment. - KD



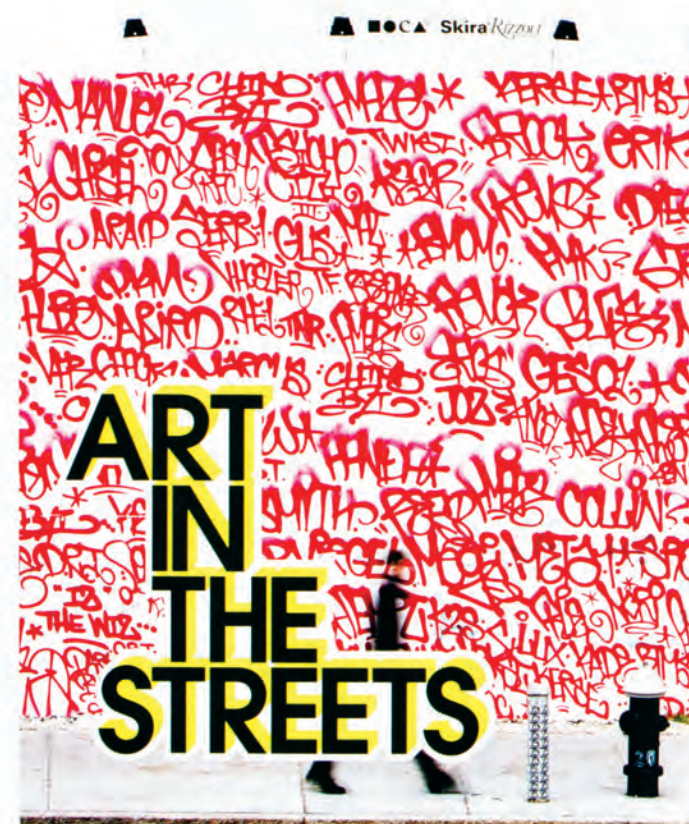
Counter Space: Design and the Modern Kitchen
by Juliet Kinchin with Aidan O'Connor
MoMA

Please read in a well lit room. As if in a deliberate affront to the aesthetics of usability of the objects it surveys, the publisher of *Counter Space* has chosen to set off much of the explanatory text in a barely legible, san-serif small gray font. Reading must be considered secondary in such a visually appealing book as you turn page after page of historic advertisements and photos of well-designed, innovative kitchens, appliances and accessories – all set off in a self-conscious, march-of-modernism sort of way. After all, this is another book from MoMA. Unless you're a relentless industrial design history buff, the refreshing novelty of the objects shown will beg for context, you'll force yourself to read that half-hidden gray text regardless of eye strain. - DT



Interiors Now! 2
Taschen

I regret that I have but one interior to furnish, but fortunately I have many feet of bookshelves to devote to Taschen's eclectic and expansive selection of art books. *Interiors Now! 2* will make a fine addition to any interior whose occupants possess even the faintest taste for modernism and restrained but punctuated minimalism. Each chapter is devoted to a single property with a dozen photos and detailed captions in three languages (in case you run a hostel for European interlopers). Yes, it's not unlike a very, very thick *House Beautiful* sans advertisements with a modernist slant. The featured buildings date from 1750 to 2005, but prominently stated on the title page of each chapter is the remodeling date. All but a few exceptions have been remodeled in the last ten years. The book could more aptly be titled "Remodel Now!" If the Great Recession has put your remodeling plans on hold, this book will provide vicarious pleasures without the fantasy-numbing letters D.I.Y. ever being mentioned. - DT



Art In the Streets
Skira / Rizzoli

We modern-day armchair anarchists have our own version of Rousseau's Noble Savage. It's the street artist. We idolize their drive for self-expression and battle against the anonymity of urban oblivion. *Art in the Streets* showcases all the favorite disciples of this new religion in full-color, full-page spreads: Haring, Banksy, Fairey and a host of other popular taggers from around the world. The brief bios are largely hagiographic and you needn't worry about any over analyzing or moody despair. This is just fan fodder, and a well done version at that. A little less typical is the inclusion of a chapter on Cholo graffiti. - DT



Talk to Me: Design and the Communication between People and Objects
MoMA

This is a high-brow look at the ever-changing, ever-challenging world of human-object interaction. The title of the exhibition and book, *Talk to Me*, refers to the humanization, indeed the anthropomorphisms, of the man-made objects in our modern environment which must speak to us metaphorically in order to interact with us. The book (or I should say exhibition) dispenses with historic perspective, and dives right into the modern world of digitally driven interfaces, treating equally wild and seemingly purposeless computerized art installations with quaint toys and simplistic iPhone apps. Fear not, intellectual art snobs, you won't find an ounce of practicality, only prognostication and pontification in the useless but challenging way that staring at a Jackson Pollock in the days before Univac accomplished. The static, two-dimensional full-page photos and unscrollable, unclickable text will oddly decontextualize the interactive nature of the exhibit pieces. Discuss amongst yourselves for extra credit. If only there was an iPad version. - DT

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