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# MODERN

## IN DENVER

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*Butterfly*  
CHAIRS!

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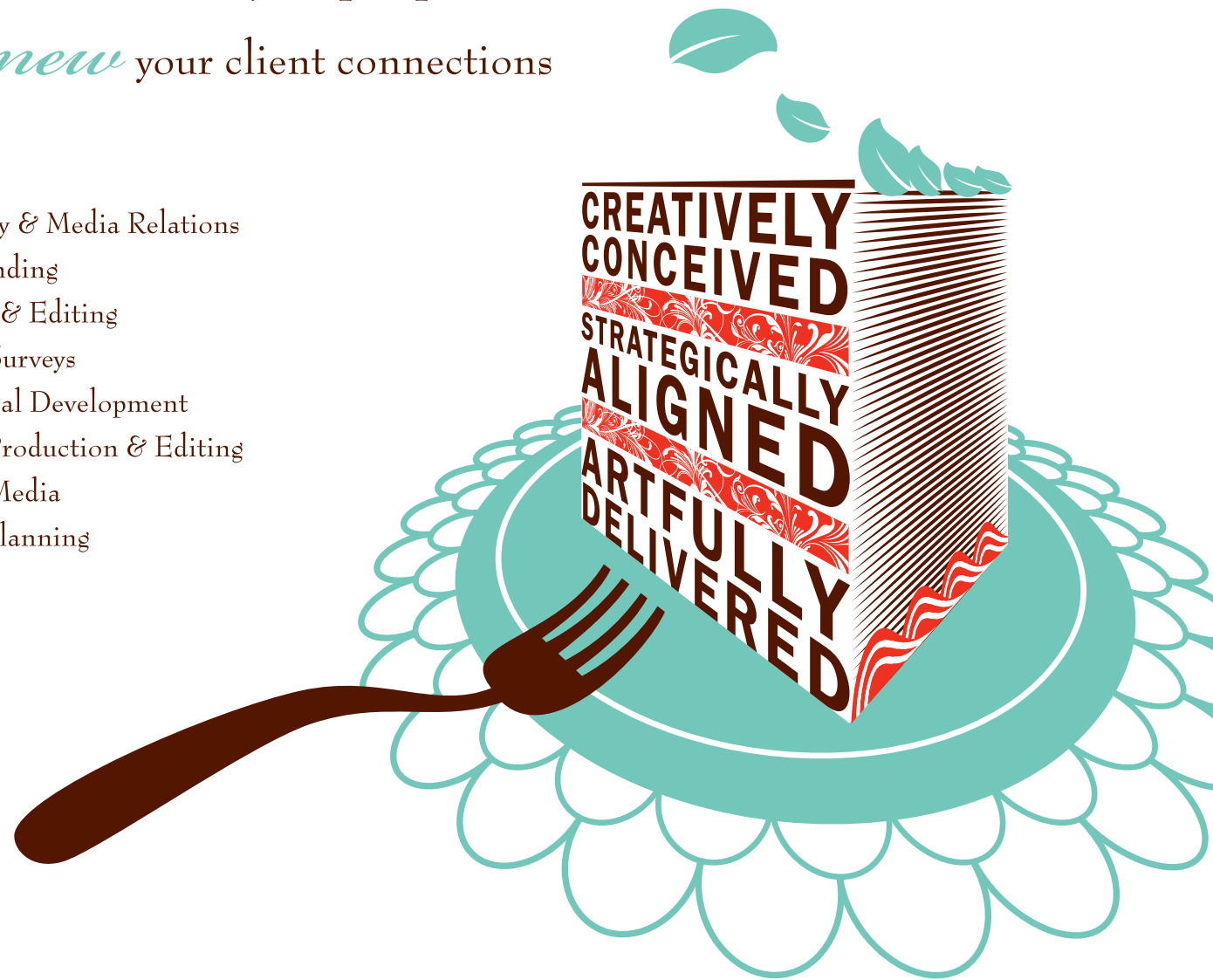
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**MODERN**  
IN DENVER



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# TOC

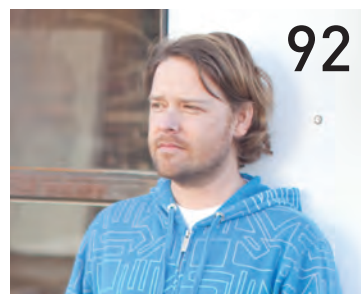
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## NEXT STEP...

**Hello.** Since Spring is all about growth and new beginnings, we thought it was really the most appropriate time to start the next chapter of Modern In Denver. Thanks to you, our readers, and our incredible advertisers who have shared our vision and supported it along the way, we have grown over the past two years and are now heading full steam ahead into year number three!

If this is the first issue of Modern In Denver you have seen – welcome! If you have been following us for a while, you can see that we have grown. This, our first issue with a new larger size format, will give us more space for great design, art, and architecture stories. It will also allow us to be seen better in the magazine racks! We are also excited about our new broader distribution. You can now find us in all of the Barnes and Noble Bookstores, as well as in more locations throughout Denver, Boulder and Aspen. We are having a great time celebrating the inspiring talent and exciting developments in Colorado. We invite you to join our growing community as we explore the important modernist history of our state and uncover the emerging trends and talent that make Colorado an amazing place to live and create.

Onward!  
William Logan

## OUR COVER...



A 56-year-old Lucky Strike ad served as the inspiration for our cover shoot – the cool look of the model in the chair, not the smoking part.

**Butterfly chairs:** Those clever, simple and ubiquitous chairs that beg for you to just sink in, relax and watch a spring afternoon turn to lilac gloam. We thought it would provide the perfect look and mood for our Spring issue!

**CREDITS:** Our cover was shot by Crystal Allen at 275 Elm St. inside Elemental Homes' newest modern custom home. Katelyn Simkins styled our model Chantelle Matthews, who got comfortable in an authentic Hardoy Butterfly chair, courtesy of Heather Mourer. The shoot was a blast and gave everyone involved an early taste of spring!



ARCHITECTURE • DESIGN • ART • PEOPLE

# MODERN IN DENVER

**PUBLISHER** | William Logan

**COPY CHIEF** | Angela Clemmons

**ART DIRECTION & DESIGN** | Indelible Inc. iidesign.com

**CONTRIBUTING DESIGNERS** | Brian Grimes, Atom Stevens

**OPERATIONS MANAGER** | Bailey Ferguson

**COMMUNITY EVANGELIST** | Michele Mosko

### WRITERS

Aimee Brainard, Tamara Chuang, Kristin McCartney Mann, Kimberly MacArthur Graham, Melissa Belongea, Misty Milloto Reagin

### PHOTOGRAPHY

Crystal Allen, crystalallenphotography.com  
Trevor Brown, Paul Winner, Andrew Clark | Andrew Clark Photography

## modernindenver.com

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### ADVERTISING SALES

William Logan: [william@modernindenver.com](mailto:william@modernindenver.com)

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#### HOUSE OF MEOW

Olivier Kuntzel and Florence Deygas, the creators behind the retro opening title sequence of the movie "Catch Me If You Can," finally teamed up on their first production: feline-inspired black lamps dubbed House of MiCha. Prancing, stretching and purring, these lamps seem as if they are on the verge of coming to life. Each head is made of an aluminum bowl, with a second bowl inside representing a muzzle. The coils are whiskers, while the long power cord is the tail. These handmade steel lamps come in four models: the MiCha *assis* (sitting), MiCha *en marche* (walking), MiCha *dos rond* (stretching his back) and Baby MiCha *assis patapouf* (sitting).

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







### FIT FOR FRUIT

So named because it consists of 128 laser-cut shapes that are glued together, Fruit Bowl 128 helps fruit get eaten. Designed by Dutch artist Sylvie van de Loo for SEMdesign, the intricate birch plywood bowl has various levels so, says van de Loo, "Your last apple can be put on top so you don't forget it." A cardboard version is also available. Van de Loo, who glued the first 100 herself before finding someone else to help, also welcomes collaboration. You can download the manual and make the bowl yourself!

+semdesign.nl



### MODERN TOTEM

Industrial designer Jean-François D'Or created a modern totem pole for fans of Ligne Roset furnishings. These shiny fiberglass units can be stacked ceiling-high as an homage to indigenous art. Each Arlequin sculpture, which comes with a different colored lid, also serves as storage if need be. They come in two sizes and multiple colors.

+ligne-roset-usa.com

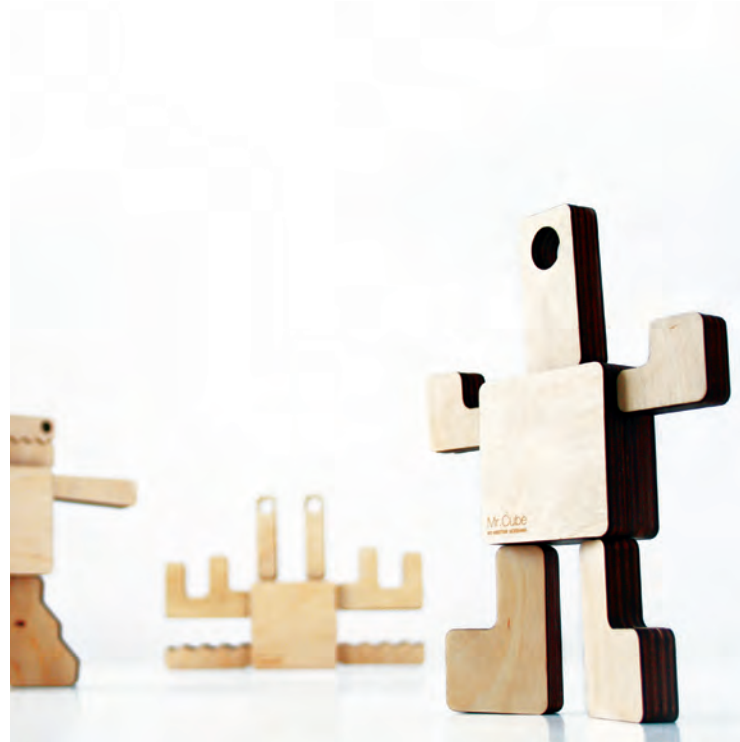
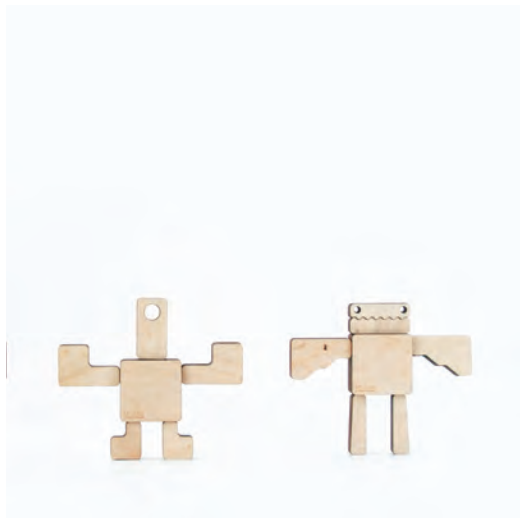


### SHAKER HEIGHTS

River rocks have always had a modern appeal but when they find the right balance, they become art. Designer zg nestled the porcelain, stone-like containers together to form Balance, a stackable condiment holder for salt, pepper and soy sauce or other dipping sauce.

+gnr8.biz





### MEET MR. CUBE

This collection of wooden cubes is packed with personality, as one might expect from Héctor Serrano, creator of those quirky animal tattoos for your hands. Each Mr. Cube has a body and comes with magnetic arms, legs and head. Rearrange the appendages in a gazillion ways to create your own personality. It's anything but square.

*+hectorserrano.com*



### A COOL GLOW

Diesel created a successful clothing line filled with rock-star inspiration. But that was 20 years ago. More recently, the company expanded into ... lighting? Teaming with Italian lighting firm Foscarini, Diesel's new products offer "a way of being and of dressing that also becomes a way of furnishing." We like the Fork lampshade, inspired by camping tents. The stitching mimics the threads on jeans, while the glow is akin to turning a lamp on inside a tent.

*+yilighting.com*



### HANDY AND DANDY

A modern update on kitchen cookware, these fabulous porcelain dishes can go from freezer to oven and then on to the dinner table. Dreamt up by Scandinavian designer Christian Bjørn for Menu, Stackable Cookware features scalloped cut-outs underneath the dish for air circulation and to help food heat evenly. Multiple dishes can be stacked on top of one another for heating or storage. Useful and beautiful, Stackable Cookware has won a coveted Red Dot Award and the IF Industrial Design Award.

*+aplusstore.com*





### STORYBOOK LIFE

When all your photos are stored on a computer, you may forget about the life already lived. That's why Boston artist Debra Folz created a bold new way to live with photographs. The Whole Story is part sculpture, part practicality - photo albums that use traditional bookbinding techniques and modern engineering to stand in place. If you like the idea and need more room for photos, the removable spine allows pages to be added. And, if you'd like, open the accordion-like pages and view the whole story.

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### MODERN MEETS ORGANIC

Thoughtwood's sleek coffee table has the clean lines and organic beauty any modern household would envy. And there's a retro twist: Formica, one of the most popular mid-century materials used in kitchens. Here, it's affixed to the inside edges of the wood. Designer Rob Davies, who heads up Thoughtwood Furniture in Devon, England, made the piece on commission for a client who wanted modern and organic with a touch of urban to reflect his home in the city. Hence, the black walnut in the coffee table and the bold color inside. Davies is willing to work with any client, including those of us here in Denver.

*+thoughtwood.com*





### TIME FOR T

When designer Paige Russell decided to explore the simple cup, she treated each new creation like she did as a child: she anthropomorphized it. Adding a spout and a cozy wool sweater, Tpot was born into the Spout Collective. The Canadian designer has long imposed human qualities onto objects. "When I was little, if I ran into the coffee table accidentally, I would apologize to it. So I started thinking about how pouring vessels in most dinnerware sets are major minorities. ... I decided to make them a set of their own, where they are the big bosses."

+paigerussell.com



### MOBI – THE MOBILE WORKPLACE

Having the ability to easily reconfigure a workspace is fast becoming a prerequisite for the modern office, and ICF is leading the way with MOBI, its newest mobile workstation, designed by Andrea Ruggiero. With cool, sound-absorbing partitions and locking wheels, these workstations can easily be moved by one person. Add multiple stations and create a variety of configurations. Cool, functional and super flexible, the MOBI is ready for work!

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### FIELD STUDY

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### ELEGANT BIKE MANAGEMENT

One look at Chris Brigham's inspired Bike Shelf will have some bringing the whole clunky ensemble inside. The San Francisco furniture designer "wanted to create a piece that kept his bike off the floor but didn't look like it belonged in the garage." Indeed. This solid wood shelf/rack does the trick. Funny story: Before Brigham was ready for production, a friend posted the creation on a blog and Brigham was inundated with requests - the same day his first child was born. Talk about productive! He's all recovered now (and check out the crib he designed). Bike Shelf is available in solid ash, \$275, or walnut, \$300.

+theknifeandsaw.com

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FIELD STUDY

# winkin', blinkin' & mod.

TAKE COMFORT IN THESE MODERN BEDDING OPTIONS THAT WILL ALLOW YOU TO REST EASY.

words: Misty Milioto Reagin  
images: Crystal Allen



**ABOVE:** The tapered steel headboard on CB2's Alpine White bed creates an integrated 8" shelf.  
**OPPOSITE PAGE:** Live large with hypoallergenic, feather down and pure down pillows from Room & Board.

**CONSIDERING** that around one-third of the day is spent in bed, and that a restful night's sleep is vital for health and productivity, it's important to choose the proper bedding elements. Myriad clean-lined bed frames and low-profile mattresses are available today that achieve a modern design aesthetic. However, it's also important to consider materials, comfort and support when choosing a mattress and pillows. The fun part comes into play when choosing cozy bed linens with texture, color and pattern that speak of personal style. Modern In Denver discovered a bevy of modern bedding options from some of the best local shops.

Current trends in modern bed design show a low profile in both bed frame and mattress. Typically, the modern bed frame features a slatted or solid platform to support the mattress while eliminating the need for a box spring - further streamlining the look. According to Dorian Ferlauto, store manager at Mod Livin', most modern beds only sit between six and 18 inches off of the ground to allow the modern aesthetic to really shine through.

#### A FITTING FRAME

While most of today's platform beds are constructed of wood, some of them also feature upholstery in a variety of materials and colors. Most of the upholstered frames are customizable to fit the color palette of the room. Additionally, many of the frames feature angled headboards that allow for comfort while one sits upright in bed.

One such angled frame, the Benson "Onto" bed from Mod Livin', even includes a sewn cover for the headboard and rails that can be removed for cleaning. This added functionality is in keeping with modern design principles. Another bed with an angled headboard is the "Copenhagen" from Room and Board. This beauty can be personalized by choosing different wood and base combinations.

The elegant De La Espada "Hepburn" bed, designed by Matthew Hilton and available at Studio Como, is rightly named. This high-style frame features solid American black walnut or American white oak legs in a wishbone shape to gracefully lift the slender body of the bed. The de Sede "DS-1165," designed by Hugo de Ruiter and available at Studio 2B, guarantees a lack of boredom in the bedroom. The "bed-heads," which serve as a headboard, can be adjusted vertically and horizontally to find that perfect position. Regardless of which frame you choose, the low profile will add an instant modern look to any bedroom.

#### A FOUNDATION FOR REST

Choosing a mattress can sometimes be tricky, so it helps to consider the materials used in the construction of the mattress as well as the type of support each type provides. According to Daniele Robson, design associate at Room & Board, mattresses can be grouped into two main headings: spring or foam. Spring mattresses can either be innerspring (where the springs are linked together) or encased coil (where each spring responds individually to



**winkin', blinkin' & mod.**

pressure). "The main difference is that encased coils tend to provide reduced partner disturbance while better conforming to the body's natural curvature," Robson says. "We find that we sell innersprings more for kids, teenagers and guest rooms."

While spring mattresses provide active support, foam mattresses tend to provide more passive support. Robson adds that foam mattresses can either be made of memory foam or latex. "People say that you sleep in memory foam and on latex because latex pushes back a little more than memory foam," she says. "Memory foam conforms to every part of the body evenly while reducing pressure points, and it's great for people with pain issues. Pregnant women also seem to love it because they can sink in and be supported." However, because it works off of body heat, memory foam sometimes tends to sleep a little warmer than a latex mattress or a spring mattress.

While both memory foam and latex are hypoallergenic (meaning they both resist mold, mildew and insects like dust mites and bedbugs), the beauty of latex is that it's a natural product. Robson explains that it's important to look for an all-natural latex mattress to avoid unwanted chemicals. "Latex mattresses can sometimes contain petroleum products as fillers," she says. "If you see that the mattress is made from the Dunlop process, you can rest assured that it's natural latex."

For a truly luxurious night of sleep, be sure to check out DUXIANA. While the beds from this high-end sleep store are a little more substantial – and a little more pricey – they make up for it as the ultimate in modern-day comfort. According to Cassandra Coombe, store manager at DUXIANA, the company has conducted extensive research to develop a system for really deep sleep. "Based on the research, you get to that stage of deep sleep faster in a DUX bed, and you stay in it for a longer period of time."

The DUX 1001 has a two-layer base, and it's made to work in tandem with the replaceable latex DUX Support Top Pad for added comfort. Meanwhile, the DUX 12:12 features Pascal Personal Comfort Zones, which enable each person to select the perfect setting for their shoulders, lower back and legs. The DUX Axion is only available as a twin long (two can be pulled together for a king), and it's fully adjustable. However, the top-of-the-line is the DUX 8888: It features the comfort zone system, plus manually adjustable lumbar support.

For a natural approach to bedding, be sure to stop by The Natural Sleep Store. This showroom carries a large selection of organic and natural latex mattresses. "All of our mattresses are great for people with environmental or chemical allergies because of the natural materials used," says Corinna Cincotta, owner of The Natural Sleep Store. "Buying an organic or natural mattress benefits your health by reducing synthetics and toxins in your sleeping environment. The second benefit is to the environment because all of our materials are sustainable and/or organic."

**PILLOW TALK**

Aside from the mattress, pillows also can have an enormous impact on quality of sleep. Thankfully, there's a ton of cushy choices to keep you sweetly dreaming. Room & Board offers hypoallergenic pillows, feather down pillows and pure down pillows. According to Robson, some people are allergic to down and, in that case, should stick to a hypoallergenic pillow. Robson adds that the feather down blend is great for people who are back sleepers, while side sleepers will probably be most comfortable with the 100 percent down pillow.

**LEFT:** Encased coil and natural latex mattresses from Room & Board



**LEFT-TOP TO BOTTOM:**

1. Anders bed from Room & Board
2. Copenhagen bed from Room&Board
3. Big Bed by Poliform available at Studio Como.
4. Hepburn bed available at Studio Como.

**BELOW:**

1. The DS-1165 bed by de Sede available at Studio 2b.
2. Bensen Frame Lo Queen bed from Mod Livin.



Meanwhile, DUXIANA carries the unique DUX Xleep Pillow, which features springs for added support and a down-filled wrap for added softness. "It gives more support than an all-down pillow, and it's perfect for side or back sleepers," Coombe says.

Of course, pillows also come in natural fibers. The Natural Sleep Store carries pillows made from organic cotton, organic wool, shredded rubber and contoured latex, as well as kapok (a silky fiber that's harvested from the pods of a kapok tree). "In general, cotton, wool or kapok pillows feel more like a conventional polyester pillow," Cincotta says. "Shredded rubber pillows are more malleable – like a down pillow – but without the disadvantage of compressing. Some of our favorites are the woolly bolas pillow and the adjustable kapok pillow. Both have a zipper to allow fill to be added or removed to adjust perfectly to the needs of the sleeper."

**FINISHING TOUCHES**

Once the choice has been made on the bed frame, mattress and pillows, then it's time to add some pizzazz with soft and stylish bed linens. Like most everything else regarding bedding, the linens are purely a matter of personal preference. "The bedding selections offered at The Natural Sleep Store are fresh and simple in pattern and color, easily creating a modern look," Cincotta says. "Although we offer throw pillows and bolsters, I recommend limiting the number of additional accessories, keeping the look clean."

For something a bit snazzy, head to Mod Livin' for a wide selection of bed linens from DwellStudio. "It's a really fun line because they have some great prints and colors that can be mixed and matched to brighten up your room," Ferlauto says. "For guys, the Gate Ash Duvet is classic, cool and very modern. For the girls, I like the DwellStudio Peacock Dove Duvet Set. It's a little bit more feminine, but it's still elegant and simple."

DUXIANA offers a full line of Italian and Swedish linens. "Every fabric that we have can be custom made into a duvet, sheets, pillow cases or decorative pillows," Coombe says. "We see a lot of colors going neutral, and we're getting some cool graphics that are leaning more toward that modern look."

Room & Board also offers a ton of bedding options for optimal comfort and style. "With modern furnishings, you use texture a lot more than pattern," Robson says. She suggests using a colorful wool blanket by Pendleton - they come in hues like pear and dark rust red - and combining it with some nice sateen sheets and a linen duvet. "A mohair or velvet pillow looks amazing in front of sheepskin or linen because of the contrasting textures," she adds.

The most important part is to have fun when designing your bed. You want something comfortable, warm and inviting that speaks about your style. Once all of the elements come together, your only concern will be how many times to hit the snooze button.

**FOR MORE INFORMATION:**

- |   |  |
|---|--|
| <p><b>DUXIANA</b><br/>144 Steele St.<br/>303.355.4991<br/>duxiana.com</p>                               | <p><b>Room &amp; Board</b><br/>222 Detroit St.<br/>303.322.6462<br/>roomandboard.com</p> |
| <p><b>Mod Livin'</b><br/>5327 E. Colfax Ave.<br/>720.941.9292<br/>modlivin.com</p>                      | <p><b>Studio Como</b><br/>2590 Walnut St.<br/>303.296.1495<br/>studiocomo.com</p>        |
| <p><b>The Natural Sleep Store</b><br/>928 W. 8th Ave.<br/>303.623.2261<br/>thenaturalsleepstore.com</p> | <p><b>Studio 2B</b><br/>2527 Larimer St.<br/>303.298.0900<br/>studio2bdenver.com</p>     |



**ABOVE – TOP TO BOTTOM:**  
1. Wool blankets from Room & Board  
2. Modern Berries sheet set from Oilo  
3. Radial Bloom duvet from Three Sheets 2 the Wind

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If you come (and bring some cardboard), they will build it.

# BOX CITY.

words: Kimberly MacArthur Graham  
images: Crystal Allen & AIA Denver

Every spring, the Wellington E. Webb Municipal Building in downtown Denver witnesses a transformation. The public art-filled atrium, on one very busy Saturday, sprouts a corrugated cardboard landscape known as Box City. An annual event hosted by the Denver chapter of the American Institute of Architects, Box City for Kids began in 2003 as a fun way to introduce grade-schoolers to the design and construction industry.



2010's completed Box City in the main atrium of Wellington Webb municipal office building.



Kids build the darndest things: skyscrapers, stadiums – and one year even a cat shelter with a rooftop catnip garden.

Making the most of kids' natural creativity, Box City lets them explore art, design, creative thinking, and planning, while touching upon historic preservation, city planning and urban design. Kitty Yuen, AIA Denver board president and herself the mother of 5-year-old twins, admits that many of the young builders are antsy to skip the planning stages and "jump right into building. They want to grab all the stuff they can." The "stuff," donated mainly by design firms and printers, includes art supplies such as markers and paper and big cardboard tubes, in addition to the expected boxes.

Box City kids also get a taste of the business side of the design and construction industries as they request permits, deal with zoning and other restrictions, order materials and hope that their building passes muster with inspectors. As in real life, zoning restricts the type and number of buildings that the kids can create. "If you don't get there early, you don't get a spot," says Yuen, adding that permits for some types of buildings – think veterinarian clinics and schools – are claimed much earlier than those for, say, office buildings.

Then, each team's creativity and enthusiasm take off, ideas fly and buildings progress. Every completed project is photographed with the team of kids, who take home a photo and a certificate (from the "building inspectors.")

For kids, this is a great opportunity to learn what architects do. For the architects who volunteer at the event, having to explain the whys and hows of their profession keeps them sharp. For parents, Yuen says Box City is not only a great way to spend time as a family, but a way for parents to "learn about their kids' point of view, to learn what they're paying attention to, to see the environment through their eyes."

### 2011 EVENT DETAILS

#### Box City for Kids

Saturday, April 16, 10 a.m. - 2 p.m.

Wellington E. Webb Municipal Office Building – Main Atrium

Hosted by AIA Denver

Kids from kindergarten through 5th grade welcome; must be accompanied by an adult.

The event is free, though RSVPs are encouraged. For more information about participating, volunteering or donating supplies, contact AIA Colorado programs manager Nicolle Thompson at:

[nicolle@aiacolorado.org](mailto:nicolle@aiacolorado.org) or 303.446.2266, ext. 111.

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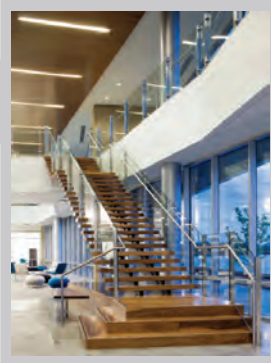
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**BEST** awards  
[brilliantly executed spaces & thinking]

## GIVE

**BEST Award:** BWG Architects  
**Project:** Undisclosed Healthcare Client



## PLAY

**BEST Award:** Roth + Sheppard Architects  
**Project:** modMARKET



**Honorary Mention:** Semple Brown  
**Project:** Pura Vida Fitness Center

## SHOP

**BEST Award:** Gensler  
**Project:** Wenger

**Honorary Mention:** Roth + Sheppard Architects  
**Project:** Denver Art Museum Shop



## STUDENT

**BEST Award:** Natalie Goodman  
**School:** Art Institute of Colorado  
**Project:** Armstrong Cancer Clinic



## SERVE

**BEST Award:** BWG Architects  
**Project:** Undisclosed University

**Honorary Mention Educational:** BWG Architects  
**Project:** Undisclosed Elementary School



## LIVE

**BEST Award:** Styleworks LLC  
**Project:** Fricke Residence



## WORKPLACE UNDER 25K SF

**BEST Award:** Gensler  
**Project:** WPP

**Honorary Mention:** RNL  
**Project:** Undisclosed Brewery Co.

# BEST OF THE BEST

Gensler - WPP Workplace Under 25K SF



## VallejoStreetTownhomes.com

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SCAN CODE TO GET THERE FASTER.

Color trend by Aimee Brainard

# TICKLED PINK.

Color forecaster Pantone has declared Honeysuckle Pink 2011's color of the year. This bold red-pink hue gets its inspiration from the honeysuckle flower and has uplifting and encouraging qualities that Pantone executive director Leatrice Eiseman says will lift our spirits and instill confidence to meet today's stressful challenges. Get your adrenaline going and add a punch of pink to your home!



**Botanist** - Orikami Clock  
[2modern.com](http://2modern.com)

*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.*



**Hang-On Wall Hanger** by Jade Barnes-Richardson  
[finnishdesignshop.us](http://finnishdesignshop.us)



**Surf Magenta** dining chair  
[crateandbarrel.com](http://crateandbarrel.com)

**French Bull** bowls - set of 4  
[allmodern.com](http://allmodern.com)



Marimekko® Samovaari Berry bed linens  
crateandbarrel.com



Rubber Vase designed by Menu  
emmohome.com



Oras Stripes Vysnia wall mobile designed by Vilija Marshall  
designpublic.com



Color Splash color squares by Vorwerk for Esprit Home  
esprit-home.com



# DOORS OPEN DENVER

GOES MODERN. AND WE LOVE IT.

Every April since 2005, Doors Open Denver has gotten thousands of people to “ooh” and “aah” over some of the Mile High City’s most intriguing and storied architecture. This year, in another sign of modernism’s continuing popularity, the event will focus on design of the last 50 years.

words: Kimberly MacArthur Graham

Doors Open Denver is based upon a concept launched in Europe and Canada, but it’s become a homegrown favorite, with 2011’s event expecting to draw more than 30,000 people to more than 70 sites. The idea is simple: a weekend-long, citywide celebration of the built environment. In the early years, the participating sites were an eclectic mix, but in 2008, the event began to be themed: “One Hundred Years of Denver Architecture,” “Denver Architects,” “Adaptive Re-use,” and this year’s theme: “Modern Architecture: 50’s and Beyond”

Why modern this year? Dennis Humphries, vice chair of the Landmark Preservation Commission, explains, “Most threatened buildings are Modern. They are seen as too stark, too “cold.” How do we adapt those, appreciate them, so they’ll be preserved? They need to be saved for future generations to add to the history of Denver.”

Though a few crowd favorites seem to return year after year, most sites change, all of them selected in an informal process led by a steering committee. According to Sharon Eifenbein, chair of the committee, “The criteria for inclusion are generally buildings of architectural merit. We have included very few examples of domestic architecture because owners are reluctant to open up buildings where they live, but we have included most other types of structures, as well as parks.”

In addition to sites deemed architecturally worthy, the committee tries to add a few that appeal to children, and a couple that Eifenbein calls “quirky,” such as this year’s picks of Mod Livin’ and Z Modern. “The architecture of any city is a recording of the chronological, economic and social history,” says Humphries. “Denver has that

same story to share, but the Modern buildings in Denver aren’t always apparent. Like many places, they occur in pockets.”

To help people find those pockets, Doors Open Denver provides a site list, maps and suggested tour routes.

Many people, however, will eschew the suggested routes and simply visit those places that have held intrigue. Humphries, whose firm renovated and now occupies the American Woodmen Building, one of this year’s participating sites, says, “People constantly talk about how they rode their bikes past, or they walked past as kids. They always wondered what the inside looked like. Well, this is their opportunity to set aside that curiosity.”

Eifenbein adds, “Our hope is that people go away with a greater awareness of good design, pride in Denver, and with a new curiosity for what’s behind the doors of their city.”

For tens of thousands of people, April in Denver = Doors Open Denver. This year’s theme is “Modern Architecture: 50s and Beyond,” so there’s never been a better time join the fun if you haven’t already. However. Much as you might like to, you cannot visit all 70+ sites. Modern in Denver is here to help. We offer some background on the event to get you started, plus some uncommon information on seven notable buildings, old and new, that we think you’ll be glad you visited.

American Red Cross  
 Anchor Center  
 Hyatt Hotel  
 MCA  
 Plus Gallery  
 Room & Board  
 Temple Emanuel



**PLUS GALLERY**

2501 Larimer Street Denver, CO 80205

Steve Chucovich

In 2007, Plus Gallery owner Ivar Zeile must've been feeling lucky. With the country in the midst of a serious economic downturn, he decided to expand. The 2,400-square-foot result thoughtfully combines new construction with the renovation and reuse of a traditionally styled paint factory.

Finding "very clean ideas of industrial architecture" in the extant factory's brick tower and wall, Steve Chucovich, founder of Architecture Denver (he has since left to join Buro Happold) neatly incorporated them into an artful composition with a "very contrasting box, of a totally different material, basically sitting on top of the wall."

On its two most visible sides, the box - the building's second floor - is clad in stainless steel. Its appearance changes dramatically with the weather, going from almost invisible on cloudy days to dazzlingly bright in the sun.

"This is not pure Modernism," Chucovich allows of this responsiveness, saying that pure Modernism equates to more "honesty" in materials. But he describes Plus Gallery as Modernism "in reality," reacting to complex conditions and using contemporary materials "in a way that enriches the site."

Completed within a tight budget, this project is about space and not fancy detailing, he says. "One space people aren't expecting is the stair; the idea that within this tiny space, you can get this grand stair, the archetype of a museum staircase."

Another surprise is how well a building with only two windows (one in the stairwell, one upstairs) and doors (one with a clerestory), brings light into every space to create a connection to the outside world.

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 Temple Emanuel

**ANCHOR CENTER FOR BLIND CHILDREN**

2550 Roslyn Street Denver, CO 80238

Davis Architects

Visitors are often surprised at the starring role that light plays at Anchor Center for Blind Children. Architect Brit Probst of Davis Partnership explains. "Many of the kids have light sensitivity at various levels, so we manipulated the light in the corridors at key decision points - colored glass is used to indicate the different areas, for example - and artificial light is used in the same way."

The school comprises three pods connected by a central spine. From east to west, the pods are: Body (motor skills), Mind (academics) and Spirit (community).

In addition to the bright shafts of light that appear in three colors (blue, yellow, and red), directional cues are provided by changes in textures and materials - changes that are felt or heard. Taken together, these not only provide direction within the building, but provide students with skills and tools for navigating the larger world. Though practical, these manipulations of light, color, texture, and material also bring the building to life.

Along with traits of simplicity - "surfaces and volumes are allowed to be what they are" - and using large areas of glazing as compositional elements, Probst points out that Anchor Center is also Modern in its inventive use of form.

He says that visitors should not miss the Motor Room. "At the far east end of the building, it's filled with bright lights, patterns, climbing areas. It's a very interactive environment."



photos on this page: Ron Pollard



photo: Paul Winner | Andrew Clark Photography



photo: Crystal Allen

## MUSEUM OF CONTEMPORARY ART / DENVER

1485 Delgany Street Denver, CO 80202

### David Adjaye

After an intense selection process, which included a public presentation by each finalist, the highly anticipated design commission for the Museum of Contemporary Art was awarded to Adjaye /Associates of London. The building opened in 2007.

It was firm founder David Adjaye's first public building in the United States, and his first contemporary art museum worldwide. A rigorous sustainable design effort resulted in another first for the project: the first contemporary art museum in the US to be LEED Gold Certified.

Modern in its use of a neutral palette of low-key materials, honest shapes and clean lines, the museum's most notable feature is a glass curtain wall whose gray skin changes with the environmental light to bestow various degrees of transparency on the interior.

The interior palette of concrete, plywood, steel, drywall, and recycled wood is complemented by suffused natural daylight which creates ambience without distracting from (or damaging) the art on display.

Note the steel-clad home next door to the museum. Also by Adjaye, it was commissioned by Mark Falcone, an MCA board member who donated land for the museum.



American Red Cross  
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#### Artwork Credit

Above, left: Ciro Najie in collaboration with Martin Alvarez, Carolina Telo, Anna Font, Stella Acosta  
*Cummulus\_1664*, 2010

Above, right: Dario Robleto  
*I Never Took The Hippocratic Oath*, 2002

Photo: Crystal Allen



## HYATT CONVENTION CENTER HOTEL

650 15th Street Denver, CO 80202

### Klipp Architecture

The City of Denver envisioned the 1,100-room Hyatt Convention Center Hotel as a “21st-century gateway” for convention-goers zooming straight from DIA to the downtown hotel.

Architecture firm klipp was asked to create “strong architecture that also reflects a Western sort of attitude.” They responded with a building that subtly references the city’s unique geography. Says Brian Klipp, “Denver is at the confluence of the plains and the mountains, so we created a composition of sliding planes, a juxtaposition of layers.” A “glass canyon” along California Streets gives visitors “a sense of how much daylight plays into the Colorado experience.”

Now Hyatt’s most successful convention hotel in the US, the hotel was initially conceived of quite differently. According to Klipp, windows were nixed because hotels believed that “daylight was a distraction for people attending conferences.” Fortunately, the client was convinced to “turn their program inside out,” allowing a four-sided building that uses transparency to engage and activate its surroundings.

A little known (or spied) detail: When the sun hits the corrugated tiles of the tower just right, it creates a shadow whose “sawtooth” outline pays homage to the Art Deco / Art Moderne building that previously occupied the site.



photo: Courtesy of the Hyatt Hotel

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## ROOM & BOARD

222 Detroit Street Denver, CO 80206

### Roth+Sheppard Architects

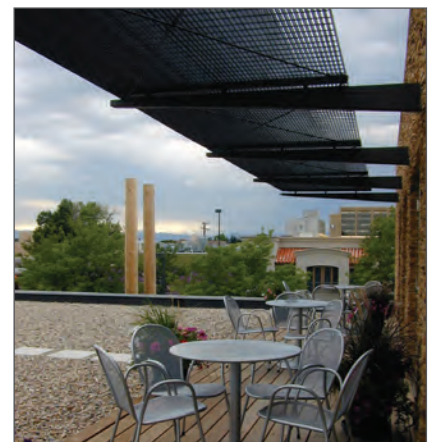
It’s hard to imagine now, but this transparent beauty began life without windows. “It was a giant concrete box . . . with a tennis court on the roof,” recalls architect Jeff Sheppard of Roth+Sheppard.

For a while, Room & Board operated within the windowless concrete box, obviously not a great strategy for a retail design store. Roth+Sheppard’s redesign created greater exposure to the street, and helped the store fit better into the district. Generous glazing marks the front of the building as clearly as the signage, while careful massing and a rich texture brings life to the what could have been a Big Box.

The project had its share of challenges. Because the concrete on the front of the building was structural, it couldn’t simply be removed. Instead, steel frames had to be constructed to exactly match the concrete panels. Only once a piece of frame was put into an area could the concrete paneling be removed.

Cherry Creek largely aims for a more residential feel and scale by shunning large parking lots and façade setbacks. Re-imagining the existing surface parking as a “parking plaza,” they poured concrete rather than blacktop near the entrance, and inscribed it with lines in lieu of paint. “You actually wonder if you should park here,” says Sheppard, “and that is our intention.”

Next on the horizon: Sheppard says they’ve just been retained to help the client “activate” the roof. They’re not going to resuscitate the tennis court, though; ideas run more toward using it for displaying outdoor furniture and perhaps, for private social functions. The views, he reports, are fantastic, and they know that it’s structurally capable.



photos on this page: Frank Orms



**AMERICAN RED CROSS, MILE HIGH CHAPTER**

444 Sherman Street Denver, CO 80203

**Edwin Francis**

Originally the Van Hummell Building, designed in 1951 by Edwin Francis. Tucked away near the Denver Health campus, this glorious structure “proves that modern buildings don’t have to be spare or visually boring,” says architect Steve Chucovich (see Plus Gallery). In a 2007 Denver Post article, Chucovich coincidentally identified the American Red Cross building as one of the city’s hidden architectural treasures.

It’s an idiosyncratic vision of Modernism, to be sure, with an undulating façade showcasing a single material – red sandstone – in a riotous variety of applications. Playing with sun and shadow, and changing appearance with the light, the building has a vigorous presence that belies its single-mindedness.

Be sure to check out the interior staircase (to your right as you enter). Continuing the architect’s obsession with sandstone, it refers to Mesa Verde and stone-carving – without, Chucovich marvels, “being cheesy.” He adds, “This building shows what’s interesting about early Modernism: People were willing to experiment and even to fail.”

Thanks to the American Red Cross for preserving this success largely intact.



photos on this page: Paul Winner | Andrew Clark Photography

**American Red Cross**  
 Anchor Center  
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 Room & Board  
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**TEMPLE EMANUEL**

51 Grape Street Denver, CO 80220

**Percival Goodman**

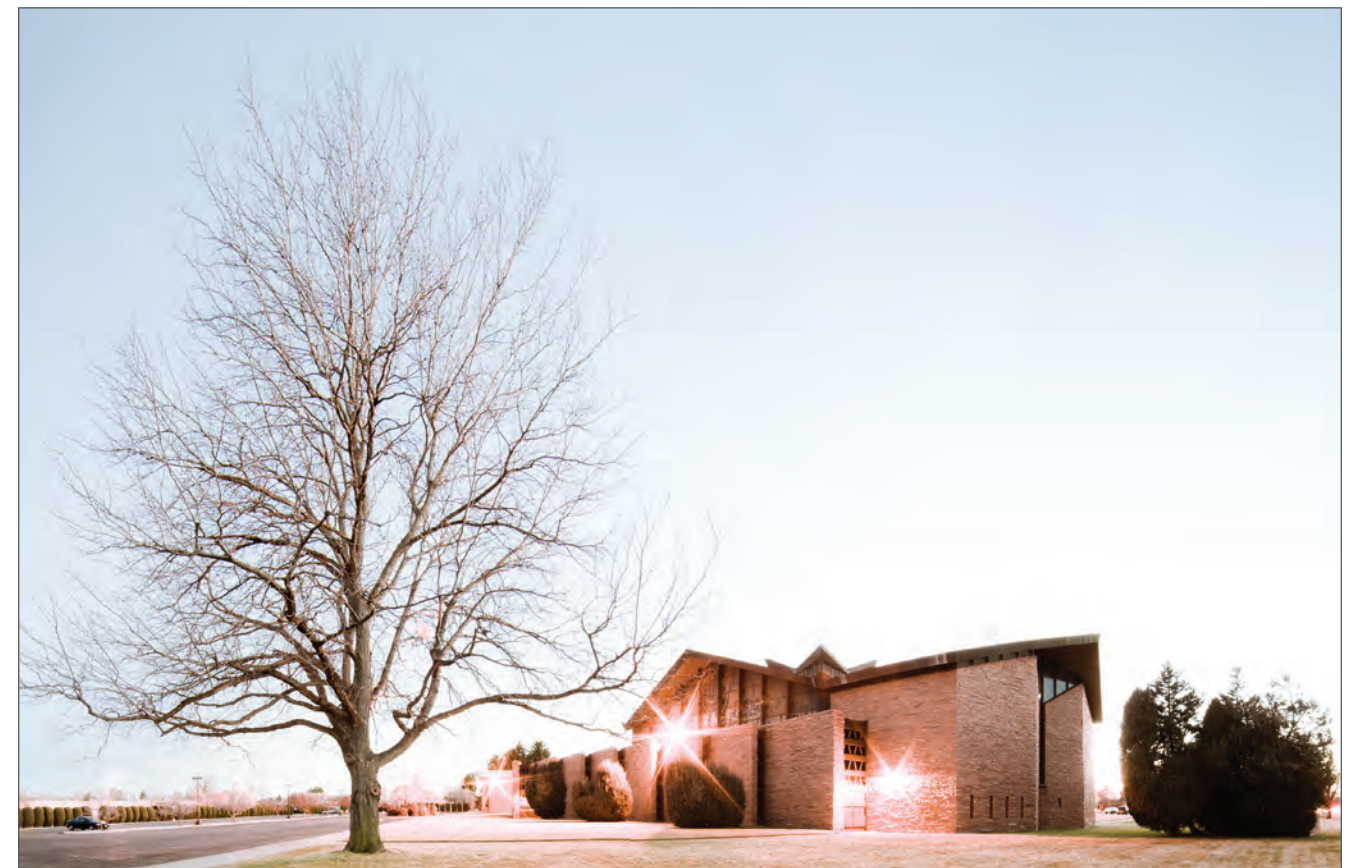
With its stark sculptural form and simple treatment of materials, Temple Emanuel is a prime example of the work of Percival Goodman (1904 - 1989), a prolific architect and leading theorist of modern synagogue design.

Believing that the language of modern architecture was powerful enough to represent religious feeling, and eschewing more traditional models, Goodman designed more than 50 synagogues and religious structures across the US between 1936 and 1979 from his office on the Upper West Side of Manhattan. A lifelong student of utopias, who, according to his obituary in The New York Times, “believed passionately that the architect had a responsibility not merely to create physical forms, but also to serve as an advocate for improved social conditions.” He was perhaps best known, however, as an urban theorist who believed that thoughtful planning could create better cities.

A lifelong New Yorker, Goodman was a Fellow of the American Institute of Architects and a professor at Columbia University’s School of Architecture for more than 25 years.



**American Red Cross**  
 Anchor Center  
 Hyatt Hotel  
 MCA  
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 Temple Emanuel



photos on this page: Paul Winner | Andrew Clark Photography

**DOORS OPEN DENVER  
SITE LIST AND INFO  
WANT TO KNOW MORE?**

**Dates:**  
Saturday, April 16, and Sunday, April 17, 2011  
**Time:**  
10 am - 4 pm  
**Place:**  
More than 73 sites in and around Denver

For site list and descriptions, maps, suggested tours, visit [www.denvergov.org/doorsopendenver](http://www.denvergov.org/doorsopendenver)

DOD also provides a list of "Urban Adventures," which are shorter, themed tours. Last year's adventures included:

**DENVER ICONS (sites recommended by AIA)**

- Family Fun
- Great Outdoors
- Art & Architecture Spaces
- Romancing Denver

**SUGGESTED WALKING TOURS**

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- Capitol Hill
- Downtown
- LoDo
- River North Neighborhoods
- Performance & Event Venues
- SCFD Funded Organizations
- Denver's Greenest Buildings



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

MAKE A SPLASH THIS SPRING!

ALL ABOUT

H<sub>2</sub> 

MODERN IN DENVER TAKES A LOOK AT 17 USEFUL PRODUCTS THAT WILL QUENCH YOUR THIRST FOR GREAT DESIGN!

WORDS: TAMARA CHUANG  
MAIN PHOTO: TREVOR BROWN | ANDREW CLARK PHOTOGRAPHY

**RAINBOW IN THE RAIN**

To infuse your world with color on a rainy day, the Color Wheel Stick umbrella offers a 24-hued rainbow to brighten your wet walk. The 100-percent nylon canopy should hold up better than the rest in fierce weather because it has 24 panels instead of the usual eight. When not in use? It's a handy color wheel. Travel version also available.

[+momastore.org](http://+momastore.org)





### A McTWIST

Cleaning a water bottle is a chore, and you never really know whether you got all that invisible gunk out. But the makers of ALEX stainless steel water bottles say they've fixed that issue. The ALEX twists open in the middle for an easier wash. This also makes eco-friendly ALEX travel friendly too, as it can be packed at half its size. The company was founded by Chris Hotell, his mom, Marta, and his wife, Gretchen Bleiler, the Olympic snowboarder from Aspen.

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



### CAN-DO SPIRIT

Good design is more than just good looks, says the duo behind Alessi's colorful "Kiwi" watering can, which looks like the New Zealand flightless bird of the same name. Designers Donato D'Urbino and Paolo Lomazzi started with a container that looked like a shampoo bottle. But it wouldn't fit under the faucet. They curved the spout. It still wouldn't fit. After a series of mishaps, the two made the container horizontal and moved the opening underneath the handle. Finally! "This story might come as a surprise to anyone who thinks that bringing a good idea to life means thinking of it overnight, designing it in the morning and seeing the finished product in the evening," they said.

[+j.mp/kiwican](http://+j.mp/kiwican)

### TALL DRINK OF WATER

There's nothing like an ice cold glass of fresh water, but a fabulous container adds a lot to the vibe. Especially one like Pii Bredahl's Water Jug for Menu A/S. "I wanted to design a product which signals water – not wine, not juice – but water," says Bredahl, a Wallpaper Design Award winner. It comes with a spout and a lid that functions on a barbell principle – it uses the water to open the jug when you pour, so you only need one hand. There's a grid inside to keep ice, fruit and herbs inside. Refreshing!

[+j.mp/waterjug](http://+j.mp/waterjug)



### LIFE IN A VESSEL

Art & Science for All developed the BlueiQ miniature aquatic ecosystem as an educational project. Founders Brian Jenq and Brandon Foon designed the sleek vessel to look like a drop of water. BlueiQ is a self-sustained world that houses a few shrimp, snails, plants and substrate (you get to choose). Then, you leave it alone and enjoy the live art. The goal, Jenq says, is to encourage appreciation and understanding of the processes that govern the natural world (there's a 20-page owner's guide for those who need some extra prompting).

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



### LOCAL FOUNTAIN MEN

Mixing engineering skills with a dose of practicality, Denver-based urbandwellers makes modern products pleasant to have at home. The flō line of water fountains, dubbed ārfoil and t-bōn, aren't just pretty objects offering a soothing sound. The Denver team made sure they didn't splash water, were easy to clean and weren't noisy. "Our first products were designed based on necessity," says Larry Beard Jr., who conjured up the first fountain with partner Bruce Littlehorn for their own urban dwelling in – where else – the WaterTower Lofts. "Now we do that for every product we design." In March, a custom version of ārfoil is expected to launch, allowing customers to choose their own accent color.

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

MAKE A SPLASH THIS SPRING!



### ON TARGET

This playful sculpture isn't just a wild head of hair. Plug in a garden hose, turn on the water and watch the Noodlehead sprinkler wave its mane to squirt sections of the yard. Inspired by his wife's "Benders" hair curlers, inventor Randy Cooper made the noodles flexible enough to bend in any direction, yet strong enough to stay put, no matter what the water pressure. Gardeners can direct just the right amount of water to targeted areas of the yard.

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



### FROM "SALUD" TO SALAD

Potting Shed Creations not only has a knack for style, but displays a heavy dose of ingenuity. The Troy, Idaho garden accessories designer cut a wine bottle in half, added clay pebbles to the base and inverted the bottleneck to hold the wool wick and seeds. Voila! Your very own upcycled, hydroponic herb garden.

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



### TEXTURED DESIGN

Normann Copenhagen's Mormor ceramic dinnerware has an understated elegance based on texture and simple patterns. The inspiration? Scandinavian tea towels and dishcloths found in designer Gry Fager's grandmother's kitchen, the room where Fager says "everything starts." P.S. Mormor is Danish for "Grandma."

[+j.mp/mormorcup](http://+j.mp/mormorcup)



### DENTAL DECOR

You're all grown up. It's time to toss that flimsy cup and get a real toothbrush holder. Enter the Kontextur VIKTOR toothbrush holder, for a touch of art near your bathroom sink. Comes in three shapes and colors, including 18k gold.

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



### WASHING UP

This fun bowl comes in various colors and sizes. Designer Ole Jensen, who designed the Washing Up Bowl for Normann Copenhagen, also created a bathtub-sized version. But don't limit the smaller tub to just cleanup. Fans of the Danish design company offered a few suggestions of their own: A wine cooler, a popcorn bowl or, hmmm, a hat.

[+j.mp/washingup](http://+j.mp/washingup)



### LET'S RETHINK

With all the bad buzz over plastic food containers, John Lown chose glass when he designed the Takeya water bottles. Easy to clean and free of toxic chemicals, the bottles are nicely designed and provide better-tasting water. There's a peephole to check water levels and a patented silicone jacket for protection from accidental breakage. Says Lown: "Most existing water bottles often look like they belong on a bike, on a hiking trail or on the soccer field. There was no bottle that looks like you can carry around to formal functions common in the urban dweller lifestyle." Two designs, classic and modern, are available in two sizes.

+takeyausa.com



### MOD-IFIER

The modern simplicity of the Crane's Drop humidifier makes it gorgeous enough to put on a pedestal. And why not? It was a finalist in the International Housewares Design Awards. On top of great looks, the Drop is quiet, doesn't need a filter, turns off when empty and puts out 2.1 gallons of moisture a day – something we here in Colorado could certainly use. Comes in orange, lime green, pink, blue and white. May as well get one for each room in the house.

+crane-usa.com



### TOTALLY TUBULAR

These delicate Hanging Test Tube Vases from Portland designer Lisa Jones are the perfect containers for a garden clipping or two. The leather strap comes in a choice of five colors. The handmade vases, cast from a vintage test tube, are just one of the several items created by Jones at her company, Pigeon Toe Ceramics.

+pigeontoceramics.com



### USE ONLY WHAT YOU NEED

Many designers who work with natural resources for sustainability like to use existing materials to upcycle and prevent further impact on the earth's resources. Kento Tomiyoshi with Tokyo design firm One Tenth developed "Hollow" by asking themselves, "Do we need a big humidifier in a moisture-laden country like Japan?" Tomiyoshi settled on filling a used water bottle with tap water, perfect for smaller rooms that need to let off a little steam. Hollow is currently in the prototype stage as One-Tenth looks for a co-developer.

+onetenth1-10.com



### GARDEN POWER

Someone at Rainforest sprinkler figured out that the higher you place the sprinkler, the more coverage you get – from 20 to 1,900 square feet, depending on water pressure. The sprinkler, with a 6-foot tripod accessory, has only one moving part, so it should last for years. But what helps this sprinkler beyond its height is its heart-shaped head, which scatters water droplets as a fine mist, thus improving water delivery to the root zone and cutting down on runoff. That decreases water usage: The sprinkler requires one-third less than most oscillating sprinklers.

+rainforestsprinklers.com

# ANNOUNCING: Modern House Ideas Competition



*Modern in Denver* Magazine, Room & Board, and the founding members of The Denver Architectural League invite you to share your ideas on how we should house ourselves in the new century. This is an ideas competition seeking new definitions for modern language, modern living and modern lifestyle. Metaphors are welcome, as are optimism, pessimism, pluralism and nihilism. The competition premise is that modern is a moving target, not a style, and Denver's lack of oxygen is the perfect place to re-vision the Vitruvian definition of firmness, commodity and delight as applied to the family habitat. We can't afford McMansions, and we certainly don't grade ourselves by the quantity of bathrooms.

The competition is open to all designers and architects who are presently in school or who have been out of school for less than 10 years. There will be approximately \$1000 - \$1500 in cash awards and the winner will be published in *Modern in Denver* Magazine. Room & Board is also a sponsor and is providing a gift certificate to a winner for use at their Denver store. The sites are 44' W x 68' L. More information? Competition website is: <https://sites.google.com/site/modernhousecompetition>

**"All architecture is shelter, all great architecture is the design of space that contains, cuddles, exalts, or stimulates the persons in that space."** *Philip Johnson, noted modernist, postmodernist, rationalist, minimalist, de-constructivist, preservationist, kingmaker, gadfly.*

DENVER ARCHITECTURAL LEAGUE



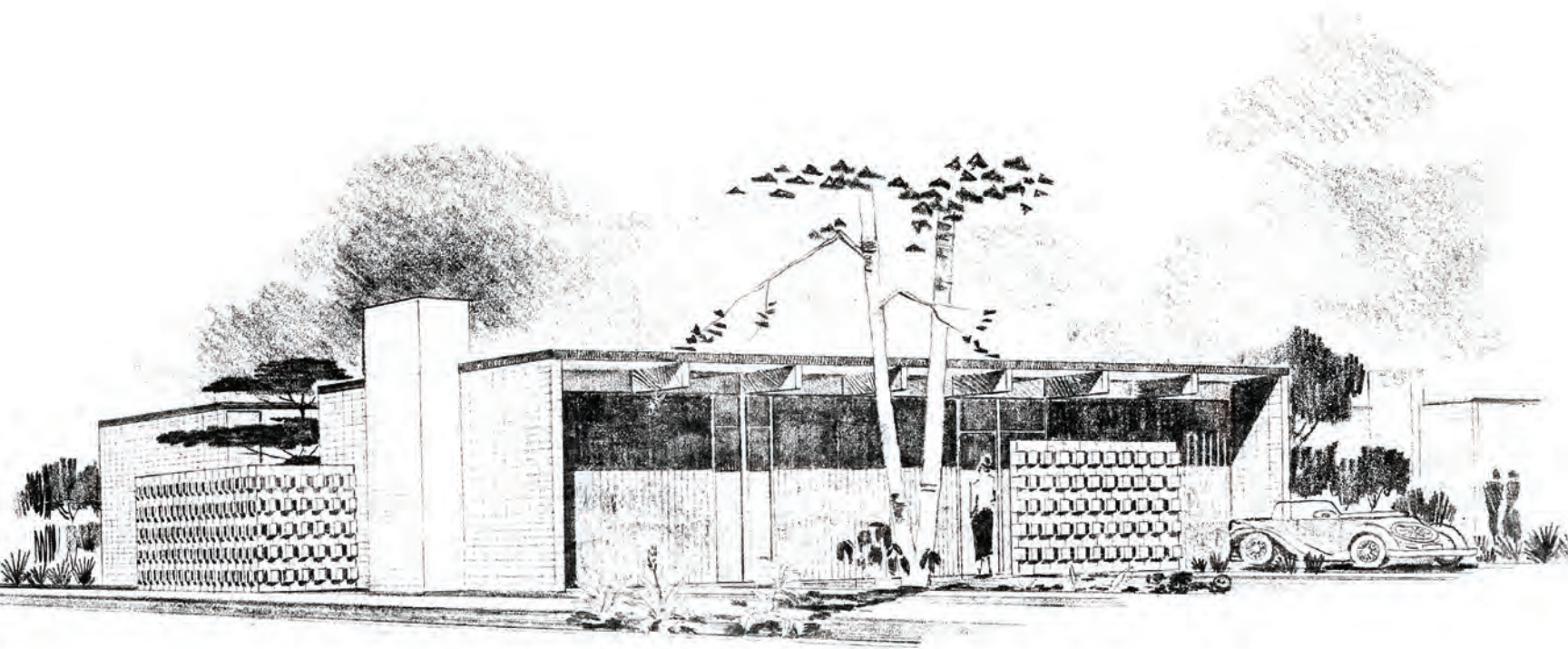
mid-century marvel | \$525,000



INSIDE A MAX SAUL ORIGINAL ON

# Flamingo Way

DENVER PHOTOGRAPHER SUSAN GODDARD ACQUIRED A LOVE FOR MODERN DESIGN WHILE IN SCANDINAVIA. SHE NEVER EXPECTED TO FIND HER MODERN DREAM HOUSE HALF A WORLD AWAY IN DENVER.



WORDS: KRISTIN MCCARTNEY MANN  
IMAGES: ANDREW CLARK & TREVOR BROWN | ANDREW CLARK PHOTOGRAPHY



ABOVE: Plenty of white paint did wonders to brighten a dark space, and a gray feature wall keeps the room grounded while complementing the Saarinen Womb Chair - Goddard's favorite. OPPOSITE: Max Saul's original architectural rendering, 1958.

**EVERY HOME RENOVATION IS A LABOR OF LOVE. AND THERE WILL INEVITABLY BE SETBACKS.**

Denver photographer Susan Goddard knew this going into her project, but she could never have imagined she would be called to battle with two different plumbers, find herself at a bankruptcy hearing for a con man kitchen-dealer and perhaps least of all did she expect a mysterious chemical reaction between her freshly powder-coated kitchen table and one of her favorite rugs.

For Goddard, the struggle was well worth her pursuit of a modern masterpiece, for which she's waited half a lifetime.

Goddard is accustomed to unconventional living. She spent most of her childhood in a small town in southern England called Avon Castle Estate. While the castle itself is relatively new (it was built in 1872), the nearby market village of Ringwood dates back over 400 years, and a marker in the surrounding New Forest dates to the year 1011. "I lived in a very old house," she recalls. "The rooms were small, every room had a door and you would close the doors to keep the heat from escaping into the hallway."

Just before her 18th birthday, Goddard took a job as an au pair with a family in Sweden, where her love of mid-century modern design was born. The stark contrast between the houses in Sweden and those back home left an impression. "The Swedish family that I worked for had this amazing house, just like all the other houses there," she remembers. "Huge open windows, views of the fjords, wood floors, all the furniture from Ikea. I was like, 'Wow, this is so cool!' The kitchen was really modern, very light and breezy and everything had a place. I was just in love with those houses."

After six months in Sweden and six months in Singapore with the same family, unable to extend her visa, Goddard decided to explore another part of the world through nanny work. Knowing almost nothing about Denver, she chose to come here after realizing she would be able to learn to ski.

Four years into her life in Denver, Goddard's then-boyfriend, an architecture student, took her for a drive through the Arapahoe Acres neighborhood. Having lived most of those four years in Capitol Hill, she was thrilled to learn that the modern styles she had loved so much in Sweden existed in Denver as well. But it would be 16 years before she could seriously revisit the neighborhood.

Goddard was researching neighborhoods for the man in her life at the time, who was in the market for a midcentury modern home. She got to be a bit of an expert on Arapahoe Acres, Harvey Park, Lynwood and Krisana Park.

And as fate would have it, she was ultimately doing that research for herself. In 2006 her relationship came to an end, and she knew it was time for a dream house of her own.

Though Arapahoe Acres would always hold the mystique of being Goddard's first Denver-modern encounter, for economic reasons she decided to focus her search in other neighborhoods. She began in Harvey Park but was drawn by the amenities in the Lynwood/Krisana Park area.

Eventually she came across a hidden gem located in Virginia Village (Goddard jokingly says she lives in Krisana Park annex), designed by architect Max Saul in 1958. The house stands apart from its neighbors in that it was architect-designed and custom-built - quite a contrast to Krisana Park, which proudly drew its inspiration from the mass-produced, modern spec houses popularized by the Eichler homes in California.

The long-awaited SieMatic kitchen! Finished at last and perfectly paired with Silestone countertops.



“The house wraps around a courtyard, which is a feature that hardly any other (mid-century modern) Denver houses have.”

Peter Blank - Mile Hi Modern



Open Floor Plan + High Ceilings + Post and Beam Construction = "Loft on Land" The unique courtyard can be seen off the kitchen and living room.



An avid reader, Goddard converted a closet in her office into the ultimate bookshelf and display space.



A gallery of Goddard's signature "Dogs on White" are displayed above Hans Wegner wishbone chairs.

## Flamingo Way

The house has a very unique floor plan. "The U-shaped floor plan is very unusual in Denver," says modern real estate expert Peter Blank of milehimodern.com. "The house wraps around a courtyard, which is a feature that hardly any other Denver houses have."

The post and beam construction, open floor plan and high ceilings give the house the "loft feeling" that Goddard was searching for. Blank refers to houses with these features as "lofts on land" – it was a match made in heaven.

She promptly bought both the house and her beloved Portuguese Water Dog, Bodhi, and began the next chapter of her life.

Though it had the good, modern bones Goddard was looking for, the house required some updates – the divided floor plan, dark wood paneling and ancient carpeting didn't exactly match her vision.

"The kitchen felt so closed off," she says. "I really wanted a loft feel, but in a house."

This was to be the least of her problems. Her first weekend in the house, Goddard pulled up all of the carpeting and completely demolished the kitchen. Her demolition surprises included an extra layer of linoleum, cracked asbestos tiles and a subfloor rotted from leaky pipes, all waiting for her under the top layer of linoleum. She found herself facing moments of renovator's remorse. "I'm sitting here thinking: 'What the heck do I do with this kitchen now?'" she recalls.

She didn't waste any time getting to work. One can hardly feel at home without a kitchen.

"I'd been looking at European kitchens and couldn't afford most of them, and eventually came across SieMatic from Germany," she says. "It was a moment of 'I have to have that.'"

At the time, Colorado had only one SieMatic dealer. She put down a deposit in April of 2006, with an assurance from the dealer that she would have her kitchen in three months. When July came she was told that she could then expect her kitchen in December. "I'm like, that doesn't make sense," she remembers. "April to December ... what? Anyway, it turned out that the guy had been lying. He was taking deposits from everybody and wasn't ordering anything. He knew he was going to go into bankruptcy."

With the help of SieMatic US headquarters in New York, Goddard eventually got her kitchen – in August of 2007. Though disappointed by the delay, Goddard had plenty to keep her busy in the 16-month interim. One of Goddard's early victories was her bathroom, which she designed herself. Dark wood paneling and peach fixtures gave way to a bright, luxurious space with custom-made shelving (built by a friend), Turkish Seagrass limestone and the bathroom's piece de resistance – a shower with spigots, spouts and sprayers of all conceivable pressures and directions.

Taking advantage of sweat equity, she's been very hands-on with her remodel, doing much of the demolition, dry wall and painting herself, with the help of friends. "I never want to paint another ceiling as long as I live!" she laughs.

Keeping vestiges of the house's origin has been important to Goddard. The dining room light fixture is original, as is the fan vent in the bathroom. Instead of completely covering the original wood paneling, Goddard has strategically left some untouched, adding warmth to new white walls.



Having trouble finding a place to store all of those books? Goddard ingeniously turned the space under a bedside table into a vertical bookshelf.

Like most home renovations, Goddard's home is an eternal work-in-progress. Though she has a laundry list of changes she plans on making, for the time being she's enjoying the fruits of her labor and putting her efforts into furnishing the space. What midcentury modern masterpiece would be complete without the perfect chair? Goddard's is a red Saarinen Womb Chair – a piece she'd been coveting for years before recently finding a deal on Craigslist. Goddard considers Craigslist and eBay essential in procuring pieces, and she complements those items with others from Design Within Reach, Room and Board and West Elm.

Goddard's kitchen table, a Saarinen knockoff, was an eBay find, and one that seemed an amazingly lucky one – until the table's newly refinished base reacted with the fibers in the area rug beneath it.

"I kept going by, thinking, 'What is that smell?' It smelled like fertilizer," she says. "I think there must be some sort of epoxy resin that reacted with the wool. There's not quite a hole, but the area that had been in contact with the table looked like it had been out in the elements for 50 years, the color was all gone." She's still not sure what happened, but has been able to salvage use of the rug by moving it to a bedroom and concealing the affected area under a bed.

The ordeals have not made Goddard any less thrilled with the results of her hard work. "I love this house," she says simply. "She's come a long way from Avon Castle Estate but remains connected to her roots, even from the modern world she's created for herself. As she sits perched on a stool in her SieMatic kitchen, contemplating an image of Avon Castle, she muses, "You know that was considered really modern when it was built."



Turkish Seagrass limestone and a plethora of plumbing give Goddard a spa right outside her bedroom door. Glass block to the courtyard brings in light without compromising privacy.



Susan and Bodhi, happy to be home.

**NOT** much stands between a die-hard lover of modern design and her perfect space, but there is one thing that does for Susan Goddard – her dog. Goddard welcomed her Portuguese Water Dog, Bodhi, into her life just as she began her renovation. While she concedes that this means she might not always have spotless area rugs, she wouldn't have it any other way.

Her love for dogs led Goddard to choose them as a subject of her photography a number of years ago – a decision she's found both rewarding and challenging. "They give you what they want to give you. You can have a preconceived notion of the kind of photograph that you want, but they're always going to give you what they're comfortable with."

Her visual language of isolating the dog against a stark white background, as well as her gift for capturing a dog's expressions and personality, make her images priceless keepsakes for the dog's owner, but also works of art suited to a modern space.

"It's just fun. To have that moment of connection ... it's not the easiest thing in the world to shoot a dog. And cats are completely impossible."

For more information, visit [www.dogsonwhite.com](http://www.dogsonwhite.com).

sinking our teeth into more than the food

# INGREDIENTS

the chef + the recipe + the tools + our camera

bulthaup Denver  
Justin Cucci | Root Down • Linger  
April Salad with Apple Cider Vinaigrette



Chef and restaurateur Justin Cucci prepares a spring salad creation in the bulthaup b3 kitchen.

WORDS: MELISSA BELONGEA  
IMAGES: CRYSTAL ALLEN

WHAT COULD CHEF AND RESTAURANTEUR JUSTIN CUCCI POSSIBLY DO TO IMPROVE THE OVERFLOWING SUCCESS OF HIS FIRST DENVER RESTAURANT VENTURE, THE HIPSTER MAGNET ROOT DOWN, IN THE LOWER HIGHLANDS NEIGHBORHOOD?

### THAT'S A CINCH: OPEN A NEW ONE.

Cucci has been working on "Linger" for the past six months. Appropriately named "Linger," not only for the atmosphere it hopes to convey, but also as a nod to its location in the landmark Olinger building, Cucci doesn't look to outdo Root Down, but rather complement that restaurant's take on the dining experience.

Just as Cucci's focus at Root Down is on how ingredients contribute to the quality of the meal, he also believes that restaurant and neighborhood are married in the same way - they support each other's success.

If the mid-construction phase is any indication of how things will turn out, then be prepared: This is going to be one big and beautiful addition to the LoHi neighborhood. Standing in the spot of the future main dining room, imagine the open kitchen ahead, an upstairs bar area and down to overflow seating. It's easy to also imagine the bustle and energy found at Root Down unleashing itself in this massive, 6,500-foot space, and that's not even taking into account the rooftop patio, with its view of Pikes Peak.

Cucci says the opening of Linger is a response to the amount of people routinely turned away at Root Down. "By default, the small and intimate size of Root Down dictates it as an exclusive restaurant," he says. Linger is meant to be the opposite, with enough space for all - and more accessible pricing. "Linger will have a similar inspiration, but the result will be different."

When it comes to interiors, the same principles governing Root Down will outfit Linger: Mid-century, modern and sustainable. Recycled box-car flooring in the lounge-area bar gives off a polished yet rustic feel. Remember Lite-Brite, the late 60s-era game? Expect to encounter a motif made of Lite-Brite plastic pegs on the bar top. A spiral staircase of steel connects the space between the bar and main dining area. And original mid-century wallpaper will be used throughout. In addition, found objects culled from eBay promise to add Cucci's signature funky and kitschy vibe.

Also like Root Down, the new restaurant will occupy a former service building, but Linger will have more of an industrial feel. Linger will also be similar in its focus on food that is organic and a menu that is seasonally based. Distinct, however, will be the emphasis on access - higher volumes with lower prices and nothing on the menu over \$20. The menu will also be acutely inspired by





The bulthaup b3 kitchen comes in matte or glazed finishes. Metals are made of stainless steel and anodized aluminum. Wood veneers are exotic and sustainably harvested.

street-food culture. Cucci, originally from Brooklyn, grew up in the restaurant business – his family owned Ye Waverly Inn, but he was also surrounded by street vendors selling a variety of ethnic fare. Cucci, who also spent 10 years working the restaurant scene in Key West, Fla., says he has admiration for the humble hustle street vending requires and hopes to reflect that in his offerings.

“When I talk to chefs, I often feel like their approach to food is as if they are imitating a full classical orchestra or a 10-piece band,” Cucci says. “But really, I feel people can be equally affected by food that is akin to just a guy playing a worn guitar, tapping his foot to keep rhythm and singing from the soul.”

Cucci has plans to travel to India and Morocco to immerse himself in the street vending experience there for additional inspiration. He sees himself forging relationships there and perhaps sponsoring a few of the vendors as a way to connect Linger to the cultures to which the menu owes tribute.

With his down-to-earth approach, the indication is that Justin Cucci will be further infusing his own kind of soul into the menu and the neighborhood.

### The bulthaup b3 kitchen

For Modern In Denver, Cucci prepared his April salad in the b3 kitchen at the bulthaup Denver showroom. bulthaup is a European kitchen line, built on a reputation of quality craftsmanship and aesthetic beauty as well as simplicity, inspired by the Bauhaus school of design and other modern influences. Focusing on ‘architecture of the inside,’ bulthaup kitchens are designed to energize the entire space of cooking and entertaining areas.

Best known for the bulthaup b3 kitchen, bulthaup has taken custom kitchen solutions to new heights. The overall lightness of the b3 kitchen is perhaps what distinguishes it the most. A reliance on wall areas to uplift fully equipped stations (complete with cabinetry, surface areas, appliances and storage) gives this kitchen an altogether airy quality. Adding to this, the bulthaup b3 kitchen is finished with light and thin materials, such as an all glass backsplash, white quartz countertops and sustainably harvested olive wood.

Keeping the air quality light as well, the slatted hood is equipped with a unique filtration system called an air extractor, which instantly



A view of the white quartz countertop from the bulthaup b3 kitchen, as well as customizable storage and accessory options.

clears away any unwanted air particles. In 2008, because of the air extractors’ unique design, bulthaup received an award for “Most Innovative Hood.”

The bulthaup b3 kitchen is entirely customizable. The system can be floated and hung off the wall without visible support, or raised platform with legs, or floor standing with recessed toe space. With a functional backsplash, shelving and storage, spaces can be added or removed for each individual kitchen. The design allows for a comfortable transition between cooking and entertaining, and with plenty of landing space for food preparation, guests can easily stay out of the way – or perhaps jump in to help!

bulthaup Denver is owned by Kitchen Distributors. Find the complete bulthaup showroom on Bannock between 10th and 11th streets in Denver.

*The bulthaup showroom hosts a series of chef events throughout the year. Visit [www.denver.bulthaup.com](http://www.denver.bulthaup.com) to view a list of upcoming events. Or go to [blog.kitchendistributors.com](http://blog.kitchendistributors.com).*



Bottom left: Innovative and clean storage features mark bulthaup’s signature design aesthetic. Bottom right: Hidden cutting board opens up to reveal more storage.



Top left: Toasted pecans, choice of greens, pecorino cheese and toasted black mustard seeds.

Top right: bulthaup b3 and Justin Cucci's spring salad recipe complement each other like salt and pepper (also featured).

Bottom: Voila! The finished product.

### April Salad w/ Apple Cider Vinaigrette

#### Salad

- 1 lb. zucchini, shaved thin
- ½ red onion, shaved thin
- 1 cup pecans (toasted)
- 1 bunch radishes (use Easter egg radishes for color), sliced thin
- ¼ lb. pecorino sardo (or other hard, slightly salty cheese)
- 1 tablespoon salt \*
- Fresh pepper
- \*Salt the shaved zucchini for 30 minutes to create noodle texture.

PREPARE: Assemble salad ingredients.  
Drizzle with Apple Cider Vinaigrette. Enjoy.

#### Apple Cider Vinaigrette

- ½ cup apple cider vinegar
- 1¼ cups Big B's Apple Cider
- 1 cup olive oil
- 2 tablespoons shallots
- Juice of ½ fresh lemon
- 1½ teaspoons Dijon mustard
- ¼ teaspoon crushed red pepper
- ¼ teaspoon pepper
- 1 teaspoon salt
- 1 teaspoon toasted black mustard seeds

\*Whisk all ingredients except olive oil – then slowly emulsify with oil.





[milehimodern.com](http://milehimodern.com)



light box courtyard | \$2,000,000



# The Butterfly Chair

FOR OVER 70 YEARS, THE CHAIR OF 100 NAMES  
REMAINS AS COOL AND ELEGANT AS EVER.



words: Kristin McCartney Mann

photo: Crystal Allen



What we commonly know as The Butterfly Chair actually has many names – the Sling Chair, the Safari Chair, the Wing Chair and the Hardoy Chair among them. The chair's original and official name is the B.K.F Chair – named for its three designers, Antonio Bonet, Juan Kurchan and Argentinean architect Jorge Ferrari-Hardoy.



The B.K.F. Chair sits in a corner of Frank Lloyd Wright's Fallingwater house.

The three met while studying under the legendary Swiss architect Le Corbusier in Paris and came together to form Grupo Austral in 1938, the same year the B.K.F Chair was born. Though named for all three designers, Ferrari-Hardoy was credited as having primary authorship over the design.

The B.K.F. Chair was designed as a modern update on a portable chair used by the British military in the 1850s called the Tripolina Chair. What Ferrari-Hardoy imagined was an elegant marriage of the modern ideology he developed under Le Corbusier and militaristic efficiency and minimalism. Both sources of inspiration are clearly visible in the result.

In 1940 the chair gained recognition at the 3rd Salon de Artistas Decoradores, a design exhibition in Buenos Aires. The chair received two design awards and caught the attention of Edgar Kaufmann Jr., curator of industrial design at the Museum of Modern Art in New York. Kaufmann accurately predicted that the chair would be hugely popular in the US, calling it "one of the best efforts in chair design."

Kaufmann brought two B.K.F Chairs back to the US with him. One chair was for the MoMA collection and the other for his parents' famous home: Frank Lloyd Wright's Fallingwater – where it is still displayed today. In 1941 the B.K.F. Chair was awarded MoMA's acquisition prize and was recently part of a museum exhibit titled "What Was Good Design?"



photo: Paul Winner | Andrew Clark Photography

Between 1941 and 1947 the chair was produced by Artek-Pascoe (Alvar Aalto's company). In 1947 Knoll acquired U.S. production rights of the B.K.F. Chair and only three years later pursued legal action against a series of imitators. The court ruled that the B.K.F. Chair was too similar to other chairs (including the one upon which it was based, the Tripolina) to claim copyright protection. After losing its claim on copyright infringement, Knoll dropped the chair from its line in 1951. In the 1950s alone, over 5 million copies of the chair were produced by various manufacturers.

Today Circa50 supplies a Butterfly Chair following Ferarri-Hardoy's original specifications as well as the original's leather cover (Circa50 supplies replacement covers for the B.K.F. Chair at Fallingwater). This version is a beautiful reproduction, embodying the quality and intention of the original. But, if the Circa50 Butterfly Chair isn't in your budget, not to worry - Target has a Butterfly Chair available for \$15.

Knoll's discontinuation of B.K.F. Chair production indirectly gave birth to the Butterfly Chair as we know it today. As part of the public domain, the design has infiltrated every echelon of society. Butterfly Chairs are

as likely to be seen in a dorm room as they are to be seen in a high-end boutique hotel. Suitable for indoor and outdoor uses, with some versions collapsing for transportability (unlike the original), this is a chair that can do it all.

Once the Butterfly Chair struck out on its own, it made quite a name for itself. From advertisements to album covers, no other piece of furniture has taken to the pop culture spotlight quite so well. Almost a cradle for grownups, nothing creates the image of relaxation and repose like someone nestled into a Butterfly Chair. It's as much about lifestyle as it is about pure style.



The stylish and striking design of the Butterfly Chair makes it a perfect prop for record covers, pinup girls, advertisements and magazine covers (including ours!).





## MAKE YOUR OWN BUTTERFLY CHAIR SLIPCOVER!

*It's easy.*

It is incredibly easy to customize your Butterfly Chair with a homemade cover. Whether you're replacing one that has worn out its welcome or updating your space with a pop of color or a new print, there's less than an hour between you and a good-as-new Butterfly Chair.

1. Lay your fabric facedown on a large, clean work surface. Be sure to select a heavy-duty fabric that's both durable and strong.
2. Use your current cover as a template. Add an inch all the way around the edges of the old cover to determine the appropriate size. Cut the shape out of the fabric, do this TWICE (once for the top and once for the bottom).
3. Cut four small pieces of fabric for the pockets, use to slip over the frame (again, use the original cover as a template, adding an inch).
4. On each of the four small pieces, fold in the straight edge and sew a hem - this will be a finished edge for the pocket.
5. Sew the four pockets to the corners of one of the main pieces - finished side of the fabric facing up on both the pockets and the main piece. Be sure to leave the straight, hemmed edge open - this will be the pocket that slides over the frame.
6. Fold in the extra inch around the main two pieces to create a finished edge. One finished side facing up and other facing down.



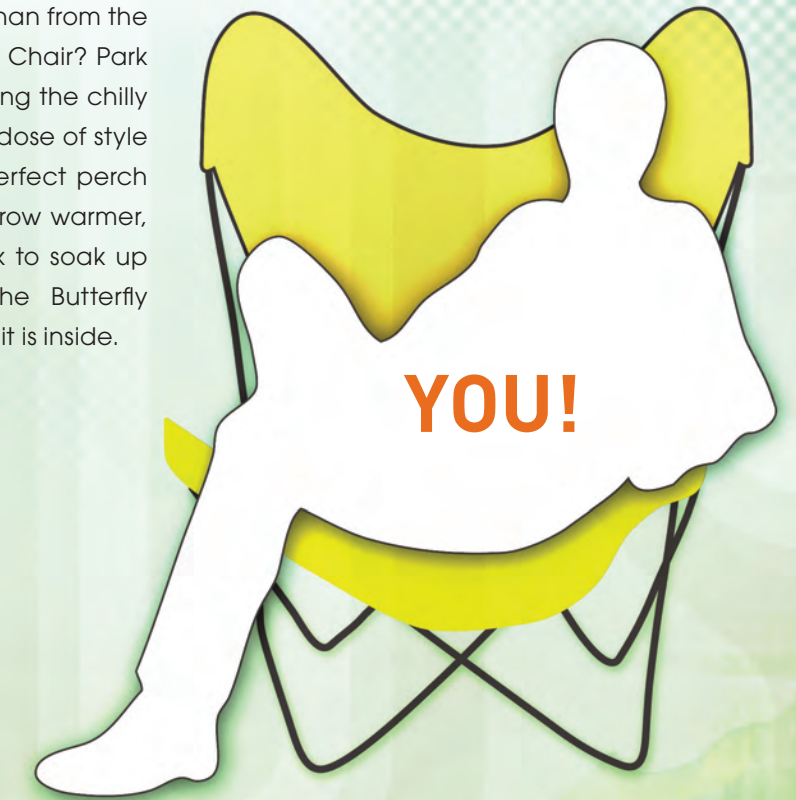
Your new Butterfly Chair is finished! Slip the four pockets of the cover over the four edges of the frame and lounge!

Have a seat.

WANT YOUR OWN *Butterfly* CHAIR?

Springtime is finally here and what better way to enjoy the darling buds of May than from the comfort of your very own Butterfly Chair? Park this chair in front of a window during the chilly days of early spring - it will add a dose of style to your room and serve as the perfect perch as primavera pops. As the days grow warmer, move it out to your patio or deck to soak up some long-awaited sunshine. The Butterfly Chair is as comfortable outside as it is inside.

Want one?



ENTER TO  
**WIN!**  
WHAT ARE YOU WAITING FOR?

YES, WE ARE GIVING AWAY A BUTTERFLY CHAIR.

All you have to do to enter is go to:

[moderninddenver.com/butterfly](http://moderninddenver.com/butterfly)

and fill out the entry form. Super easy! The winner will be announced on May 13.

ARCHITECTURE • DESIGN • ART • PEOPLE

**MODERN  
IN DENVER**

Illustration: Bailey Ferguson

DESIGN PARAGON:



# CAMPANA BROTHERS

words: Holly Murdock

**IN BRAZIL THERE IS A WORD**, *gambiarra*, that describes a makeshift style of finding ingenious solutions to a problem. It is urban alchemy, an improvisational way of looking at the world and finding answers in innovative and unexpected places. This concept perfectly describes the work of Humberto and Fernando Campana, brothers from the city of São Paulo. "Our designs were born in the street, from the urban kitsch of the popular quarters and contact with nature," they say of their groundbreaking style. Humberto gave up a career in law to pursue his artistic vision, and along with Fernando's education in architecture, the brothers work seamlessly to create their own form of poetry from the landscape around them.

A passion for humble materials led the Campana brothers to experiment with iron, aluminum wire, cardboard, marble, fabric scraps, plastic tubes, discarded wood and even charcoal. They began designing chairs, but their experimental style brought them fame as artists, with their work displayed in galleries. Feeling limited by this path they knew they needed to make the transition from creating functional sculpture to furniture design. That opportunity came after an invitation by Paola Antonelli to exhibit their work at the Museum of Modern Art in New York. Their presentation of Project 66, with Ingo Maurer, the famed German lighting designer, brought them international acclaim in 1998.

Their first chair to be put into commercial production, the Vermelha by Italian manufacturer Edra, was inspired by a skein of rope Humberto and Fernando bought at a street stall in São Paulo. According to the brothers, they brought the rope into their studio and when it was placed on a table, "We observed it deconstructing before our eyes. At that moment we both looked at each other and almost simultaneously remarked: 'This is the chair we want to build. It is a representation of Brazil in its beautiful chaos and deconstructiveness.'" The Vermelha Chair is still their best selling design.

Humberto and Fernando continued their success with the acclaimed Sushi Collection of chairs, sofas, tables and bowls. The collection imitates the woven mats and fabrics of Brazil's favelas with a mixed media assortment of textiles that are painstakingly rolled together, like sushi, to produce each piece. Contracted by Alessi, they designed Blow Up, a line of accessories that recreates in stainless steel the traditional weaving done with bamboo, in a pattern inspired by the crossing wires of power lines. Also inspired by bamboo is the Bambu Lamp made by Fontana Arte. The lamp made the Campana Brothers among the first designers to combine artificial materials with natural fibers. Most recently the brothers have moved into fashion design, creating shirts for Lacoste and shoes for Melissa.

The Campana brothers' work is regularly seen at The Salone Internazionale del Mobil in Milan and New York's ICFE, as well as MoMA, the Cooper-Hewitt Museum, and the Victoria and Albert Museum in London. But further embracing the *gambiarra* aesthetic, many of their designs are available only in limited editions, handmade by craftsmen in their studio.



ABOVE: Campana's Banquete Chair, 2003, composed of mixed plush stuffed animals on metal base.

BELOW LEFT: The Cartoon Chair was Campana's playful recreation of the Banquete Chair for a collaborative project with Disney in 2007. RIGHT: Banquete Chair: Sharks and Dolphins, 2004.

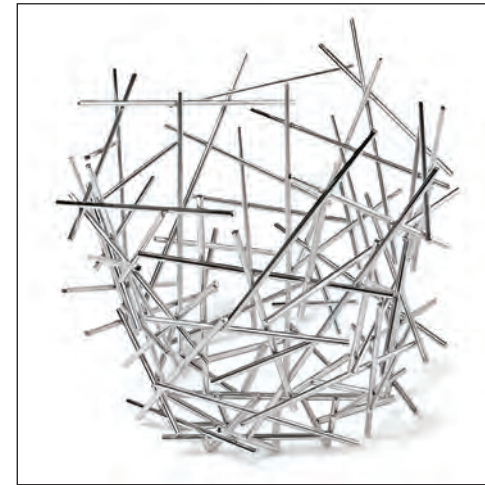


**ABOVE:** Chairs from the 2003 Sushi Series, composed of felt, textiles and synthetics on a steel base. Each version created in a limited edition of 35.

**BELOW:** Sushi Sofa, 2003, felt, textiles, plastics and EVA on a steel base. Created in an edition of seven.



**ABOVE:** Alligator Lace Shirt, 2009. The Campana brothers made this for the Lacoste Collector Series, produced exclusively in cooperation with Coopa-Roca, a socially responsible sustainable development organization in Rio de Janeiro.



**ABOVE:** Blow Up Citrus Basket, 2004, stainless steel. The "Blow Up" series has become a highly recognized line for the brothers.

**RIGHT:** Vermelha, 1993, wrap-around armchair created with iron, aluminum and cord





photo: Trevor Brown / Andrew Clark Photography

Jason Thielke, captured in his mid-century modern inspired Denver studio.

# JASON THIELKE

What do art and architecture have in common? In the world of Arizona native Jason Thielke, everything. Mapping figures with lines and points is a hallmark of his style, but there are also strong references to the process of architecture present in Thielke's work, giving it an extra layer of depth. Without the influence of architecture, Thielke's artwork would exist as something else entirely.

Since 2004, after graduating from Northern Illinois University's School of Art and moving first to Chicago, and then to Denver, Thielke (pronounced "thel-key") has been pursuing a professional fine art career. In the beginning, Thielke worked in acrylic paint and later transitioned by including digital drawings and gel transfer techniques. By working in a digital format, he was able to manipulate a larger size and cultivate more crisp image results. Later this process evolved again by employing laser etchings to go over the line work, giving Thielke's pieces a highly technical look, reminiscent of architectural drafts.

Thielke continued with this style briefly until 2010, when he took the year off. During this period, he spent time filling sketch books with new ideas and drawings. By the time he began preparations for a new show, however, he realized the drawings he had accumulated were not in need of much reworking. Traditionally, Thielke would have added extra line work into his drawings by way of computer. This time, though, Thielke says he wanted to achieve a softer look and removed the step of digitizing his drawings.

When asked if architecture still plays an influential role in this new phase of work, Thielke says it does and that instead of the figures taking on most of that influence, architectural forms will begin to show up in the background.



Utilizing a line quality that is both technical and loose, Thielke strikes a balance of opposites in his latest work.

ABOVE: "Survivor," graphite, color pencil, aerosol and acrylic.

His aesthetic covers both contemporary and traditional techniques, and his work mirrors the stages of urban gentrification – the planning, the decomposition, the reconstruction. Influenced by American figure painting, Thielke uses an architectural style to interpret the human form, which blends hard and soft elements to elicit emotional states in his subjects. Take for example, 'Survivor' (pictured right), the woman's stiff body mimics the built environment around her, while still conveying an emotive presence. These expressions of emotion are so realistic that the viewer can't help but to be drawn into the story of Thielke's characters.

David B. Smith, whose LoDo gallery represents Thielke, notes the distinctive aesthetic quality of the artist's work and of his perpetually evolving style. For the first few years Smith's gallery was open, Thielke was the only Denver-based artist represented.

Smith reports that Thielke has captivated a large collector base from Europe, specifically Denmark. Many buyers purchase Thielke's work sight unseen, giving credence to the Internet's ever-increasing role in the global art market. This access has changed the art world,

and makes it easier than ever for a serious artist to eschew major art centers like New York City.

Denver is Thielke's choice, where he wants to live to pursue his art career. "Denver has a good, young culture with an emerging art scene," he says. "(My wife and I) like it here, so we have stayed." The city's urban setting combined with nearby mountains serves as a dynamic catalyst for organic and geometric inspiration. The cityscape is a platform to help his work continue to grow and evolve.

Thielke will be exhibiting works from his latest phase in an upcoming solo show at the David B. Smith Gallery April 15 - May 14.

Visit [davidbsmithgallery.com](http://davidbsmithgallery.com) and [jasonthielke.com](http://jasonthielke.com) for more info.



New and old works sit side by side, demonstrating Thielke's most recent evolution.





Influenced by American figure painting, Thielke uses an architectural style to interpret the human form, which blends hard and soft elements to elicit emotional states in his subjects.



Images of Thielke's work show a softer, more rugged style in his renderings of the human form.

**ABOVE – CLOCKWISE FROM TOP LEFT:**

"Natural Disaster" detail. Graphite, color pencil, aerosol and acrylic.

"Comatose" detail. Graphite, color pencil, aerosol and acrylic.

"Eternity Starts Tomorrow," graphite, color pencil, aerosol and acrylic.



Arresting expression. Thielke's drafted subjects commonly convey compelling emotional experiences.  
"Come Back to Me," graphite, color pencil, aerosol and acrylic.



A disassembled iPhone. Some of the parts can be repurposed, while others are melted down and recycled.

words: Melissa Belongea  
 images: Paul Winner | Andrew Clark Photography



Don't throw your phone away. Please.

REDUCE. REUSE. RECYCLE.

## CALL FORWARDING.

WHEN YOU ARE DONE WITH YOUR MOBILE PHONE, IS IT DONE WITH YOU?  
 WHAT IS THE ENVIRONMENTAL IMPACT?

BOULDER-BASED COMPANY CELLULAR RECYCLER KNOWS JUST WHAT WE SHOULD DO WITH THAT OLD CELLPHONE SITTING IN YOUR DESK DRAWER.

### In an age of constant upgrades, where do old cellphones go to die?

It turns out they don't have to die, but can in fact be reincarnated in the interest of environmental salvation, social welfare and for-profit business. It was this idea of a triple bottom line that drove Brandon Greenhaw to found Cellular Recycler in Boulder.

It's a synthesized business model whose time has come.

"When the Cellular Recycler business plan was being written in 2002, I had a vision that the service I hoped to provide would be something the world wanted," Greenhaw said.

At this point, his business is something the world needs. As a smart phone-obsessed general public continually dumps one phone after another for the next big thing, there are 130 million "retired" cellphones, according to the Environmental Protection Agency, whether sitting on a shelf at home or heading toward the landfill. If re-used, those retired phones would save enough embodied energy to power more than 24,000 homes a year. Only 10% of that 130 million are recycled.

According to Wireless Alliance, another cell recycler in Boulder, the average life of a new cellphone is nine to 18 months - a veritable retirement crisis. If those cellphones end up in the landfill, there is a huge environmental cost. Many cellphones contain hazardous materials that can leach into groundwater and soil, as well as pose a danger to humans - lead, beryllium, copper, arsenic and toxic flame retardants.

Given that, why don't we have cell recycling on speed-dial?

For one thing, the recycling business has faced several hurdles. Some argue its cost-effectiveness - New York City Mayor Michael Bloomberg in 2002 scrapped the city's curbside recycling program because it cost more to recycle than to put trash on a barge and ship it down the coast.

Worse is that electronics, when improperly recycled, can lead to environmental damage.

Anne Peters of Gracestone, Inc., a recycling consulting firm based in Boulder, says that the ideal electronics recycler will vet its downstream vendors to ensure that those parties are not handing their electronic recycling to a disreputable person or business that - once paid - has no intention of seeing a cellphone or computer monitor or any other discarded product to a safe, disassembled end. Without care, she says, "it will grow unchecked



Cellular Recycler founder Brandon Greenhaw and pal sit on a mountain of old cells.

## ANNE PETERS, RECYCLING CONSULTANT, HAS A WORD FOR THE ENVIRONMENTALLY CONSCIOUS PHONE ADDICT:

"The most environmental thing consumers can do with their electronics is to make them last as long as possible," she says. "For people who are influenced by fashion, this would be like heresy - what, not have the latest iPhone or what have you?"

Cellphones serve the same proprioceptive, ritual, social and addictive functions that cigarettes did for so long. We are becoming badly addicted to these things - and they have a huge shadow side.

The materials mined, made, extracted and formulated to make cellphones have a HUGE environmental impact on the earth. If people used their cellphones longer, this would mitigate the non-renewable extraction of resources to make new cellphones. "

Peters also warns that cellphones from the U.S., whether they work or not, can make their way overseas with consequences to the environment and the workers who process them.

and contribute to horrible environmental injustices. All this is because a law of waste - whatever type you're talking about - is that waste will always flow to the cheapest destination unless government draws a circle and says, 'Don't dump it.' "

Recycling also flies in the face of historical human behavior. "Humans have always just dumped our trash and moved on to a cleaner spot - from shell heaps to potsherds," says Peters. "So for us here to in the 21st century to do something different, that's huge!"

Greenhaw's company, while attending to an economic bottom line, has a social impact, as well. His company was one of the first 10 or 20 to realize the benefits of cellular recycling back in 2003, but one of even fewer that used "cause marketing." Twenty-nine percent of the phones that arrive at Cellular Recycling each year come from nonprofits, which raise money by bringing those phones in. The company processed a 1.05 million phones in 2010.

"The American Cancer Society is probably our largest program, through Relay for Life," says Nick Buckley, director of business development. "The teams will collect cellphones and we will cut a check back to them." ACS has raised \$300,000 this way, a method that works well for nonprofits. They can encourage cell phone donations instead of cash, which is typically a more difficult resource to cultivate directly.

The company has paid out \$1.81 million to nonprofits overall, according to Buckley.

Phones that are out of date or can't be refurbished or fixed, called "nonqualifier phones," are melted down to parts and metals. Buckley reports that around 60% of the phones that come in can be resold,

while the remaining 40% are disassembled and melted down for precious metals such as gold, silver and palladium.

"We understand that the market will no longer reuse them," says Buckley. "We put them in large pallet boxes called "gaylords," get a couple lined up and one of our domestic refining partners come pick them up."

Those partners include Abington Reldan Metals (a zero-discharge refinery) and SiPi Metals, known for being socially responsible and environmentally sustainable.

The EPA says that for every 1 million cell phones recycled, 75 pounds of gold can be recovered, 772 pounds of silver, 33 pounds of palladium and 35,274 pounds of copper.

So how does a company like Cellular Recycler make a profit? In essence, it is capitalizing on three key sustainable values: reduce, reuse and recycle. The company creates revenue by selling the recycled phones into the worldwide refurbishing market. Not only does this save the phones from filling land space and contaminating soil with toxic chemicals, but the refurbishing market brings the option of modern technology to places where they can be used practically. The same effect can be brought about via the fundraising arm: ReCellular, based in Ann Arbor, Mich., collected donated phones to send to Haiti after the earthquake there.

Many of the materials used in cellphone construction are finite and require special attention to avoid resource depletion. Recycling old cellphones cuts down on the amount of these resources being harvested annually. In addition, many of the recyclers offer repair service, which contributes to a phone's extended life.

With 'E-waste' on the rise, reflecting our increasingly tech-reliant lifestyles, companies like Cellular Recycler have positioned themselves well for the future, Greenhaw says. He believes want and need are two different things, however, and that while recycling old cellphones is currently considered a choice, he suspects as more people become aware of the harmful effects that electronics have on the environment, cell phone recycling will someday become a mandate.

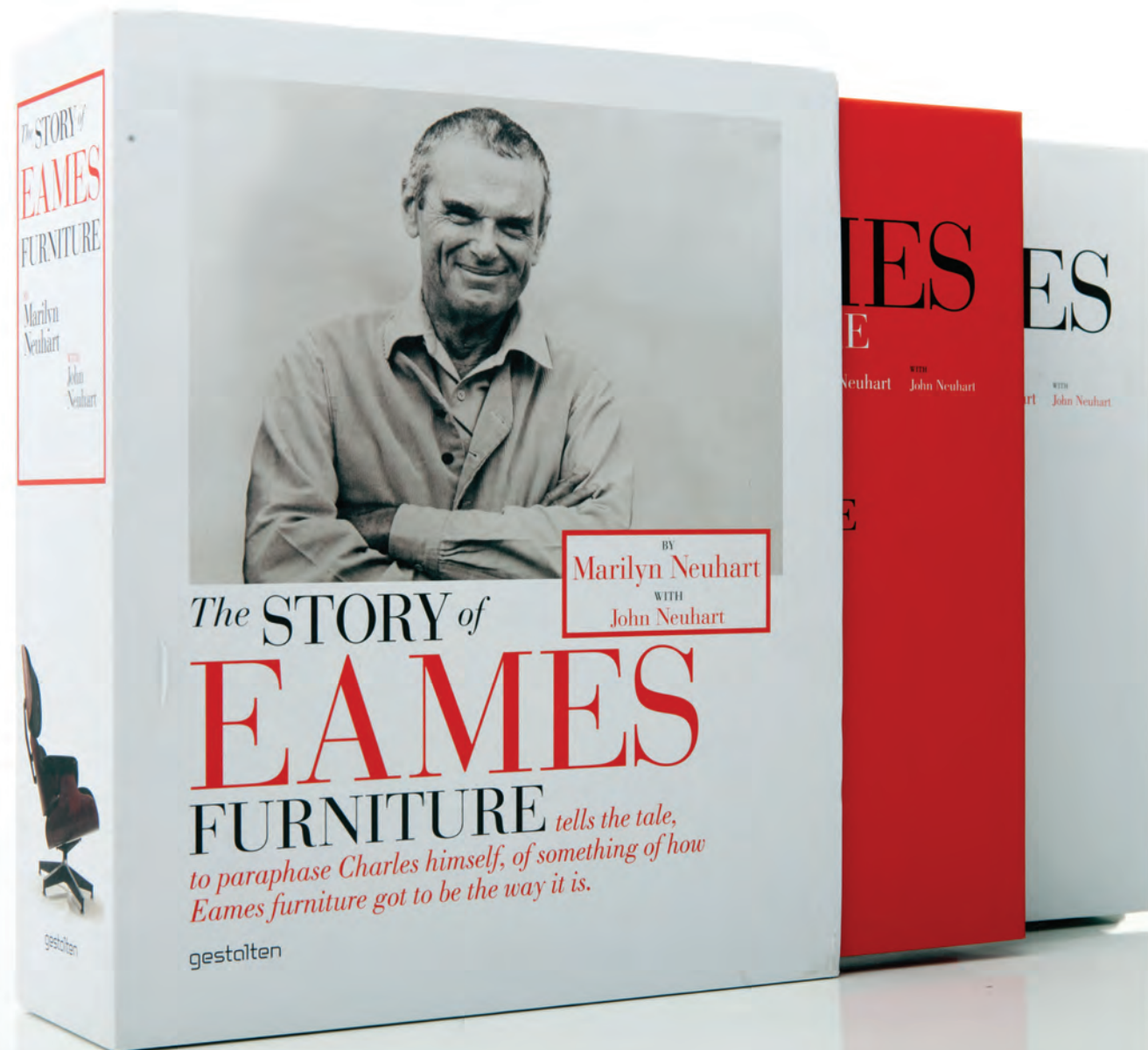
visit: [cellularrecycler.com](http://cellularrecycler.com) to learn more about their cell phone recycle programs and offers.

## WHAT HAPPENS WHEN I RECYCLE MY PHONE?

1. Batteries, chargers and accessories are sorted out and recycled.
2. Phones are inventoried by make, model, and condition.
3. The phone is 'flashed', the technique used to erase all personal data.
4. SD and SIM cards are removed, if they haven't been already.
5. Phones are then sold for precious metals content or for re-use.

# IN PRINT

RECENTLY PUBLISHED BOOKS FOR INSPIRATION AND EDUCATION



## The Story of Eames Furniture

By Marilyn Neuhart, with John Neuhart  
*Gestalten*

Those who take their pleasure seriously, as Charles Eames said, will appreciate the work that went into "The Story of Eames Furniture," by Marilyn Neuhart, with husband John Neuhart. This two-volume, 800-page set (2,500 photos) focuses on the people behind the designs – not only the husband and wife team of Charles and Ray Eames, but collaborators both well known, like Eero Saarinen and Harry Bertoia, and lesser known. Profiles are illuminating on a grand scale: Charles Kratka designed the wooden rocker piece on the rocker chair and was also instrumental in branding Eames through his graphic design work, and also offer up oddball workplace tidbits. Richard Donges, who came to work for Eames on a probationary status as a young man and stayed for 19 years, sometimes wore Charles' new Sears, Roebuck shoes to break them in for him.

Photos of some of the most creative minds of the time come together with pictures of prototypes, plans, the office environment and yes, lots of chairs. Marilyn Neuhart designed and laid out the book; she and her husband, who worked for the Eames', have an insiders' access to many in the office's second generation. The Neuharts burst the bubble of the "design Camelot," as Marilyn called it, and Ray Eames comes under special scrutiny, described as 'irrational,' 'petulant' and controlling, and not much involved in the designs at all.

Incredibly readable, considering the sheer volume of words. A detailed look at the people behind the scenes who made the Eames name so iconic.

– Angela Clemmons



## EAMES ROCKER GIVEAWAY!

In celebration of this landmark publication, Modern In Denver and Workplace Resource are giving away an iconic Eames rocker.

All you have to do to enter is go to: [modernindenver.com/eamesrocker](http://modernindenver.com/eamesrocker) and enter. The winner will be announced on May 2.



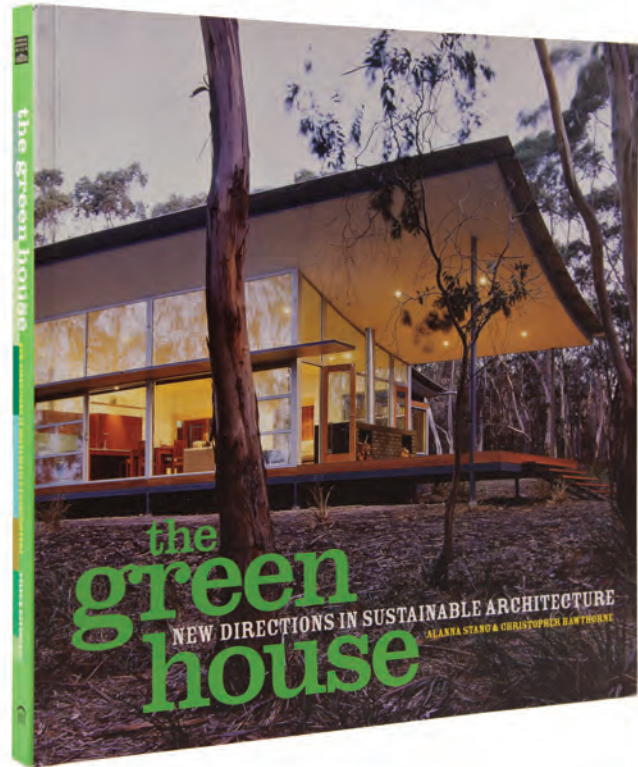
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*Taschen*

Do you judge books by their cover? Are you a geek for graphics? A freak for fonts? If so, you might already know about Taschen D&AD09. That book was such a hit that creative industry giant Design and Art Direction, along with Taschen – publisher of fun, friendly and comprehensive books on art, design and architecture (Hello, "1,000 Chairs") – decided to publish a 2010 edition, "Everything is Made", designed by British contemporary artist Bob and Roberta Smith. The 592-page reference guide to the best work of the year covers advertising, magazine and newspaper design, branding and much more. A great book packed with pictures of cutting edge work to inspire you on a day your gray matter needs a goose.

– Angela Clemmons



**The Green House:**  
**New Directions in Sustainable Architecture**  
by Alanna Stang and Christopher Hawthorne  
*Princeton Architectural Press*

Taking as its aim the proliferation of more environmentally responsible building, Alanna Stang's and Christopher Hawthorne's "The Green House: New Directions in Sustainable Architecture" picks up in the same direction of most other glossy architecture compendiums of the same subject. Preaching to the choir. If the idea of sustainability is "reaching a maturity," as National Building Museum director Chase Rynd says in the foreword, then why are the succeeding pages filled exclusively with architecture beyond most budgets? Great ideas reside within, including the U-shaped wall in the Lake Washington House on Mercer Island in Washington designed by Jim Olson. It lets in water breezes from top to bottom during the summer, and heated sunlight during the winter. But like most examples in the book, the house is pretty – and pretty expensive. The thesis is sound: dispelling grandness as virtue and arguing for downsizing. But green architecture for the masses it is not.

– Nick Groke



**Houses: Modern Natural/Natural Modern**  
by Ron Broadhurst  
*Rizzoli*

From the frozen ruggedness of Norway's Fosen peninsula to a coconut plantation in Nandagao, India, Ron Broadhurst's "Houses: Modern Natural/Natural Modern" spans the globe. And the globe is half the subject. How do people live in concert with their surroundings? How do those environments become more than exteriors and more like a part of us? How is the outside invited in? These are the questions addressed in the glossy photo-bunched survey. The most impressive offering might be Casa Poli in Concepcion, Chile. Built in 2005 by Pezo Von Ellrichshausen Architects, the simple concrete square, bolstered by unmatched windows and wooden frames, sits precariously on a cliff overlooking the Pacific, the rural town of farmers and fisherman at its back. It's a neat house, sparse and sturdy. There are adjectives springing from most of the houses featured.

– Nick Groke

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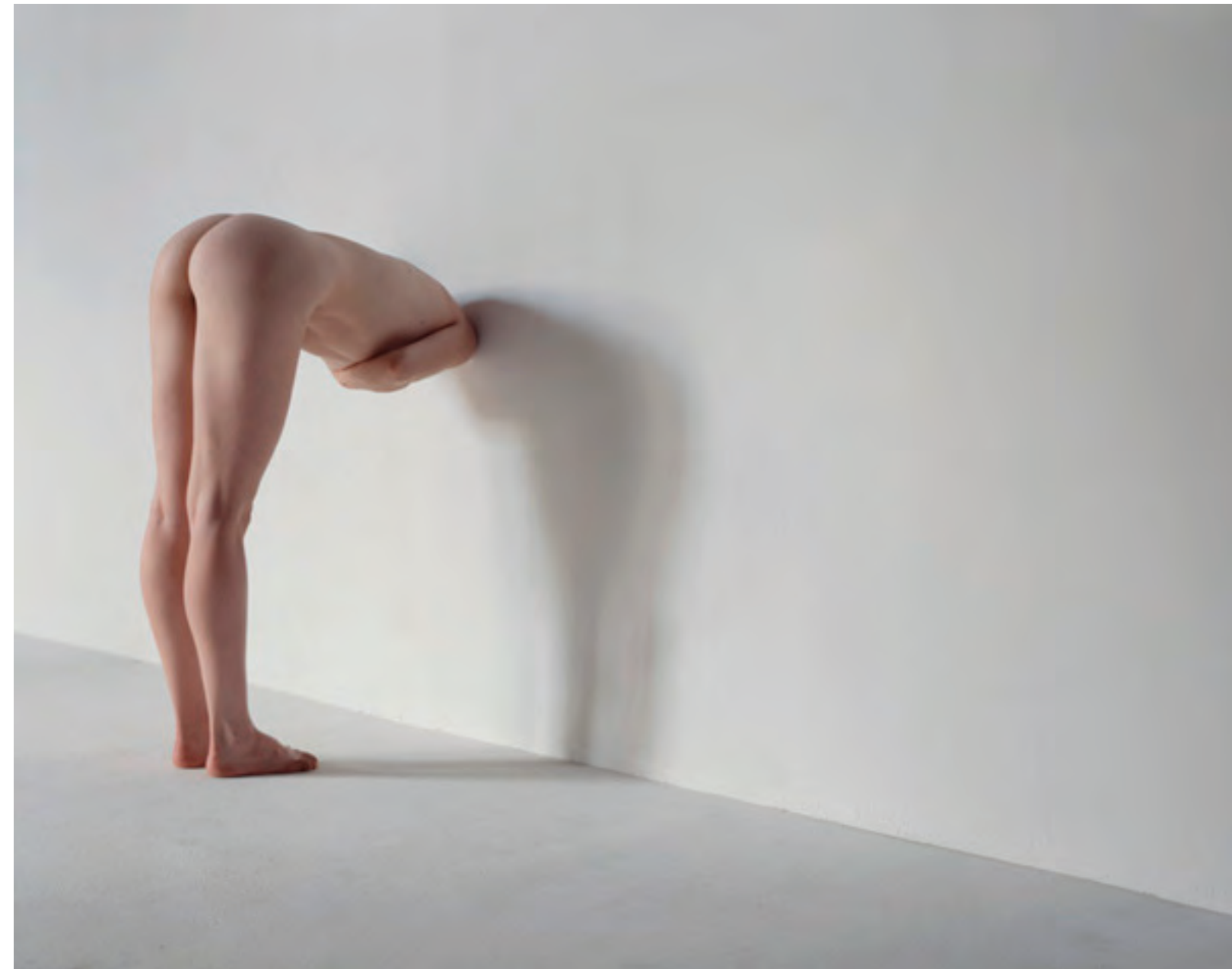
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