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- (in honor of my Portuguese grandfather)
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PUBLISHER | William Logan

COPY CHIEF | Angela Clemmons

ART DIRECTION & DESIGN | Indelible Inc. iidesign.com

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Trevor Brown, Paul Winner, Andrew Clark | Andrew Clark Photography

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Published by Modern In Denver LLC.
info@modernindenter.com
720-255-1819

Modern In Denver is created by the dexterous hands and sometimes agile minds of Indelible Inc. using an iMac 27" (with a speedy SSD drive) Adobe InDesign, Illustrator, Photoshop, Lightroom, FontAgent Pro, an HP Laser printer, Sirius 100, an iPad, a paper-Mate flexi grip pen and a much needed sense of humor.

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SPECIAL THANKS!

Azure Avery, Michele Mosko, Creative Instinct, Ron Plageman, Jim Finlaw, Jim & Jeri Marshall, Steve Swoboda, James & Angela Avery, Andrew Clark, Jeff Sheppard, Cynthia Kemper, Blake Mourer, Jill Warner, Erick Roorda



THE JOURNEY.

Go somewhere. Take a vacation. Start something new. Dive in and explore a familiar place. Discover something old. The summer issue of Modern In Denver is all about going places.

We followed elemental LIVING as they launched their debut furniture line and presented it to the world at the ICFF in New York. We traveled just up the highway to Boulder and explored the rich history of modern architecture and talked to the talented creatives who are helping shape the current modern landscape in one of the countries most beautiful cities. For those jumping on a plane to get away, we found the latest gear to make the trip that much easier (not to mention stylish). We also traveled back in time to bring light to three important woman designers who helped shape 20th century furniture design and pave the way for all the talented woman designers who have followed them. The founding members of the Denver Architectural League organized A Modern House: Ideas Competition, we profiled the winners and learned what they think a modern home should be. We looked at new trends, searched for innovative products and interesting reads. We researched designers new and old and interviewed an artist questioning what art should be.

And we found that, really, it's all about the journey.

Have a great summer and thanks for coming along on our journey of celebrating and promoting all things modern in Colorado and beyond.

William Logan | Publisher



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ISSUE THIRTEEN

SUMMER 2011

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MODERN
IN DENVER 



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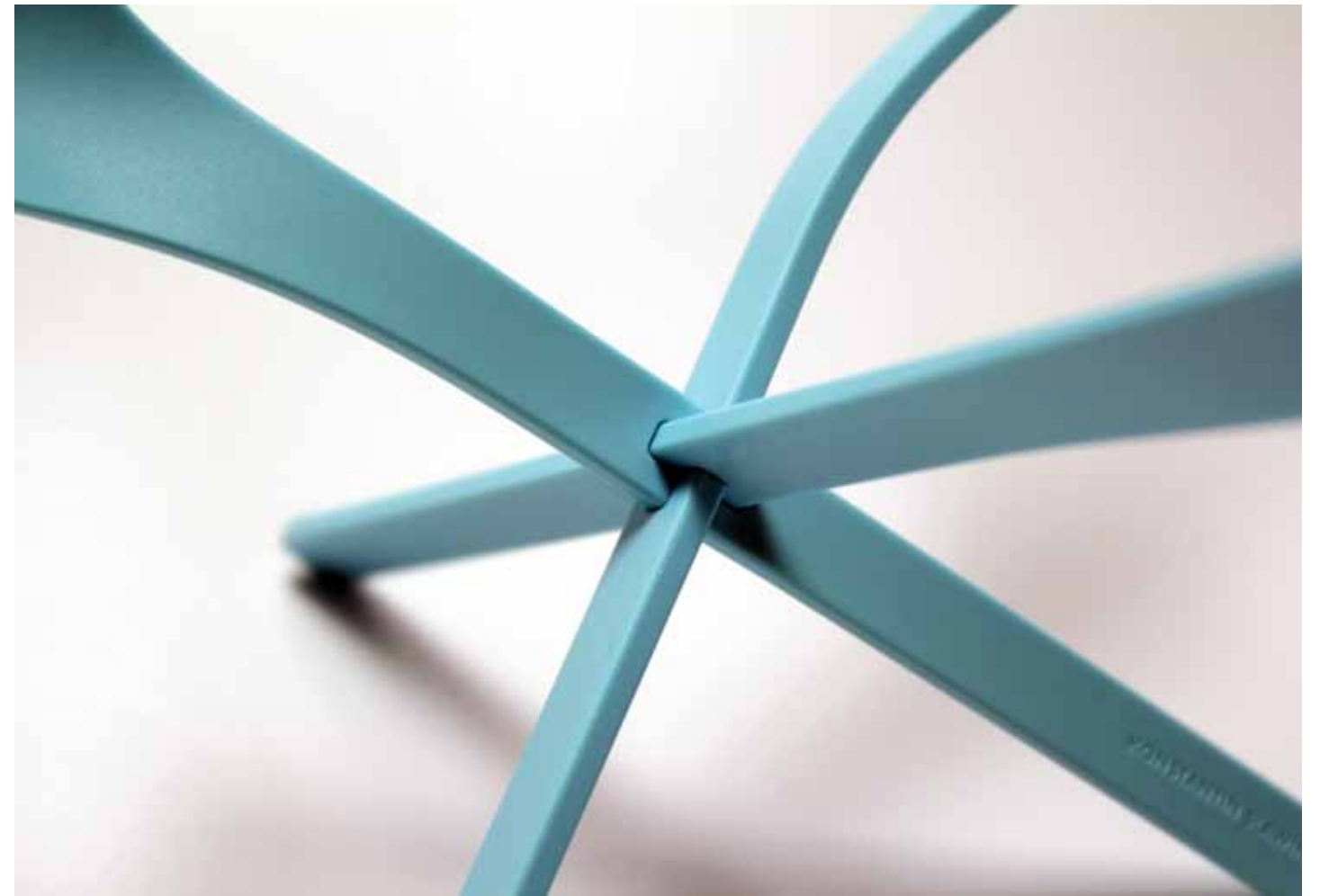
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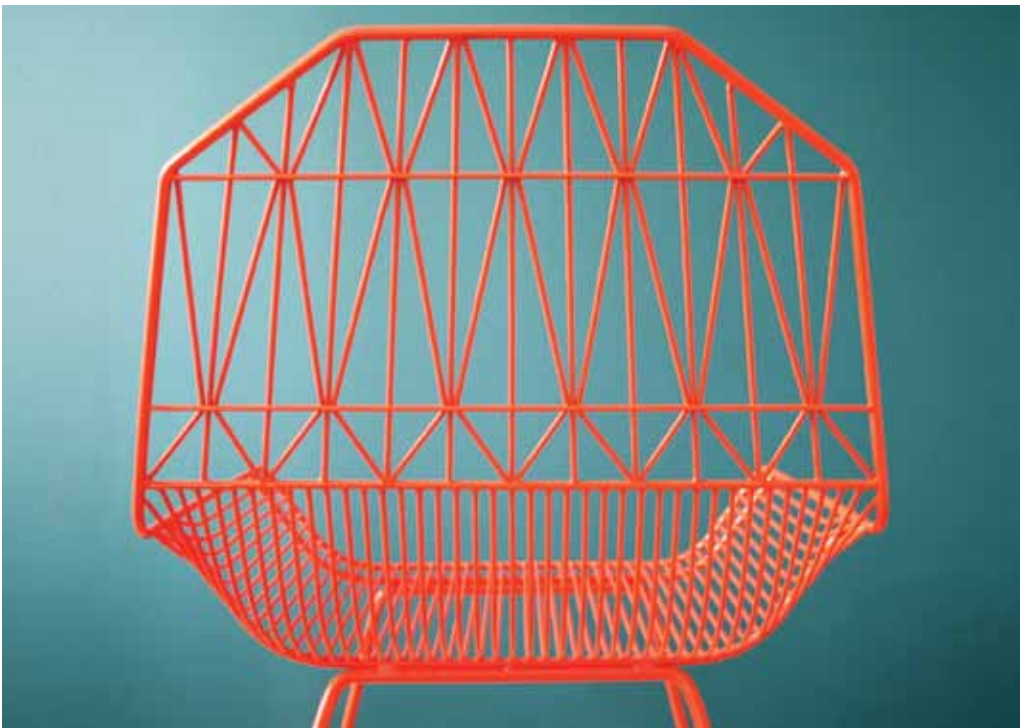


JOIN CUTLERY

Who knew plastic forks and spoons could have such a sculptural appeal? Answer: Ding3000, the German design studio of Carsten Schelling, Sven Rudolph and Ralf Webermann. Fork, knife and spoon intersect in the middle to create Join, designed for Konstantin Slawinski, a German manufacturer of modern goods. Joined together, the creation is a plate decoration. It's also a bit of a puzzle, giving diners something to do while they wait for food.

+Available at Chicago Museum of Contemporary Art, 312.397.4000





BEND FARMHOUSE CHAIR

Inspiration for Farmhouse chair struck Bend Good's founder Gaurav Nanda as a child. "I remember as a kid my mom made this really cool hanging macramé planter that formed these geometric patterns. Many of the design cues may have come from that planter," recalls Nanda, who comes from a creative clan. Sister Gauri invented Clocky, the rolling alarm clock that won't shut up until you get up. The chair's intricate lines are made from iron and coated with a rust protector. Great looks with a bonus: parallel line patterns make the seat extra comfy. Available locally at Mod Livin'.

+bendseating.com | +modlivin.com

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BAUHAUS OPTICAL MIXER

Watch this colorful top spin and learn about optical color mixture, which is what Bauhaus artist Ludwig Hirschfeld-Mack intended. The late artist developed this classic toy while studying color theory under Paul Klee and Wassily Kandinsky. The Bauhaus Optischer Farbmischer spinning top, exclusively produced by Naef in Switzerland, demonstrates color theory by showing how spinning the top brings a blend of colors. Seven color discs are included.

+naefusa.com

Q FAN

The solid-looking Q fan from Stadler Form, a Swiss appliance company, looks more like an art object than an everyday household appliance. The design comes from Swiss artist Carlo Borer, who is known for a variety of steel sculptures. Borer's 3-speed, stainless steel and aluminum fan is a followup to his Otto fan, which was one of the world's first fans with a wooden ring.

+questodesign.com



GARDEN POCKETS

Woolly Pockets seem to be everywhere – from Design Sponge to The Martha Stewart Show. Now, they've shown up in a CB2 catalog. It's hard to believe the company is just two years old. These permeable planting pods from brothers Miguel and Rodney Nelson offer space-challenged citizens a simple solution to gardening, growing and being green by planting on an available wall. As for any vegans out there, these aren't made from wool. Rather, the felt-like strands come from recycled plastic bottles, which allow plants to breathe.

+woollypocket.com

PIQUE NIQUE

Industrial design student Patricia Lee wants to bring back the picnic. While the Taiwanese-born Lee has been studying in Australia for several years, the Western idea of picnics appealed to her. The colorful space-saving diningware "allows users to integrate different sizes of hamper depending on number of people at the event and food they bring," says the designer. The Pique Nique hamper itself is insulated and comes in three colors. Fun, fun! The prototype is looking for a manufacturer.

[+twitter.com/pcllee520](https://twitter.com/pcllee520)





WALL&DECO WALLPAPER

Wallpaper is definitely back and designs from Italy's Wall&Decò showcase the magnificence of patterns. From crocheted doilies to a modern patchwork quilt, the elegance of simple, large patterns is the mark of this design company, which collaborates with designers from all over the world. Available locally at Studio2b.

+wallanddeco.com | +studio2bdenver.com

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magnificent work of art | \$ 3,200,000

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BLACKBOARD CABINET

Products that do double duty and add a dose of fun get plus points. We like Peter Jakubik's Blackboard Cabinet, a sturdy storage cabinet with chalkboard exterior. Let the artist in you create a new art piece for every dinner party - or use it to distract the kids. While not in production, the original is still available at Saatchi Online for \$5,630.

[+bit.ly/blackboardstorage](http://bit.ly/blackboardstorage)



ACCORDIAN CABINET

Designer Elisa Strozyk collaborated with artist Sebastian Neeb on this sculptural storage unit they call "Accordion Cabinet." Thanks to veneer wood, the doors become a flexible skin that let the piece breathe open and close, in and out. The cabinet has character and, sitting on four legs, believes Strozyk, makes it something you can emotionally relate to. The limited edition of 10 is available from Strozyk.

[+elisastrozyk.de](http://elisastrozyk.de) (Photos by Sebastian Neeb)



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TURN TABLE

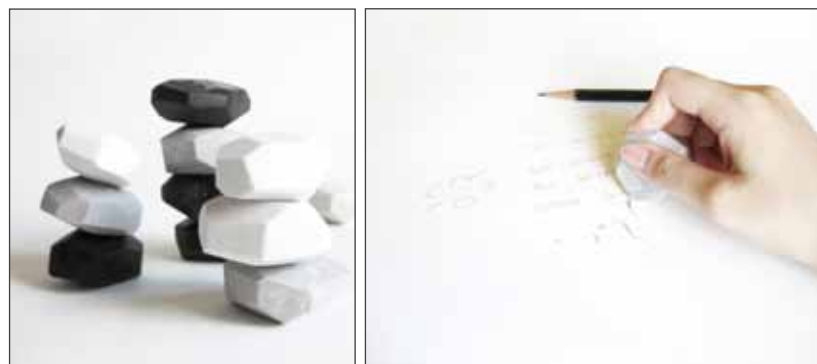
Every coffeeshop, café and home could use a Berit Dröse Turn Table, an innovative stand with secret storage below. The tray underneath sits on a thread and twists to the needed height. The Danish artist says he was inspired by old wooden swivel stools. Clever! And clever name, which is also a tribute to the LP and turntable. But, alas, this is still a prototype. Dröse is looking for a manufacturer. Anyone?

+goldkornchen.dk

PEBBLE ERASER

River rocks don't start out round or smooth. And neither does the Pebble Eraser from designer Megawing. Lots of edges define these rubbery expungers. As one uses it along the journey toward perfection, it'll become smoother like the pebbles along the shore. Megawing tells us a sense of practicality went into the design: the multisided aspect makes the eraser easier to use in small areas where round shapes cannot reach.

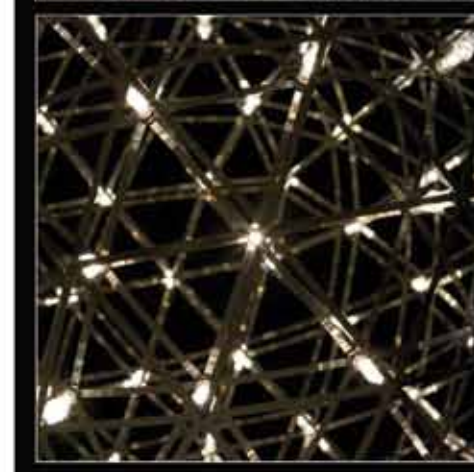
+mollaspace.com



STACK MAGAZINE RACK

It's always nice when function and form meld graciously, as is the case of Robert Bronwasser's Stack Magazine Rack. The Dutch designer used engineered plastic foam called Expanded Polypropylene to create a lightweight storage unit for bottles, magazines and other items. Store them horizontally or vertically.

+switchmodern.com



alesso modern source

THE STORY BEHIND THE DESIGN

The Raimond Lamp is the manifestation of years of fascination with forming round shapes by using linear angular triangle by the German mathematician, Raimond Putz.

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HIGGINS MOBILE

If this fused-glass mobile brings back a mid-century memory, it should. It comes from the legendary Higgins Glass Studio, whose unofficial motto is "modern miracles with everyday glass." Artists Michael and Frances Higgins were known for sandwiching colorful designs between glass and fusing them together with heat. Today, the 63-year-old studio has teamed with designer Jonathan Adler to offer two multicolored mobiles - in pink, \$895, and blue, \$495 - each hand-signed "Higgins Studio for Jonathan Adler."

+jonathanaadler.com



COCO CHAIR

Outdoor-friendly modern furniture has improved several notches thanks to Loll Designs, which bring us the Coco chair. Made of recycled plastic, Coco won't fade or warp and is virtually maintenance-free (you'll still have to clean up the mess if you knock over your wine glass). The \$368 Coco comes in seven colors. Available locally at Room & Board.

+roomandboard.com



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Go Tell the Others (detail)
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FLUX CHAIR

If you've been eyeing the flexible Flux chair that folds into a convenient carrying case, it's now available exclusively from YLiving. Raved about throughout the design community ever since someone spotted the 2008 college project of Douwe Jacobs and Tom Schouten, the \$199 weather-proof polypropylene chair combines fasteners and strategic folds. While lightweight, it's apparently sturdy enough to hold a 350-pound person and be folded (as tested in labs) thousands of times.

+yliving.com



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WITH A NEW LINE OF FURNITURE JUST COMPLETED, JONATHAN COPPIN AND SCOTT DERGANCE SET THEIR SIGHTS ON A NEW MARKET AND DIVE IN HEADFIRST AT THE INTERNATIONAL CONTEMPORARY FURNITURE FAIR.

ELEMENTAL LIVING

Jonathan Coppin and Scott Dergance have seen each other through a lot. Together, they've traveled the world while working for a large architecture firm; they've been there for one another as they started their families; together, they took the risk of leaving the security of their jobs with the aforementioned large firm and partnered up to start their own architecture firm, elemental HOMES. And last year, they pushed themselves even further by launching a furniture company called elemental LIVING. Having thrown themselves 100% into their new endeavor, Coppin and Dergance have laid everything on the line to prove their theory that luxurious modern furniture can be sustainable, reasonably priced and locally crafted.

FOCUSED ON THE FUTURE

words: Kristin McCartney Mann
images: Trevor Brown | Andrew Clark Studio



The team behind elemental LIVING: Jonathan Coppin (seated in the Landeeca Sofa 78) and Scott Dergance (standing). Also pictured, the Ilex Side Table.

Every piece of elemental LIVING furniture is manufactured in the US with nearly every piece fabricated here in Colorado.

“Number one sustainable aspect if you’re buying in the US is, it’s made in the US.”

To the designers, the transition from architecture to furniture was a logical business step. They drew inspiration from the precedent set by great architects being as famous for their furniture design as for their buildings — Le Corbusier, Mies van der Rohe, Frank Lloyd Wright, Eero Saarinen and Charles and Ray Eames. “Not that my ego is big enough to compare us to the Eameses or Mies van der Rohe,” jokes Dergance, “but that doesn’t mean we don’t have something to bring to the market.”

Perhaps more influential in their decision to move into the furniture business was their respective upbringings. Both grew up in houses full of homemade and custom-built furniture. “Both of our dads were engineers,” says Dergance, “My dad would design custom pieces of furniture on graph paper and then go hire somebody to build them for our house. So I grew up with the notion that if you have an idea you can get it built.”

Coppin honed his craftsmanship in an ongoing effort to furnish his post-grad home. “I built probably 60% of my furniture at home. I was out of college, would see things I liked but couldn’t afford. I knew I could build those pieces for a fraction of the cost.”

Elemental LIVING furniture follows the same philosophy as elemental HOME architecture: “The harmonious integration of simplicity and nature.” Simplicity, sustainability and affordability are the design drivers behind every piece.

The elemental LIVING line of furniture is kept sustainable through the use of material, quality and domestic manufacturing. The furniture’s material palette is composed of sustainably harvested woods, environmentally-conscious textiles and metals that are recycled and recyclable. They also design every piece in a way that minimizes waste. The Ovaata dining table uses two full standard 12-foot-long by 6-inch-wide sticks of aluminum per table, with only 4 inches unused at the end, which can then be recycled.

Quality is another element that contributes to sustainability. “If you have something that’s built well, it’s going to last a long time, it’s going to be an heirloom — a piece that’s passed down from generation to generation,” Dergance says. “Then you couple that with a timeless design composed of simple, clean forms that don’t get old, that don’t date themselves. We looked at some of the classics, like a Barcelona chair, that looks as fresh today as it did in the 20s.” Adds Coppin, “It can’t be too flashy, too ‘of the moment.’ It’s something that’s going to be around for a while.”

Every piece of elemental LIVING furniture is manufactured in the US, with nearly each one fabricated here in Colorado. “Number one sustainable aspect if you’re buying in the US is, it’s made in the US,” says Coppin. Local manufacturing also reinforces the designers’ commitment to quality and affordability. “This is a big part of who we are and what we believe,” says Dergance, “There’s no reason you can’t design and manufacture well-crafted, modern furniture in the US. We’re so used to the idea that to get a cool piece of furniture it has to be Italian. Or if I want to get something that’s cost-effective it has to be made in China. We don’t believe that. We believe that we can produce furniture that’s on par with some of the Italian designed furniture, but it’s made by people here.”

The Ilex Side Table is available in two different sizes with six different color choices.



Coppin and Dergance in their Arvada workshop. The two have been covered in sawdust since October 2010.



CLOCKWISE FROM TOP LEFT:

Sylis Bench 58: Clean design and versatility are at the heart of these upholstered benches. Available in two sizes.

Veridis Shelving Unit 303: Solid wood boxes are spanned by powder coated aluminum shelves, assembled using detailing that reveals an elegant simplicity. Available in six sizes.

Ilex Lounge Chair: Designed using two balanced bent forms, this chair's simple yet dynamic stance provides ideal comfort.

Ovaata Dining Table 72: Machined aluminum legs are the structural and visual foundation of this dramatic table. Available in six colors and three wood species to match any decor.

Landecca Sofa 78: The gently sloped back and subtly extended arms provide this clean design with just enough character to be different. Combine one-arm versions with a chaise to make a stunning sectional.

I met the designers in the garage/woodshop of Coppin's childhood home — a home he helped build at the age of 5. This is where the two have been working and reworking prototypes night and day. That process marks the primary difference between architecture and furniture, in their experience. "When you build a building, it's a prototype, except there's only one," says Coppin. "So there are still a lot of inefficiencies. Even though everyone involved is really smart and brings years of experience to the table, it's still a prototype. And when it's finished, you're done, it's beautiful and you go build something else. But it's going to be completely different again. The difference with furniture is that we build a piece, look at it and ask, 'How can we make it better?'"

Each piece starts with a concept. Coppin and Dergance establish an aesthetic driven by simplicity and their belief that high style should not be the exclusive right of those in the highest tax bracket. Once they decide approximately how the piece should look, they build a prototype. In the case of the Ilex Lounge Chair, they sit in it, and have their wives, parents, friends and writers from *Modern In Denver* sit in it, to provide feedback on the ergonomics of the piece. They rebuild and repeat until the piece is fine-tuned and comfy. "I think a lot of times modern furniture gets a bad rap for at least looking uncomfortable," says Dergance, "and sometimes it is uncomfortable. It needs to be stylish, it needs to be affordable, and it needs to be comfortable. It needs to be all those things."

Once the prototype has been perfected, Coppin and Dergance enlist fabricators to produce the various components on a larger scale. All of those individual components are then hand-assembled by the designers themselves. "We've gone at the furniture business in the same way we go about building a home," says Coppin. "We're the general contractors but we have other people that can execute at a higher volume versus what we can do here, which is prototype."

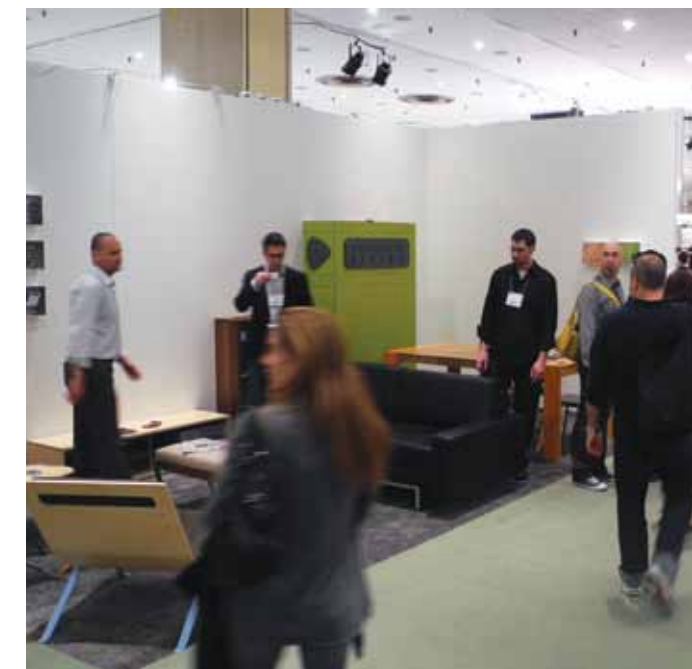
Coppin and Dergance recently made their debut as furniture designers. The elemental LIVING furniture collection was accepted into this year's International Contemporary Furniture Fair in New York City — a significant accomplishment.

It's been nearly a year and a half since the two decided to move in the furniture direction. Almost immediately they knew that their goal was to launch their line at the ICFF. After attending last year as guests, getting a preliminary response to their ideas and then building their portfolio to a competitive level of finish for submittal, elemental LIVING was officially accepted into this year's fair in October of last year. "When we first began the process for the ICFF, we had nothing," recalls Dergance. "We hadn't built a single piece. But we had ideas and we had images and we had a vision about who we were. We knew that fit in with what they were shooting for."

The two worked nonstop to get their pieces show-ready. Coppin and Dergance shipped off the collection in mid-May to New York to show their work along with up-and-coming modern furniture designers from all over the world, hoping the show would draw the recognition from designers and retailers that is required to make their business plan as sustainable as their furniture.

elemental LIVING furniture can be purchased at: elemental-living.com. Prices range from \$350-\$4,400.

A snapshot of elemental LIVING's booth at the 2011 International Contemporary Furniture Fair.



FROM THE FLOOR AT ICFF...

Speaking with Coppin and Dergance on their second day at the ICFF, it was clear that their experience leading up to and through the show could easily be compared to running a marathon that finishes with a full sprint. During the four days of the show (May 14-17) the two spent nearly 30 hours on foot manning their booth — not including setup before, breakdown after and the networking / event attendance required between the 5pm closure of the show and their 10:30pm dinner reservations. The effort was well worth it: The pair shared the floor with 600 other exhibitors that included industry leaders in furniture, textile and lighting design and had an audience of approximately 24,000 visitors, including retailers, designers, architects and the general public.

Coppin and Dergance felt that elemental LIVING was a solid participant — the brand, the display and the quality were all on a level with their fellow exhibitors. "So far, so good," reported Dergance when asked how the show was going. "There aren't too many new guys in the same market. Honestly, since this is the first time we've done this, we weren't exactly sure what to expect. Our goal was to generate interest from both online and brick-and-mortar retailers, and so far we've had about 10 retailers express interest in carrying the line. So in that way it's been a success." They also made their first sale: an elemental LIVING sofa is officially in use in someone's home.

While their presentation at the ICFF may mark the end of Coppin and Dergance's yearlong journey in bringing their furniture to market, in reality it represents just the beginning for elemental LIVING furniture brand. So, are the two planning on exhibiting in the 2012 ICFF? *To be continued....*



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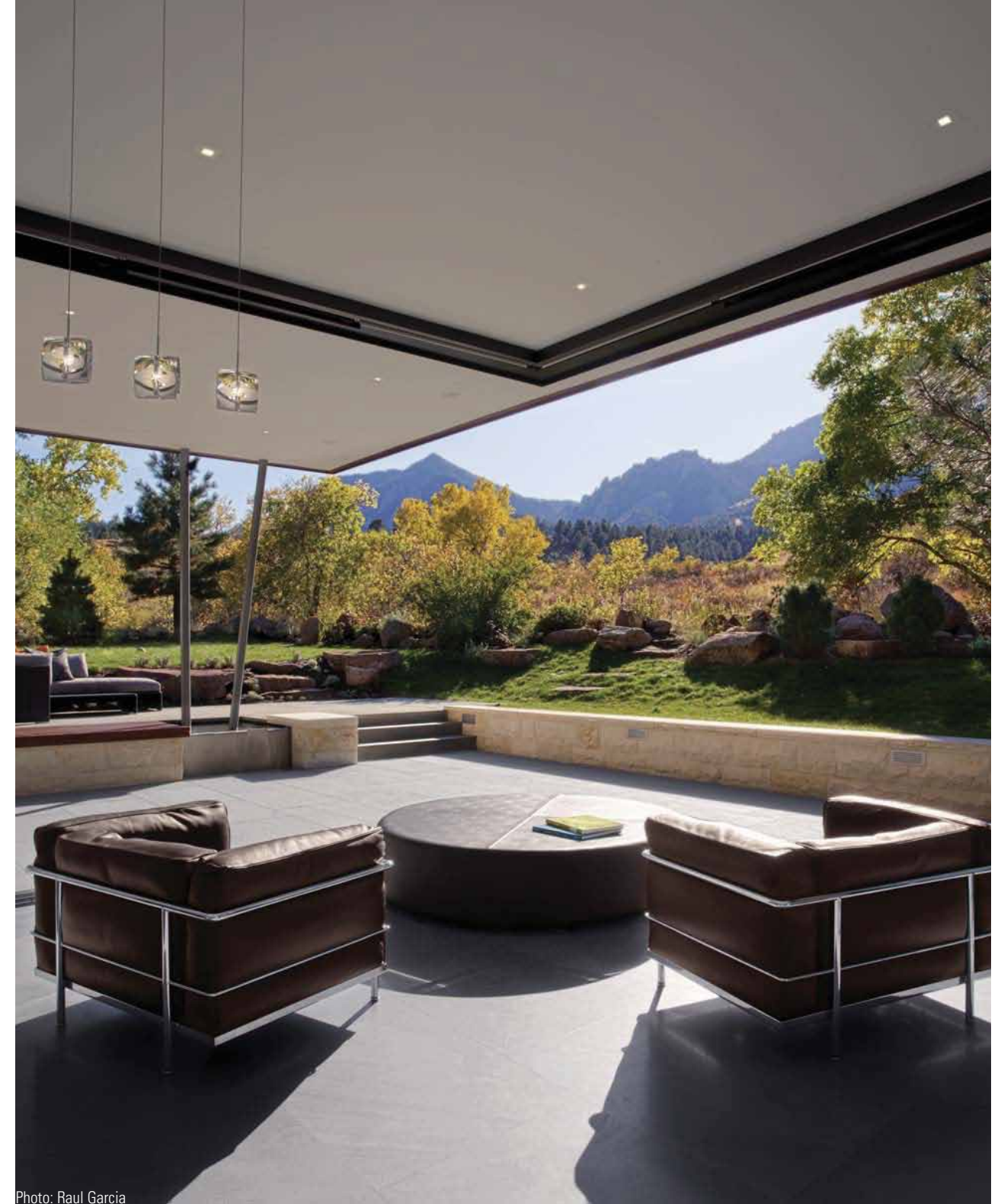


Photo: Raul Garcia

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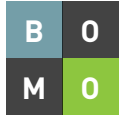
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MODERN IN BOULDER

FOR NEARLY A QUARTER-CENTURY, MODERN ARCHITECTURE FLOURISHED IN BOULDER, AND THEN IT FADED AWAY. NOW, AN AMBITIOUS AND SOPHISTICATED CROP OF YOUNG ARCHITECTS GIVE REASON TO BELIEVE THAT MODERN MIGHT BE MAKING A COMEBACK.

WORDS: Kris Scott | IMAGES: Paul Winner & Trevor Brown | Andrew Clark Studio

When Charles Haertling designed the Menck House, he was struck by the shapes of the site's rock outcroppings and used them structurally in his design. Further use of natural materials helped integrate the house, completed in 1970, into its setting.



THERE is much Boulder is known for. It is one of the most liberal cities in America. It's a Mecca for the über-athlete. The beauty of its campus is rivaled only by the grandeur of the Flatirons. And, of course, there is the housing stock: loads of threadbare college apartments juxtaposed against the proliferation of baroque Victorians north of Pearl Street.

But something happened in Boulder beginning in the 1940s or '50s that few people know about. It became an epicenter of modern architecture, a base camp of sorts for a group of frustrated, struggling architects who would, over a few decades, build their reputations as they designed homes for a diverse group of Boulder residents that included university professors, artists, free spirits and, in one case, Quakers.

This rich modern architectural history remains elusive to most. And yet, at the crest of the hill on the Denver-Boulder Turnpike that leads visitors down into Boulder Valley, there are stunning — and, on a clear day, plainly visible — examples of modern architecture to the west and east.

To the east are the Stearns and Darley towers. Better known by locals as Williams Village — or Will Vill, campus dormitories — the towers were designed by Hobart Wagener, one of Boulder's more acclaimed modern architects, and were built in 1966 and 1969.

And nestled up at the base of the Flatirons to the west is the National Center for Atmospheric Research's Mesa Laboratory, designed by renowned architect I.M. Pei in the early '60s. NCAR's Boulder headquarters is regarded as one of the best examples of modernism that Boulder has to offer.

The Syncline House's site, says E.J. Meade of Arch11, "really came with this great responsibility, in that the owners wanted a house that acted as a threshold between the city and the outdoors. They wanted to design a space that could bring the outdoors in and sort of blur those lines." The west-facing wall of the structure - encompassing almost 30 feet of glass - provides breathtaking views of the Flatirons and beyond.

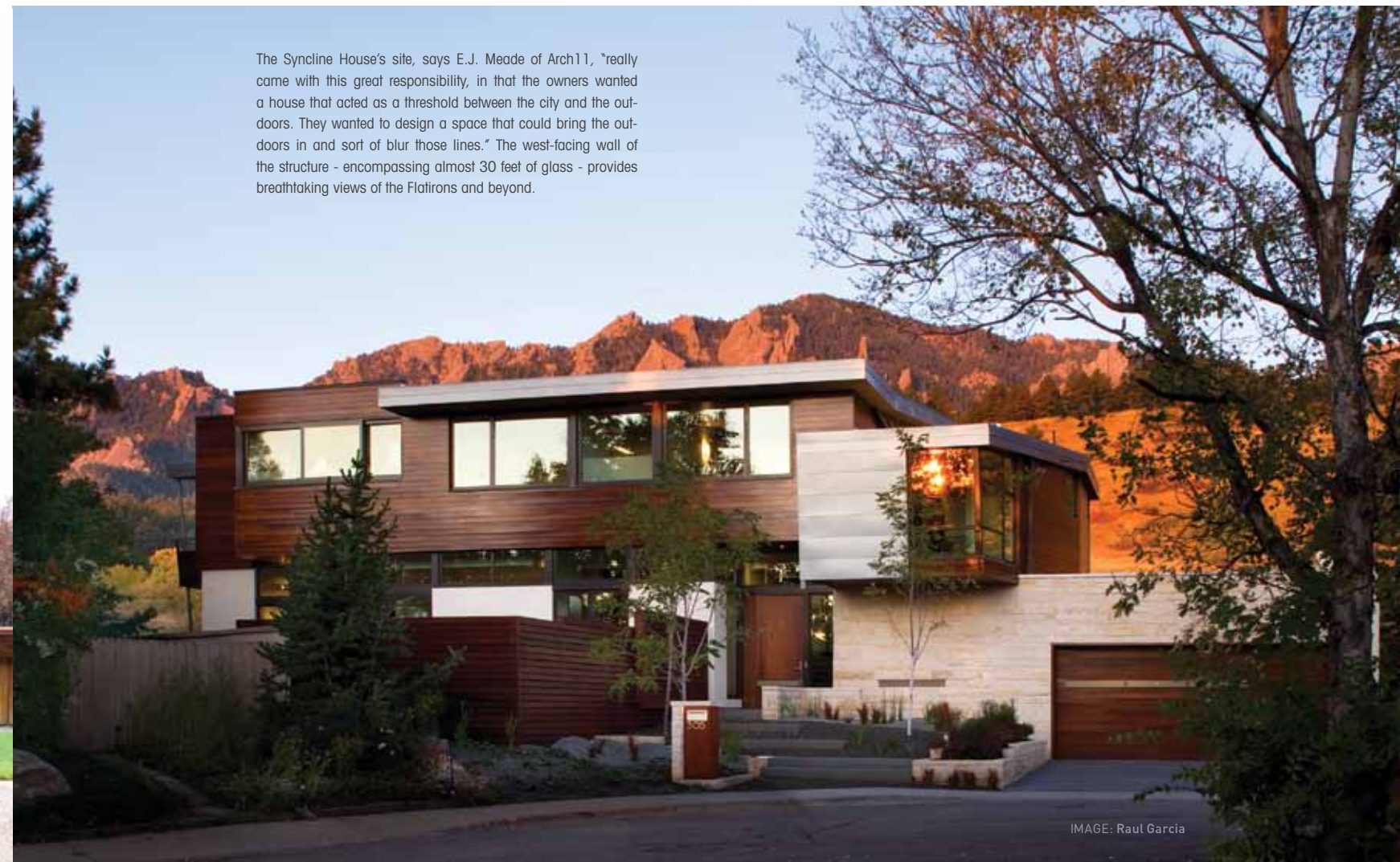


IMAGE: Raul Garcia



Charles Haertling's design concept for the Boulder Valley Eye Clinic, commissioned in 1968, was based on a human eye. The building's south side, visible here on the left, was modeled after an open eye, letting light pour through large windows into the clinic's waiting room. The structure now houses professional offices.

But there are some who know about Boulder's modernist past — who have known all along. One of them is University of Colorado professor and longtime Boulder resident Dick Jessor. Jessor's first house, designed in 1959 and built just east of Chautauqua, was among the first modern architectural wonders in Boulder.

Jessor didn't start out with the loftiest of intentions. He and his first wife were planning on building a tract house in Martin Acres, a south Boulder neighborhood. After a movie one night, they decided to visit the lot.

"As we stood there that evening, we could hear the pumps pounding away at the National Bureau of Standards (now the National Institute of Standards and Technology)," recalls Jessor, who is now 86.

"I looked at my wife and said, 'Let's go talk to Papachristou.'"

He's referring to Tician Papachristou, who was, at the time, a friend of Jessor's and also a frustrated young architect.

"I knew that he was constantly struggling with clients who had very conventional ideas, and he was not able to express his creativity," Jessor says. "So I said to Tish: 'You've been struggling all these years. Why don't you design a house for us that you think would suit us and would also express your design?'"



ABOVE: The straight lines of Dick Jessor's newest house has a south-facing wall that contrasts nicely against - and even frames - the curved walls and balconies on the north side, which provide wonderful views of the city.

AT RIGHT: Longtime Boulder architect Harvey Hine, at the top of the stairs, designed the house for clients Dick Jessor and Jane Menken. The couple loves architect Richard Meier's work and wanted the house to have reflections of his designs. "The issue of lightness inside the house was a big thing. The issue of communication with the outside was a big thing," says Jessor, at right, looking up at wife Jane.



What resulted was unlike anything anyone in this university town had ever seen - a "round" house shaped by overlapping circles and half-circles, constructed of cinder blocks, with redwood detailing and concrete floors. It cost \$22,000 to build and was, Jessor says, "quite incredible."

It was also a curiosity. Jessor and his wife couldn't afford window treatments, and the tall leafy trees that are on the property today probably weren't even planted yet.

"People would literally park at the intersection and just look into the house," he says. "When we went to bed, we had to put out all the lights before we could undress. We were really an oddity at that time, and it was great.

"I enjoyed the fact that, in a sense, we were doing something radical - our own little pioneering for architecture."

Many more would pioneer modern architecture in Boulder over the next two or three decades, most notably Charles Haertling. An early partner of Papachristou, he is often cited as Boulder's best-known architect.

He wasn't the only one. Ask anyone familiar with Boulder's modern architectural history about its key players, and the names start spilling out: Roger Easton, I.M. Pei, Hobart Wagener, Gale Abels, James Hunter and more (see sidebar, page 50, for more details on these architects).

But "if there is one name you would put to Boulder modern architecture, it's Charles Haertling," says Brad Tomecek of Boulder architecture firm Studio h:t.

Haertling was organic in his approach, deriving influence from the natural world around him. The Willard House in Boulder, which Haertling finished in the early '60s, is the centerfold of Alan Hess and Alan Weintraub's book, "Organic Architecture: The Other Modernism."

One of Haertling's houses — the Brenton residence — was inspired by barnacles; another, the Davis House, has a snail-like form. Other designs are reminiscent of a yucca plant, a poinsettia blossom, an aspen leaf. Because of this approach, each of his houses was unique, and Haertling soon began receiving accolades as one of the country's most talented young architects.

THE WILSON HOUSE. NEWLY LANDMARKED, THIS STORIED HOME'S FUTURE IS SECURE.

IT SEEMS JUST ABOUT EVERY HOUSE CHARLES HAERTLING DESIGNED HAS A STORY BEHIND IT.

But the Wilson House at 550 College Ave., which was granted landmark status by the Boulder City Council in February, has a more storied past than most.

Built in 1968 for CU professor Robert Wilson and his wife, Helen, an artist, the house included a library and a studio art space. In December 1973, an arsonist set fire to the house and, though the exterior of the house remained sound, the interior was badly damaged. The Wilsons abandoned the house, and it remained neglected for six months, until Haertling bought it back from the original owners.

He drafted his entire family to help in the resurrection of his design. His son Joel recalls the experience on the website - atomix.com - that he set up to catalog his father's work:



Boulder's City Council voted unanimously in February to give the Wilson House, designed in 1968 for a University of Colorado professor and his artist wife, landmark status. After an arsonist torched the house in 1973, Charles Haertling bought it back from the Wilsons and lived there until his death in 1984. His wife, Viola, still resides there.

"I was a lazy boy of 13 at the time, and wanted to make the work as easy as possible, so when my father was deciding what to do with the damaged wood surfaces of the walls and ceiling, I suggested sandblasting off the char to reveal whatever wood remained underneath it. This was by far the easiest solution. The result was a very beautiful pattern of dark singed wood on the ceiling and walls."

Haertling lived in the house until his death in 1984, and his wife, Viola, still lives there. When it was landmarked earlier this year, many fans of Haertling's architecture breathed a sigh of relief, including son Joel. "The house will be preserved - it won't be changed or torn down," he says. "That's a step in the right direction. I just want it to stay in the family."

THE FLATIRONS FACTOR

THERE IS A GREAT STORY ABOUT I.M. PEI'S PREPARATION FOR DESIGNING NCAR'S MESA LABORATORY.

It tells of how Pei, who had only designed for urban locales previously, was awed by the site's natural beauty. In an attempt to understand the site and the building that would go there, Pei hiked through the area and eventually spent a night camping there.

The experience, he said, brought back memories of childhood trips with his mother to mountaintop Buddhist retreats. "There in the Colorado mountains, I tried to listen to the silence again - just as my mother had taught me," Pei was widely quoted as saying. "The investigation of the place became a kind of religious experience for me."

Pei went on to design the John F. Kennedy Presidential Library and spearheaded the renovation of the Louvre in the 1980s, but he has continued to refer to NCAR as his "breakout building."

He was, of course, not the first or last architect to be inspired by the landscape near Boulder. It continues to be a source of inspiration for modern architects today.

"I would say that absolutely Boulder's natural features make a difference in what we do, in two ways," says Studio h.'s Chris Herr. "The first is basic - I mean, the Flatirons are fantastic. When you can see them, you do everything you can to get them into the view lens. And two, we're also definitely influenced by factors such as sun, wind, things like that. Boulder is right up against the foothills, so the shadows cast by the mountains have a pretty profound influence on what we do. We do our best to get really specific about that."

"The physical nature of this place is pretty special," agrees Arch11's E.J. Meade. "The sites we're often given in Boulder are just spectacular, with these



IMAGE: Wilson Kuanui

"We would like to hope that we can help shape the city such that, at some point in the future, people will be as proud of the built environment of Boulder as they are of the natural environment."

wonderful connections to views of Flatirons or these really more intimate outdoor settings."

In reference to Pei's camping trip, Ali Gidfar of Workshop 8, who worked for Pei in the 1980s, says: "It gave him the insight he needed to produce a project that is appropriately scaled, despite being at the base of one of Boulder's famous Flatirons."

Workshop 8's jv DeSousa has high hopes for the future of modernism in Boulder - hopes that link directly to its outdoor surroundings

"Everyone in Boulder loves the natural environment and everyone is proud of the open space that the city has been acquiring for several decades," DeSousa says. "We would like to hope that we can help shape the city such that, at some point in the future, people will be as proud of the built environment of Boulder as they are of the natural environment."



When I.M. Pei designed the National Center for Atmospheric Research's Mesa Laboratory, he spent time hiking and even camping on the site, and eventually found additional inspiration from the cliff dwellings in Mesa Verde National Park. Additionally, the building's concrete exterior walls are similar in color to the Flatirons; to accomplish this, sand from a nearby quarry was ground up and added to the concrete.



Haertling's Brenton House is an excellent example of his tendency to take inspiration from the natural world. Although the house is more commonly referred to as the "Mushroom House," Haertling's inspiration was actually barnacles: He'd spent time in the Navy chipping barnacles off of ships' hulls.

The house became one of his better-known works after Woody Allen used shots of it in his 1973 science-fiction comedy film, "Sleeper." It was also featured in the National Enquirer's "Weird Houses" column.

The house is constructed of polyurethane foam over steel wire, and three of its five "pods" have balcony views of the surrounding area.

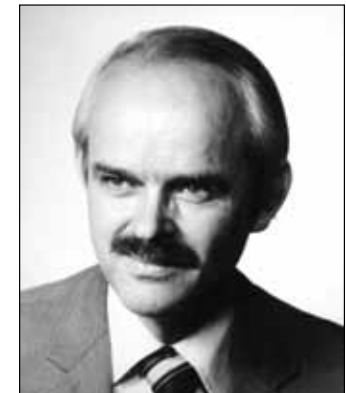


"He referred to Boulder as his gallery," says son Joel Haertling. "And that's about right — he had a lot of work there."

Haertling was indeed prolific. His career spanned 25 years — from 1958 to 1983. Before his sudden death from a brain tumor in 1984, he had designed more than 40 residences and a few buildings in and around Boulder, and a number of others outside of Boulder.

Joel Haertling is quick to call attention to the fact that, during the height of his father's career, Boulder was rife with what he calls "free spirits — university professors and so forth, that were doing daring designs."

His clients at that time no doubt fueled his creativity.



Charles Haertling





WAGENER

THE HISTORICAL PLAYERS

Sure, Charles Haertling was perhaps the most recognized of Boulder's mid-century modern architects, but there were others designing incredible houses and buildings in the latter part of the 20th century. Below, a roundup of some of them:

ROGER EASTON

One of Easton's buildings, which now houses dentist's office Boulder Smiles, at 1636 16th Street, is "one of those iconic images of modern architecture right in town," says Studio h:t's Brad Tomecek. Another fine example is the Kellcourt Building at 1909 26th St. It was given Historic Boulder's Award of Merit in 2009.

TICIAN PAPACHRISTOU

Probably Papachristou's best-known Boulder design is the King House (also frequently referred to as the Sampson House) at 1900 King Avenue. This Usonian-style house was designed in 1958 and its roofline resembles Frank Lloyd Wright's New York Exhibition House from 1953.

I.M. PEI

While not a Boulder resident, Pei designed the National Center for Atmospheric Research's Mesa Laboratory. NCAR's archives state that Pei's appointment was a unanimous decision among the selection committee, and that his "reputation as a man who dealt easily with clients, his charm and sensitivity, his imagination in design, his experience within tight budgetary constraints (notably with the use of structural concrete) all contributed to his selection."

HOBART WAGENER

Wagener's name comes up almost as much as Haertling's when discussing modern architecture in Boulder. Why? He designed more than 90 residences — a good example is the Labrot House at 819 6th St. Architect

Cheri Belz designed a well-received addition to this house recently. Wagener also designed numerous commercial and institutional buildings, including Fairview High School, and a number of insightful additions, among them the Boulder County Courthouse and the First United Methodist Church sanctuary.

GALE ABELS

Another huge name in Boulder's modern architecture scene, Abels studied under Walter Gropius while attending graduate school at Harvard. Abels enjoyed a 30-plus year career, and one of his most visible projects is Meininger Art Supply, at 1135 Broadway. One of his houses can be seen at 3100 6th St.

JAMES HUNTER

Hunter designed many institutional and commercial buildings, including the Boulder Public Library, Baseline Junior High, Grace Lutheran Church and The Colorado Building, which formerly housed Joslin's department store and is one of the few examples of International-style architecture in Boulder.

*NOTE: Many of the structures mentioned here are included in the driving tour sidebar on page 56.



EASTON



PAPACHRISTOU



ABELS



HUNTER



IMAGE: Bryce Boyer



IMAGE: Ron Pollard



IMAGE: Raul Garcia

CLOCKWISE FROM TOP LEFT:

The Taussig Residence was designed and built by architect Cheri Belz.

Another view of Arch11's Syncline House.

The German Prefab House by Studio h:t blurs the distinction between outdoor and indoor spaces.

Workshop8's Hickory House was featured in Dwell magazine in 2005 and has also appeared on HGTV.



IMAGE: Wilson Kauanui



When the new Mike's Camera was built in the mid-90s, it was, to many, a sign that Boulder was starting to embrace modern architecture again.

"Haertling was pushing the envelope of residential and commercial architecture in and around Boulder in just fantastic ways," says Studio h:t's Christopher Herr. "He made a really profound impact on the community and left things that are still admired today. You drive by and you just think: 'Whoa.'"

So an era of remarkable modern architecture in Boulder was ushered in during the 1950s, '60s and even much of the '70s.

But where did it go from there? Mostly downhill — at least for a while, anyway.

"It's a pretty rich history," Arch11's E.J. Meade says of the earlier period. "But the '80s and mid-'90s were not a friendly atmosphere for modernism. It really seemed a low point in the design sophistication of Boulder."

He cites the example of the Arch11-built Bank of Boulder (now the First National Bank of Colorado), completed in 1994.

"I thought it would break things open for us — it's a modern showcase of glass and steel," he says. "But it got snubbed by the local AIA awards that year, and one of the first patrons in the bank announced she was starting a petition to have the building torn down."

Jv DeSousa of Workshop8 agrees. "Boulder was a much more progressive and modern place, at least in terms of architecture, 40 or 50 years ago," he says.

So what happened? It depends on who's answering the question. Some blame building and development restrictions imposed by the city. Others say that Boulder's population just wasn't as free-thinking as it once was. There were most certainly economic reasons: the advent of green technologies and rising real estate prices made modern homes much more expensive to build.

BOULDER'S MODERN ARCHITECTS OF TODAY

Arch11

In 1993, James Trewitt and E.J. Meade founded Arch11, and the firm has been on a high ever since. In 2010, they won four AIA awards. The Syncline House, pictured on page 45, was recognized with a Merit Award for Residential projects. "One of the things that we are most concerned with is: How does the house describe the site?" says Meade. Meade is optimistic about the future of modern in Boulder, citing the Fourmile Canyon rebuilding effort and the redevelopment of the former Daily Camera building in downtown Boulder as great opportunities for residents to embrace a more modern viewpoint.

arch11.com
303.546.6868

Cheri Belz

Belz sees each of her designs as a work of art — no surprise given that she was an artist before becoming an architect. It's also why she usually works on one project at a time and says that 90 percent of her designs are spec houses. "For me, architecture is another art form," she says. "I design them all as if they were going to be my houses." In 2008, Belz took on a Hobie Wagener house at 819 6th that was in such bad shape it was in danger of being torn down. She spent a year restoring it and more than doubling its size, and was awarded a City of Boulder Historic Preservation Award for the project. Belz calls her work "modern organic, with an Asian or oriental kind of feel to it." She uses a lot of curves, both in the walls and roofs, and often incorporates natural features into her designs. "What a lot of people have said to me is they can tell my houses were designed by a woman."

belzarch.com
303.995.8111
belz@belzarch.com

Harvey M Hine Architecture + Interiors

Hine has been designing houses and buildings in Boulder for 22 years. He's been doing it long enough, in fact, that at one point he worked for Gale Abels. But doing modern hasn't always been easy. "I was always interested in it, but it was very hard to sell," he says. "So I'd sneak in little bits and pieces here. It probably wasn't until about 11 years ago that I could really do whole houses." Now, Hine and two others - architect Cherie Goff and interior designer Kate Dixon - strive for what Hine calls a "Colorado modernism - it's a softer modernism that people tend to react more positively to, to think, 'I'd love to have a house like that.'" He cites the Jessor House and the Rosenthal/Friedlander House in Table Mesa as his favorite HMH projects. The latter's key features include a 170-foot-long wall, a 50-foot-long sky lit art gallery, and a 40-foot long reflecting pool.

hnhai.com
303.444.8488
Harvey@hnhai.com

Studio h:t

Studio h:t's goal is "to create a place that's got spirit, a place you can retreat to. When you think about houses, they're really places of serenity. So we try to capture and frame views, and then edit out things you don't want to see," says Studio h:t founding partner Brad Tomecek. Their modus operandi is working. Last year, Studio h:t won eight AIA Colorado awards, and partner Christopher Herr was named a Colorado AIA Young Architect of the Year for 2010 and was recently awarded the National AIA Young Architect of the Year award for 2011. Studio h:t hasn't been around as long as Harvey Hine or Arch11, but that's not a bad thing — it has earned a reputation as a young firm that could shake things up around town, and it seems they're up to the challenge. Asked who their influences are, Herr responds: "We're influenced by anybody who is reconsidering how things get built."

studioht.com
303.247.0405
mail@studioht.com



Tres Birds

Tres Birds, founded in 2000, has built a strong reputation as a firm that's hell-bent on using "invention and creativity" to arrive at both visually compelling and imaginatively sustainable results. That means taking regionally reclaimed materials and giving them new life in almost every project they do, whether it's making a structure out of dirt excavated from the site, using 15,000 water bottles collected from Waste Management to build interior walls, or packing tens of thousands of corks into steel rings to mitigate sound within a structure. It's not an approach that Tres Birds' clients are necessarily aware of before approaching design principal Mike Moore and his team — which speaks to the beauty of their designs. "They come to us almost always because they've seen a project of ours and they have an affinity to it," says Moore. "They feel really good when they're there, but they don't usually know why. We educate them along the way about our process."

tresbirds.com
303.442.3790
firstcontact@tresbirds.com

Workshop8

Workshop8 was launched in 2010, but its conception started long before that. Husband-and-wife team Joseph Vigil and Brandy LeMae had started another company, VaST Architecture, eight years before. But when the recession happened, they decided a cooperative effort might be an exciting and strategic approach to broadening their business. So they approached good friends Ulla Lange, Jv DeSousa and Ali Gidfar, who were also involved in architecture and interior design, and the new venture was born. The firm now offers a broad range of services, including interior design, historic rehabilitation, sustainable and LEED design and more. Their shared goal — what they refer to as their "one purpose" — is to "create exciting solutions that inspire, enrich and transform lives." Adds Vigil: "In Boulder, 'traditional' red brick commercial buildings proliferate, so modernist and modernist-influenced contemporary buildings provide a visual contrast to the monotony of this 'style.'"

workshop8.us
303.442.3700
info@workshop8.us



IMAGE: Paul Brokering

Boulder's new Regional Fire Training Facility, located near the reservoir, is another 18,000 square feet of unrepentantly clean and open design - perhaps further indication that the city is starting to embrace modernism again.

And then there is Boulder's ever-present love of the Victorian period.

"There is really a very strange relationship with modernism here," Meade says. "You have people who will want the latest high-tech Audi in their driveway, but that driveway leads you to a Victorian carriage house. I haven't quite figured it out. I mean, we don't go to the doctor and have leeches applied still."

But things started to take a turn back toward modernism, albeit a gentle one, in the mid-'90s, when architect Steve Chuckovich designed a new space for longtime Boulder business Mike's Camera at the corner of Folsom and Pearl streets.

"It renewed the conversation about modern buildings — it was a public building in a very prominent location and it was unapologetically modern," Meade says.

And, since then, other projects and developments have renewed the conversation even more. Most recently, in February, one of Charles Haertling's homes — the Wilson House (see sidebar, page 46) — received landmark status, meaning it cannot be changed or torn down.

And last year, Roth + Sheppard Architects of Denver completed Boulder's new Regional Fire Training Facility near the Boulder Reservoir.

Says Jeff Sheppard of the design: "As we researched the site and rural context, we realized that building precedents were the simple agrarian, shed-like farm structures that traditionally functioned as storage facilities. Thus, the iconic image of a strong but minimalist form juxtaposed against the rural background."

The building is a cleverly conceptualized modern marvel that won both an AIA Colorado Citation Award and an AIA Denver Merit Award. Its existence proves that "unapologetically" modern designs can still thrive in Boulder. And Sheppard adds that the response has been favorable.

"We have received only positive comments from the public, Boulder City Council and firefighters."

And then, of course, there are the people — people who both love modern architecture and cherish its Boulder legacy.

Take, for instance, Mel Shapiro, who bought the Haertling-designed Willard House in 1989, despite the fact that it was being sold as a demolition project.

"It was just totally trashed," says the 70-year-old Shapiro, noting that in addition to many other problems, the roof was caving in due to leaks, tile was missing from the walls and the flooring needed replacing.

But Shapiro, undeterred, bought the place before even selling the house he was living in at the time.

"I took a chance," he says. "I just knew for quite some time that if I ever was given an opportunity to live in a Haertling house, I would seize upon that."

And he's been working to bring it back to its original condition ever since, most recently discussing more restoration and a possible addition with Meade.

"I'm extremely passionate about living here," Shapiro adds.

And there is also Dick Jessor, the man who made Tician Papachristou's dreams come true in 1959. Forty years later, Jessor and wife Jane Menken worked with longtime Boulder architect Harvey Hine to build what will almost certainly be their last home: A modern masterpiece inspired by the work of architect Richard Meier.

One story that Jessor delights in telling about his new house provides perhaps the greatest anecdotal evidence that Boulder might be experiencing a renewed love affair with modern.

In 2001, Historic Boulder asked Jessor and Menken to participate in its "Landmarks of the Future" home tour.

"I thought that was great, and we figured 30 or 40 people would come through the house. Over 800 people came through the house in those two days," he says, incredulous. "You could see the interest in our house and other examples of contemporary or modern architecture on that tour."

He and Menken also left a comment book at the entryway, and they pored over it after they returned home.

"It was so interesting to hear how people talked about the openness and the clean lines and the communication with the outside world," he says. "So people really got what Harvey was trying to do."

How does Jessor feel about modernism's prognosis in Boulder?

"I think of the modern architecture that was in ascendance in the 1950s," he adds, "and I think that has really returned in strength and is reflected in a lot of the construction in Boulder. I'm happy about that."

Meade agrees that the future looks good for architects designing the type of houses that exemplify modern philosophies.

"I do think, generationally, that things are really changing. There's this young entrepreneurial class in Boulder that are very forward thinking. And I think that they want their homes to be forward-acting."

BOULDER'S MID-CENTURY MODERN MARKETPLACE



NO DISCUSSION OF BOULDER'S MODERN ARCHITECTURE WOULD BE COMPLETE WITHOUT MENTIONING COMMUNITY PLAZA AND THE IDEAL MARKET SHOPPING CENTER.

Built in 1960 and 1958, respectively, both areas — which are adjacent to one another — are whimsical examples of post-war shopping center design.

They were designed by Communication Arts (now Stantec/CommArts; the company was bought by the Canadian firm Stantec last year), which was also largely responsible for the design and implementation of the iconic Pearl Street Mall.

CommArts has also been instrumental in many of Boulder's more recent development projects, including the retail-lifestyle center on the site of the old Crossroads Mall in east Boulder and the recently reopened Alfalfa's at Broadway and Arapahoe.

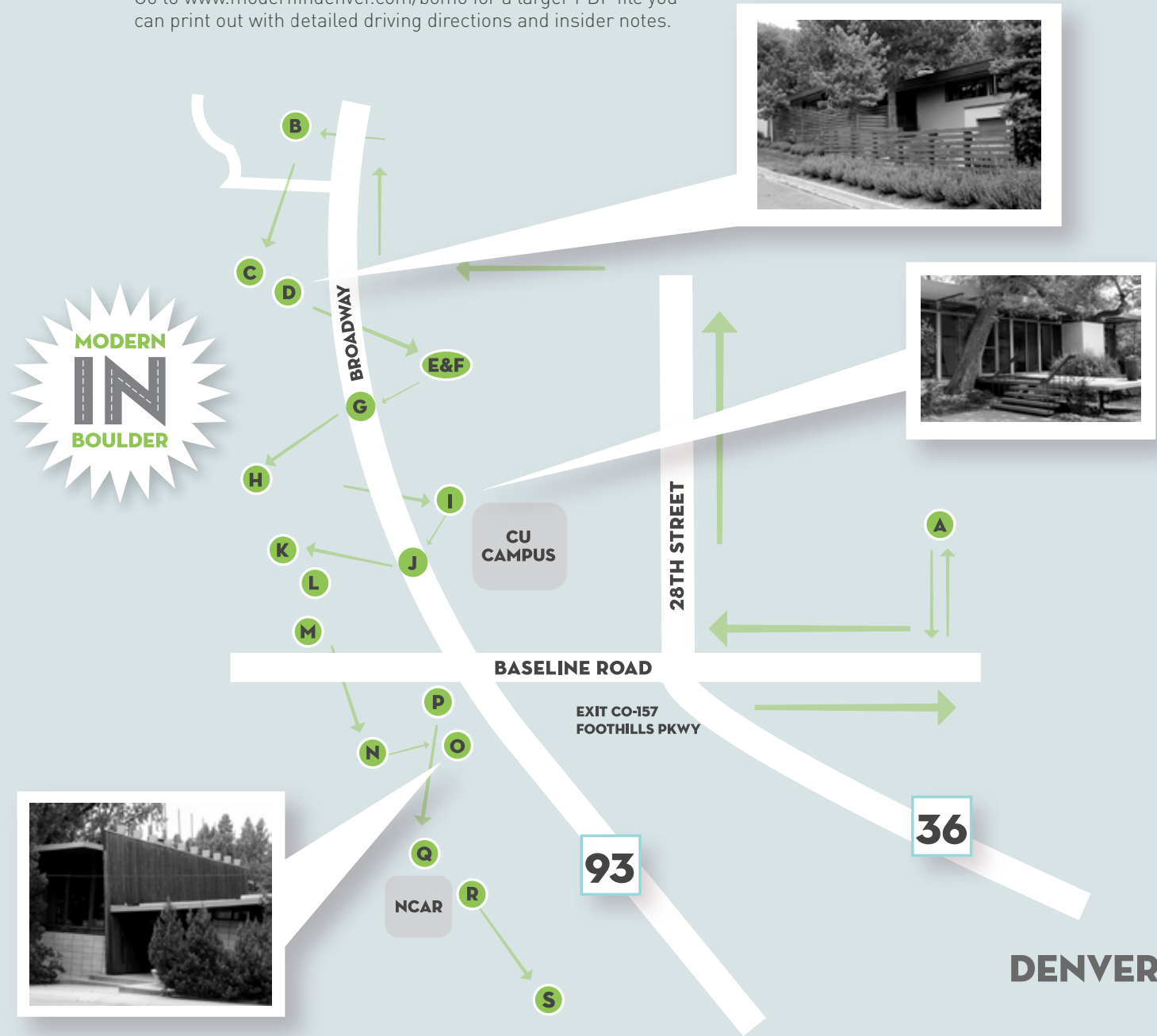
"We sprinkle the magic dust on projects. We infuse the life and meaning into what people might feel is too static and banal and lacking any sort of energy," says senior graphic designer Derek Friday. "We do our homework, we do a lot of research. We help these projects become more successful though our mantra of 'beauty, meaning and connection.'"

Of Community Plaza and the Ideal Market center specifically, Friday adds: "It's the epicenter for the area north of Pearl Street. Because of it, those neighborhoods on the east and west side of Broadway have this mecca of businesses. You have bikers, walkers, moms and dads with strollers. You have the sun blasting in from the west. It's almost like a secondary kind of Pearl Street Mall, but it has more of a local vibe. It's a really great place for people who like to step off the beaten path."

The shopping centers are at the intersection of Broadway and Alpine.

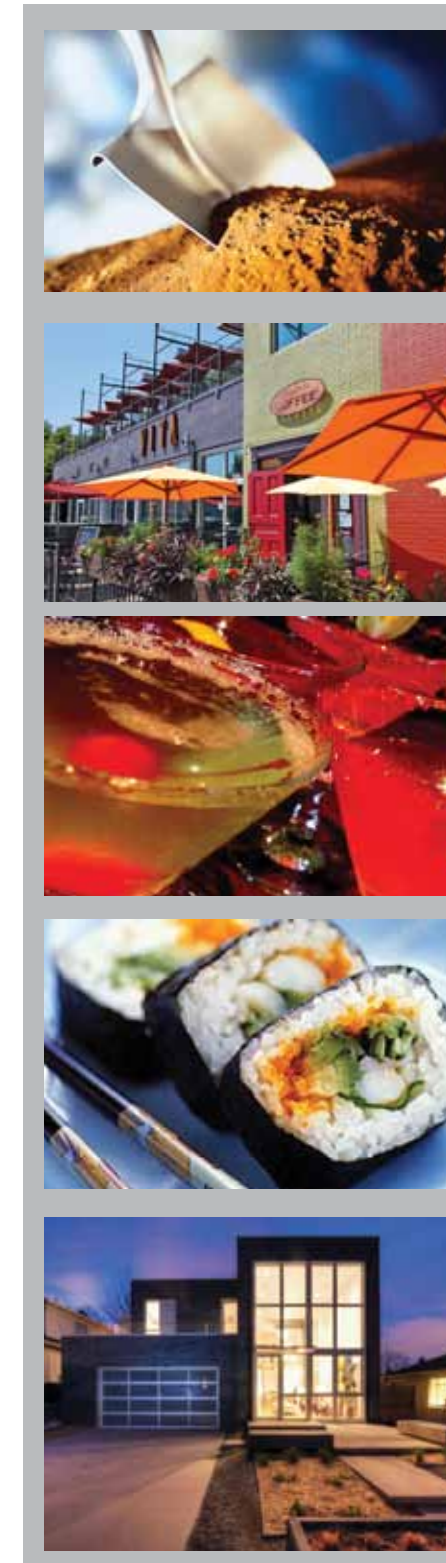
INTERESTED IN AN INFORMAL TOUR OF SOME OF BOULDER'S MODERN HOUSES AND BUILDINGS?

Go to www.moderninddenver.com/bomo for a larger PDF file you can print out with detailed driving directions and insider notes.



- A** Workshop8 designed house | 99 Hickory Dr.
- B** Haertling's Brenton house | 3752 Wonderland Hill Ave.
- C** Cheri Belz designed house | 3173 3rd St.
- D** Gale Abels designed house | 3100 6th St.
- E** Studio h:t designed house | 2002 Alpine Ave.
- F** Studio h:t designed house | 2008 Alpine Ave.
- G** Haertling designed Boulder Valley Eye Clinic | 2401 Broadway
- H** Haertling designed Menkick house | 165 Green Rock Dr.
- I** Roger Easton designed Boulder Smiles office | 1636 16th St.
- J** Gale Abels designed Meininger's Art | 1135 Broadway
- K** Harvey Hine designed Jessor/Menken house | 1303 Marshall St.
- L** Wilson/Haertling house | 550 College
- M** Wagner designed, Belz-restored house | 819 6th
- N** Haertling designed Willard house | 125 Bellevue
- O** Tician Papachristou house | 1900 King Ave.
- P** James Hunter designed house | 1818 Baseline
- Q** Arch11 designed Syncline house | 305 Hollyberry Lane
- R** NCAR Mesa Laboratory | 1850 Table Mesa Dr.
- S** Harvey Hine designed house | 2945 Lafayette Dr.

Illustration: Kirsten & Nic Bingham | januaryjonesprints.etsy.com



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Color / Material trend by Aimee Brainard

SEEING STRIPES

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.



Handcrafted Striped Bottle Vase by artist Heather Braun-Dahl.
+ dahlhausart.com



From bold wide stripes to thin pinstripes and dynamic chevron, this timeless pattern is everywhere we look this season. Taking its cue from the catwalk, multicolor and monochromatic stripes make a lively statement. No matter which stylish arrangement of stripes you choose, one thing is clear - stripes are a solid trend!



Tower of Rings wooden napkin rings by Ferm Living.
+ fivestripes.com



Positano Chevron and Diagonal Pillows.
+ jonathanadler.com



Diagonal print pillow covers handmade by Annie Ross Designs.
+ etsy.com/shop/AnnieRossDesigns



Striped Sedia outdoor stacking chair designed by Ronan & Erwan Bouroullec for Magis.
+ unicahome.com





Duet Rugs designed by Ora-Ito for EVI.
+stepevi.com



Ferm Living's Vertigo wallpaper printed on WallSmart wallpaper, a non-woven fleece.
+ferm-living.com



Capuchine Pottery Collection (large gourd, decanter, bullet vase and small gourd).
+jonathanadler.com

100% cotton Vertigo bedding by Ferm Living.
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Turquoise Herringbone Rug made of hand-loomed llama's wool.
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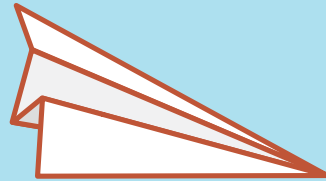
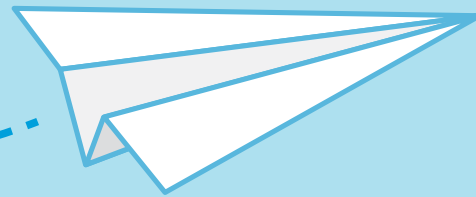


Jill Rosenwald's Buckley Chevron collection of handcrafted ceramic bowls and vases.
+orangeandpear.com



Ready, Pack, Go!

WORDS: Tamara Chuang
IMAGES: Crystal Allen & Paul Winner | Andrew Clark Studio



COFFEE MATE

Coffee inspired Karen Porte to come up with Tugo, the handy beverage holder that clips onto a rolling suitcase's pull-out handle bars. Frequent trips to take care of a sick parent meant lots of visits to the airport, lots of coffee and not enough hands. "I never had anywhere to set my much needed coffee," jokes Porte, who lives in Denver. The latest version, H2OTugo, includes a mesh bag that slides right into Tugo to hold water bottles.

+goodtugo.com

BAGGAGE CLAIM

Of all the suitcases in the world, Travel + Leisure named Tumi's Vapor its "Best of 2011." We found a few good reasons to like the \$259 two-wheeled carry-on: This durable polycarbonate case weighs a mere seven pounds, comes in interesting colors and patterns and has impressive security options, like a built-in lock and tracking system.

+tumi.com

Available locally at the Tumi store in Cherry Creek

BOOM BOX

Travelteq's all-in-one suitcase/speaker system not only looks good, but sounds good. The Trip Sound module, a slender docking station that slides underneath the Trip suitcase's handles, blasts sound through the case's exterior speaker grid. Thanks to the acoustics inside the case, sound quality is "full and crisp at high volumes," say reviewers from switched.com. But you may not want to plug in publicly in case other travelers don't enjoy your music style. Bonus: The module doubles as a charger for electronic devices, while the suitcase (€750, approx. \$1,075 US) turns into a spare seat.

+travelteq.com



Hit the runway. Summer travel is meant to be relaxing but flights can turn exhausting. The answer? Simplify. You can move through security in style, with a few elegant details hammered out by the design ideas we've culled for you. Look good, feel better.

PULL THE TARP

Japanese bag designer Hideo Wakamatsu shuns the norm, the gaudy, the overbuilt and the costly. So, no surprise, his Tarpaulin bag is lightweight, water-resistant and affordable at under \$200. Tarpaulin, the same stuff outdoor tarps are made from, is water- and shred-resistant, making the material great for luggage headed to wet and snowy climates. Wakamatsu also added quiet wheels and water-repellent zippers to make sure it held up to all sorts of conditions.

+hideowakamatsu.com (Image courtesy of Flight001)





SNAP HAPPY

The perfect camera bag remains elusive unless you do as professional photographer Ari Marcopoulos did: Design your own bag (okay, he got a lot of support from bag maker Incase). Marcopoulos, who once assisted Andy Warhol, needed a durable bag for all-weather conditions and quick access to equipment and supplies. His eponymous bag, at \$200, is made of heavy-duty canvas with a water-repellent coating, has lots of hidden pockets and even a spot for an iPad.

+goincase.com/ari



SEAT BUDDY

Don't you hate it when you're up in the air and realize you need something from your carry-on bag stashed overhead? The smartypants at Flight 001 designed the Seat Pak to help prevent future disturbances. With three exterior zipped pockets plus two interior card slots and a roomy back pouch, the \$28 Seat Pak holds the necessities so you can keep them close, in-flight. Or in front of you - use the side loop to hang it from the tray table.

+flight001.com



PACK RAT

If you're a slob who packs at the last minute, the Zuca Pro carry-on bag is not for you. Then again, master its six color-coordinated removable pouches and the folding-tips pamphlet, and join the neat freak world. Zuca built its bags for travelers who need sturdy luggage (aluminum alloy frame), a spot to rest (integrated seat holds a 300- pound person) and ease of movement (lightweight at 8.75 pounds and narrow enough to roll down aisles). The \$285 bag opens up like a school locker, possibly a tribute to the original bag, created to fix the founder's daughter's back pain from carrying school books.

+zuca.com



CAMERA, RETOUCED

With a nod to the original 1959 Pen camera, Olympus mixed the retro style with modern-day technology for this century's update to one of the smallest film cameras at the time. The Pen E-P2 still has that boxy frame and comes in matte black. But the ultra-modern tech inside includes a 12.3-megapixel interchangeable lens, focus assist that instantly adjusts to moving objects, and blur-free images thanks to image stabilization. The newer Pen E-PL2 has the more ergonomic body of today's point-and-shoot cameras, but it's still all SLR.

+olympusamerica.com



TRAVEL TIME

This clever little analog clock designed by Charlotte Van der Waals tells the time in every time zone simultaneously. Each facet of the World Watch lists two major cities in the 24 time zones, including Denver! Set the time in your own zone, then roll the numberless clock to see the time in Samoa or Sydney.

+ameico.com

Ready, Pack, Go!



Room courtesy of the Four Seasons Hotel Denver.



MINE (NOT YOURS)

Help luggage stand out with Addatag's colorful collection of travel tags. We like the expressive "Mine!" and Piet Mondrian-inspired "Mondi" tags. Made of polypropylene with a steel cable, the \$12.50 Addatags include a pivoting plastic address label to remind other travelers whose stuff is whose.

+puremodern.com

PACK SMART

These well-marked bags from Flight 001 keep travel a bit more tolerable by separating the mussy from the pristine. The New York purveyor of travel goods offers a set of its most useful tools in the \$58 Go Clean Set, which includes a laundry bag, two shoe bags and one all-purpose "Stuff" bag.

+flight001.com (Image courtesy of Flight001)



RECHARGE

By now, consumers should know better than to toss used batteries in the trash. But even better than recycling is switching to rechargeable batteries. USBCell batteries may be the most convenient and efficient options available. Instead of a bulky charger, these batteries have built-in USB ports so they recharge by plugging into the nearest computer. AA batteries are available now with AAA, C, D, 9-volt and phone batteries coming soon.

+usbcell.com



PEDAL POWER

Take an alterna-trip this summer by saving on gas and getting a little exercise. Strida's colorful line of folding bicycles are compact, so they're great for city travel — and stopping at numerous cafes and indoor distractions. The 20-plus-pound triangular bike has no greasy chains or gears, is easy to fold (looks like an umbrella when folded) and takes up less space than most bikes, so it's easy to toss into a taxi if you tire out.

+strida.us



MAG-NIFICENT VIEW

When viewing fine art in a crowded museum, seeing the details is difficult. That's why Italian designer Odoardo Fioravanti created ZoomArt for Italian design company Palomar. The discreet monocular magnifies details by six times. Special "City Cards" with 10 must-see sights are enhanced with the ZoomArt lens.

+palomarweb.com (Image courtesy of Palomar)

MAP STASH

Italian designer Emanuele Pizzolorusso has a fix for folding large, unwieldy road maps: Crumple them. Printed on soft, waterproof material, Crumpled City maps can be scrunched an up to ten times without tearing. The map offers local highlights and 10 "SoulSites," or places "filled with intense emotions," plus a matching pouch. Available in 12 cities.

+palomarweb.com (Image courtesy of Palomar)



✈️ 🚗 🏠 🚆 🚗 Ready, Pack, Go!

GET CHARGED

What's more useful to globe-trotting gadget lovers than a travel adapter that works in 150 countries? An adapter that also includes two built-in USB ports so you can charge three things at the same time. The palm-sized 150 Country Travel Adapter from Hammacher Schlemmer automatically detects voltage up to 2,000 watts (240V) and converts it to 120-volt AC power. Guesswork eliminated!

+hammacher.com



TEA TIME

From the maker of the original Piao I teapot comes the Travel Buddy tea infuser bottle. This shatter-resistant polycarbonate bottle has a removable, loose-leaf filter at the bottom that's easy to fill and remove for cleaning. A silicone straw pops out for clean sipping and snaps back in when the lid flips down. A recipient of the Red Dot design award, judges noted that Tea Buddy "has the looks of a well-designed accessory that reveals its true function only on second glance."

+purepuer.com (Image courtesy of PurePuer)



BAG TRACKER

How much is your luggage worth? If it's at least \$130 plus a monthly fee, then the PocketFinder Luggage Tracker device is worth its price tag. This small, round GPS device will stow away in luggage and alert you to its location, give or take 30 feet. You can also set up "danger zones" that'll alert you if it leaves an intended location. Monthly fees start at \$12.95.

+pocketfinder.com (Image courtesy of PocketFinder)



DRIP DROP

Frequent trips to Asia - and those lengthy security lines - inspired New York designer Paul Koh to invent a better bottle for transporting shampoo, gel and other liquids. The Silicone Travel Kit looks like a squishy light bulb that easily squeezes out every last drop. Its wide mouth makes it easy to clean and fill, plus a cross-cut valve in the tip helps prevent drips. It's FAA-approved and lovely to look at, winning a BusinessWeek/IDSA design award. A set of two is \$20.

+areaware.com (Image courtesy of PKOH)



GERM BEATDOWN

You don't have to be a germaphobe to get grossed out when traveling. By toting an antibacterial spray like No Cooties, you'll have peace of mind and something to spray on that dude who just coughed in your face. No Cooties is made of three essential oils -- Spike lavender, Ravensara and Thyme Linalol - all known for their antibacterial and antiviral properties. Creator and licensed aesthetician Hope Vaughan says she gets all sorts of stories from users, including one from a man who won't play the poker tables in Vegas without it. "It purifies the air of smells and bad luck," he said.

+nocooties.com

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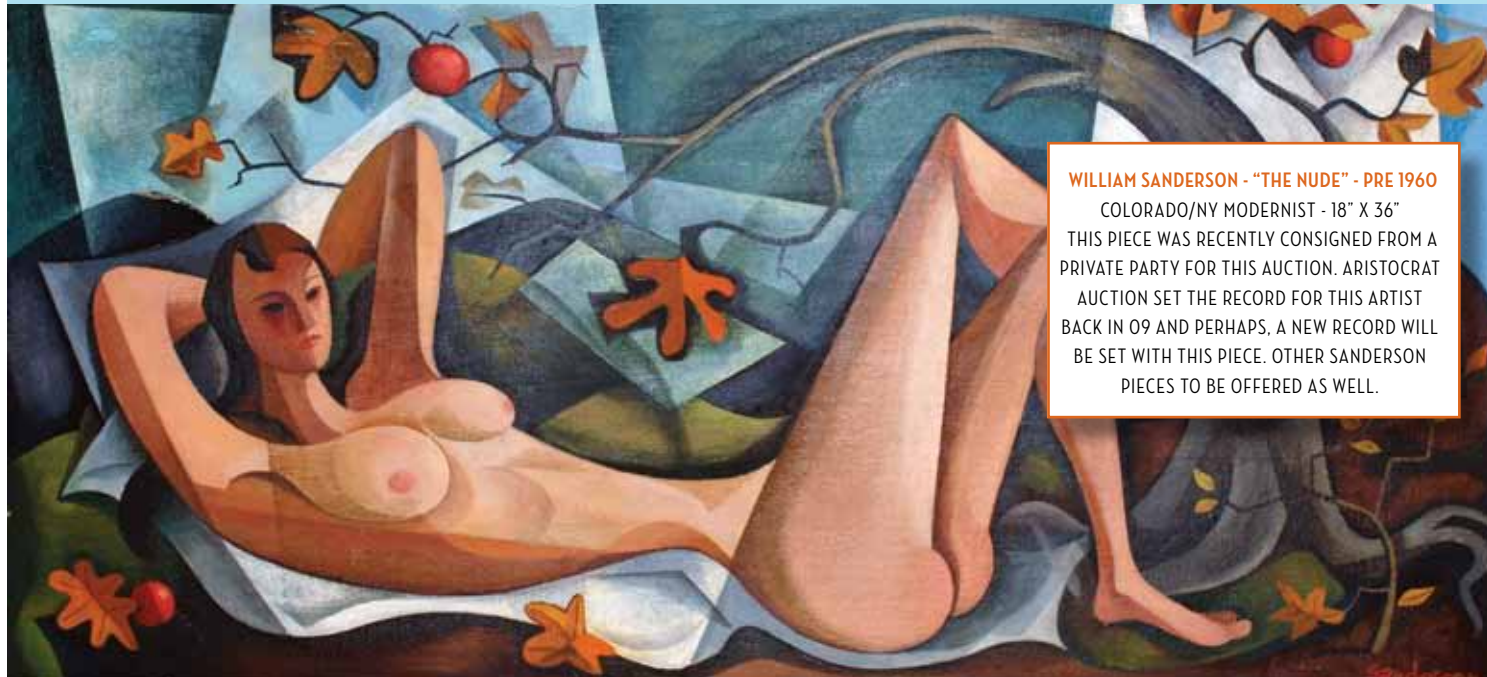


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Kentwood City Properties



WORDS: Ben Dayton
IMAGES: Crystal Allen

sinking our teeth into more than the food

INGREDIENTS

the chef + the recipe + the tools + our camera

Kitchens at the Denver - Miele kitchen designed by Chris Marcilliott

Dylan Moore | Deluxe

Pancetta, Pea & Leek Risotto

Deluxe restaurant on South Broadway is a study in understated elegance and bold authenticity. It's one that has helped shape a previously derelict strip of dive bars into the chic nightlife hub that it is today. Inside Deluxe, dark wood tones and warm lighting play with stainless steel and white porcelain tableware, creating an atmosphere for indulgence. Knowledgeable servers in laid-back but stylish T-shirt-and-jeans attire set a casual ambience and invite friendly conversation. The recently remodeled space displays a beautifully preserved 1920s mural on the restaurant's north interior wall which evokes Denver's rich history in the midst of owner and chef Dylan Moore's au courant culinary offerings.

The restaurant's seasonal menu is an extension of Moore's curiosity and global food interests. "I play with Thai food, I play with Indian food, but I'm French trained, so it's kind of worldly," says Moore. The guiding principle behind the menu at Deluxe is freshness. Moore uses Colorado beef and sources many of his ingredients from local farmer's markets during the summer. "I'm kind of a California clean guy," says Moore. "I go back to my roots: fresh herbs, fresh fish, sort of multicultural, but I don't like all of the labels, like California cuisine, global cuisine, etc. They're kind of played out, and I don't know if I fit into any of those categories. I like to go by Dylan-ese."

Being hands-on allows Moore to take an intuitive approach to menu planning. "We have a seasonal menu, but I change it all the time. If something's bugging me on the menu; if an ingredient isn't coming in right, I'll change it that day. Or if I discover something new that I like, then it's on the menu the next day. I have the freedom to do that."



Chef Dylan Moore prepares fresh leeks in the large-basin stainless steel sink in the Miele/UltraCraft kitchen.

"we're curing our own pancetta in-house, so this actually cured in the fridge, and then I tie it up and hang it in the basement for ten days."

A Boulder native, Moore has been working in restaurants since he was six years old. His mother opened the popular Lucile's Creole Cafe, which is named after his grandmother. In the early 90s, Moore went to California to attend culinary school, but an apprenticeship with star chef Jeremiah Tower proved to be more instructive, and Moore eschewed the academic route. Returning to his stomping grounds, Moore opened Deluxe seven years ago. He has since opened Deluxe's lounge counterpart, Delight, right next door, which boasts a distinctive drink menu amidst a beautiful collection of Americana signage, as well as Deluxe Burger on East Colfax right next to Mod Livin'. And if that wasn't enough, he is now in his second summer at the helm of the Deluxe Street Food Truck, which can be found cruising around Denver farmer's markets and touching down at local outdoor events throughout the summer. Even so, Moore can still be found cooking behind Deluxe's open kitchen bar four nights a week. "You can sit right where I'm cooking, so we can have a face-to-face, while I'm grilling right in front of you," says Moore. "You can sit six people at the counter, and you can feel the heat."

For *Modern In Denver*, Moore created a summer risotto with house-cured pancetta. "We wanted to do something summery. My girlfriend made it this weekend and it came out really good," says Moore. "Something I've been playing with is we're curing our own pancetta in-house, so this actually cured in the fridge, and then I tie it up and hang it in the basement for ten days." Moore complements the fresh, light meal with a mixed-greens salad with arugula and a touch of olive oil, and pairs it with a dry Pinot Grigio.

The Kitchen

Moore prepared his summer risotto for *Modern In Denver* in the Miele kitchen designed by Chris Marcilliott at the Kitchens at the Denver showroom on 7th and Kalamath St. The design melds graceful form with efficient function into an ingenious use of space. "We wanted

FROM TOP RIGHT:
The risotto's main ingredients: house-cured pancetta, peas, Arborio rice, and pea puree make a colorful composition.

Chef Dylan Moore cuts his house-cured pancetta and prepares his summer risotto in the Miele/UltraCraft kitchen at Kitchens at the Denver.

Bowls of salt, olive oil and garlic sit on the wenge wood counter.





The Miele/UltraCraft kitchen was designed with elegant efficiency, balancing minimalist styles from East and West. Chef Dylan Moore's cooking is the perfect complement.

to make a big kitchen in a little area and pack as much functionality into it as possible," says Marcilliot, who designed the storage in the compact kitchen with a family of four in mind.

The Kitchens at the Denver showroom design shares Deluxe's attention to detail and sensitivity to global influences. A fine-artist-turned-designer, Marcilliot gave the kitchen dramatic angles that mingle with elegant curving lines, suggesting a confluence of cultural inspirations. Aluminum fixtures and recycled-glass surfaces are tempered by warm wenge wood and light bamboo, creating a space that feels intuitively livable. Low-profile cabinetry with cleverly placed supports lend a sense of weightlessness to the large countertops, while intersecting lines and shapes conjure Abstract Expressionist ideals, with a nod to the economy of European design.

The kitchen is modern through and through, from the decisive visual composition down to the finest details of construction, employing

the latest in cooking, cleaning and refrigeration technology by Miele, with efficiency and style as top priorities. An energy-saving stove that cooks faster, smart-cooking ovens that turn off when your food is done, and a dishwasher that senses the soil content of a wash and switches to a new cycle accordingly, all translate into money saved for clients.

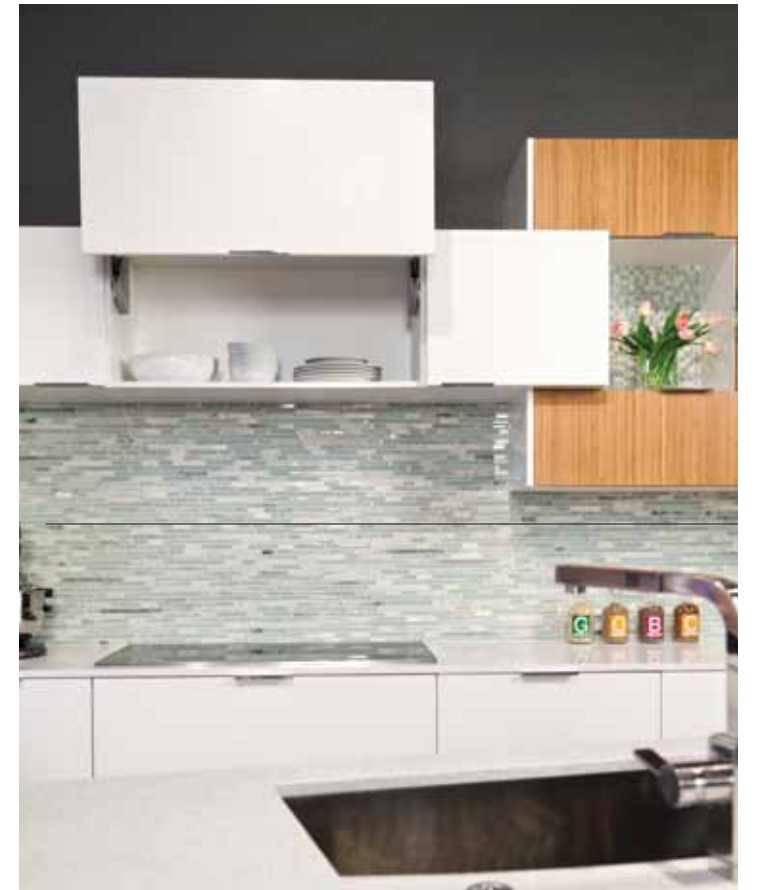
An Asian aesthetic adds a delicate asymmetry to the sharp architectural lines to achieve an effortless arrangement of ergonomic elements. Everything in the kitchen is designed to fit the human body, with as little bending and effort required as possible. "I wanted you to be able to move through it with ease. The less you have to twist and move around in your kitchen, the happier you'll be," explains Marcilliot. "Plus, all the cabinetry and appliances are one-hundred-percent integrated, so you just have very clean, smooth lines all the way across the kitchen. It's very soothing."

Kitchens of Colorado, the largest privately-owned kitchen designer west of the Mississippi, provides start-to-finish kitchen fulfillment from the very top luxury brands, all the way down to price point options in new builds and remodels, throughout the state. They design everything from the very modern to the very traditional, depending on a client's needs. The design featured in *Modern in Denver* has been used as a template for six projects so far in the Denver area, with different woods and finishes custom-made for the client.

ABOVE RIGHT: Ergonomic, soft-closing cabinets are 100% integrated with appliances to create one smooth plane of form along the back wall.

BELOW RIGHT: A Miele steam cooker (left) replaces a microwave in this kitchen, next to a full coffee beverage system, with plate and mug warmers below, all integrated seamlessly in between spacious cabinets.

BELOW: The Miele smart ovens, tucked neatly under the wenge wood counter top, each come equipped with dual-roast cookers and a system that monitors meals and turns off the oven when it's done, saving both energy and time.





Presentation is everything: The risotto with house-cured pancetta, garnished with parsley and Romano fills the kitchen with a summery aroma.

Pancetta, Pea & Leek Risotto - Deluxe Restaurant

6 ounces pancetta, diced
 2 cups frozen peas, thawed
 2 tablespoons extra virgin olive oil
 2 large leeks, white & pale green part only, diced and rinsed with cold water
 2 cups Arborio rice
 8 cups boiling chicken stock
 1/2 cup dry white wine
 1/2 cup Romano, grated
 salt & ground pepper to taste
 2 tablespoons chopped Italian parsley

In a saute pan, cook pancetta on low heat until crisp. With slotted spoon, drain on paper towel.

In a blender, puree 1/2 of peas with one cup of chicken stock.

In a large sauce pan, heat olive oil. Saute diced leeks until just softened. Add rice, coat with olive oil and add the white wine with the chicken stock until just covered. As the rice absorbs the stock, add more stock to keep covered while stirring. Continue stirring until rice is al dente. Add peas, pea puree, pancetta, Romano, and salt and pepper to taste.

To plate, garnish with parsley and Romano...serve & enjoy!

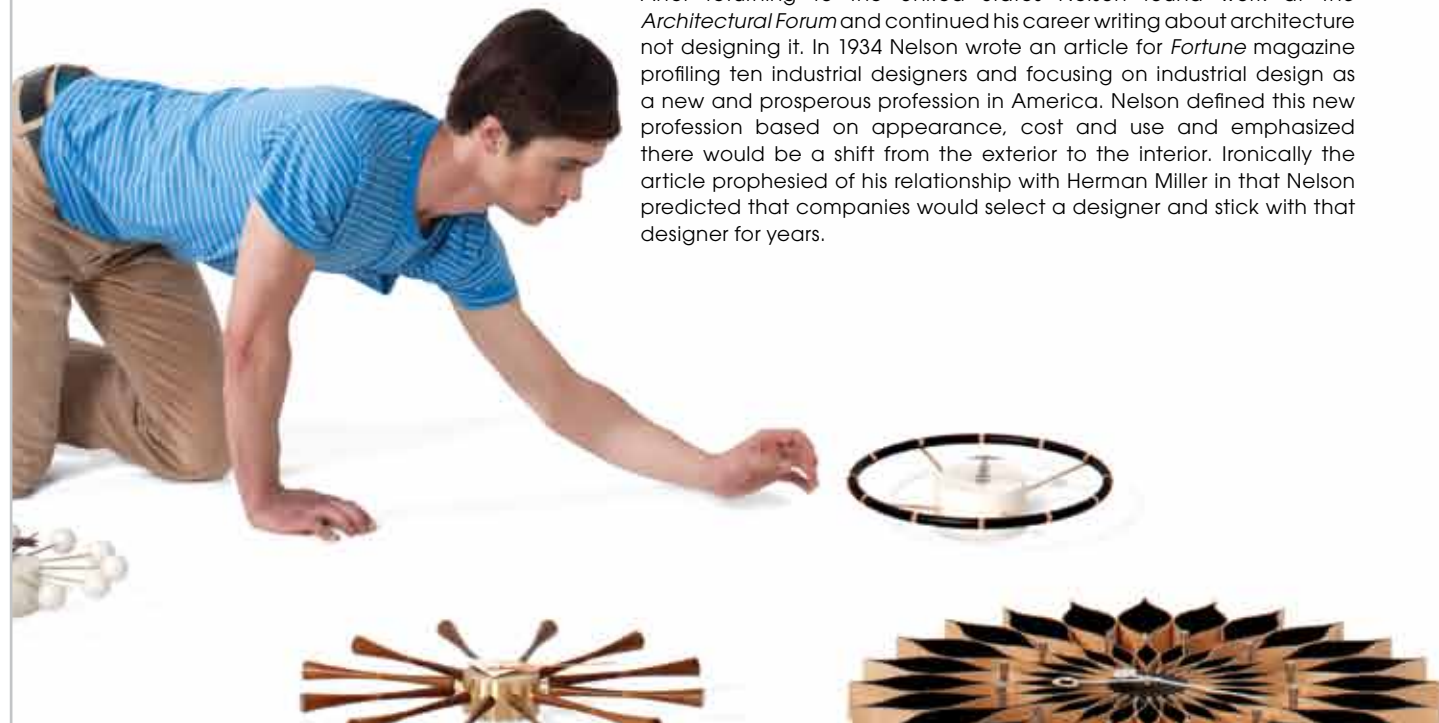
GEORGE NELSON

words: Kelsey MacArthur
photo: Crystal Allen

George Nelson's design career started during a rainstorm that turned fortuitous in 1926. While attending Yale University, Nelson was walking across campus when the weather turned. To avoid a downpour Nelson ducked into the architectural building and was overcome by the beauty of a project on display by the students. At that moment Nelson decided to become an architect: "I fell in love instantly with the whole business of creating designs."

During Nelson's senior year a number of his pencil drawings were published in *Architecture* magazine and *Pencil Points*. This exposure led to a job offer from Adams & Prentice to do renderings. However, in 1932 Nelson won the Rome Prize and spent the following two years at the American Academy in Rome. Nelson's time spent in Rome focused his attention on traditional vs. modern architecture and put him where the modernist movement was taking place. While traveling Europe, Nelson wrote articles about twelve modern architects of the time, exposing him to principal players of the movement.

After returning to the United States Nelson found work at *The Architectural Forum* and continued his career writing about architecture not designing it. In 1934 Nelson wrote an article for *Fortune* magazine profiling ten industrial designers and focusing on industrial design as a new and prosperous profession in America. Nelson defined this new profession based on appearance, cost and use and emphasized there would be a shift from the exterior to the interior. Ironically the article prophesied of his relationship with Herman Miller in that Nelson predicted that companies would select a designer and stick with that designer for years.



Continuing his publishing career, Nelson and Henry Wright introduced the Storagewall in the book *Tomorrow's House* in 1945. Nelson understood modern design as solving problems in American homes. The Storagewall concept was a partition that would divide a room. It could be accessed from both sides and be used for storage and display. After Herman Miller president, D.J. DePree read about the Storagewall he met with Nelson. Hugely impressed, he wrote, Nelson "has been doing a tremendous amount of thinking on the home and on its facilities for living...is thinking well ahead of the parade (and) does not want to be limited to the use of wood in planning furniture."

After several meetings, DePree convinced Nelson to be the director of design for Herman Miller, even though Nelson had no experience designing furniture. Nelson began his lengthy and valuable relationship with Herman Miller in 1945. George Nelson & Associates released their first and rather large collection, consisting of over eighty pieces, for Herman Miller sixteen months after the contract was signed. From the beginning, the Nelson offices produced imaginative designs that pushed the envelope with colorful and ambitious creations like the Ball Clock and the Marshmallow Sofa.

Even after Nelson began designing for Herman Miller, he was unsure of his place in the industry. Confiding in Frank Lloyd Wright, he wrote,

Nelson Clocks

It is estimated that Nelson designed over 150 clocks for Herman Miller beginning in 1947. The design for the Ball Clock came about through a silly collaboration between Nelson, Bucky Fuller, Irving Harper and Isamu Noguchi after too many drinks. It wasn't until the next morning, when Nelson returned to the office and looked at the drafting papers, that he realized they were on to something with the design of this clock. Herman Miller manufactured various Nelson clocks until 1980 when the line was discontinued. Vitra currently produces re-editions of many of the clock designs.





STEEL FRAME SOFA
Herman Miller USA, 1953.
Laminate, enameled steel, vinyl, birch,
lacquered wood, canvas webbing.

"Whether the office ends up doing industrial design, or architecture, or both, I have no idea at present. It may turn out that I have no real place in either of these activities and that eventually I shall settle down to writing ponderous tomes that nobody will read." His doubts about his role in industrial design were unfounded – it was during those twenty-six years with Herman Miller that the Nelson office designed its most iconic pieces – the Coconut Chair, the Marshmallow Sofa, the Ball Clock, Bubble Lamps and the Action Office system – a completely new type of office furniture.

The Action Office design abandoned large wood desks and filing cabinets in exchange for units with rubber edges, plastic laminate and bursts of color. The desks varied in size and had numerous features available including file bins along the back wall of the desk and a "communication center" for telephone use. Commercially, the first Action Office was not a success; it did, however, amount to plenty of publicity and a shift from residential to commercial for both Nelson and Herman Miller.

Nelson's involvement in the modernist movement spanned from writing about architecture and design to designing the Chrysler Pavilion for the 1964 New York World's Fair to designing homes with William Hamby early in his career. Speaking about the shifts in his career, Nelson said, the "marvelous inability to realize that here is a project you weren't equipped to cope with was one of the things that made it possible to switch from architecture to publishing to industrial designing without even realizing I was making a transition."

Nelson described the moments when he thought of new designs as "zaps – when the solitary individual finds he is connected with a reality he never dreamed of." Nelson, it seems, experienced these "zaps" more than most. The George Nelson & Associates office was a place of collaboration and free-thinking design from the 1930s to the 1980s. Nelson died in 1986, but his innovative and whimsical creations continue to influence modern design and are ever present.



LEFT: A young George Nelson and his trusty companion. **ABOVE:** Early George Nelson designs manufactured by Herman Miller would come bearing this authenticity stamp, which included Nelson's signature. The Herman Miller logo was designed by Irving Harper in 1947.



Bubble Lamp

The inspiration for the bubble lamp came in 1947 – Nelson wanted a spherical hanging lamp made in Sweden for his office. The lamp had a silk covering sewn onto a wire frame, and when a Swedish import store started selling the lamps Nelson hurried to get one – "we had a modest office and I felt that if I had one of those big hanging spheres from Sweden, it would show that I was really with it, a pillar of contemporary design." The lamp was \$125, and an angry Nelson left the store and an image popped into his head of "ships being mothballed by having the decks covered with netting and then being sprayed with a self-webbing plastic...Whammo!" Nelson crafted a spherical frame, found a special plastic spray and by the next night the glowing Bubble Lamp was invented. The lamp was introduced in 1952 and is still being produced today with a unique woven white polymer plastic over a steel frame.

Marshmallow Sofa

Nelson and Irving Harper designed the unique and iconic Marshmallow Sofa somewhat by accident – "I cooked up this model out of a checkers set, and I stuck the checkers disks on a metal frame, and it looked good to me. So I drew it up, brought it in, and that was the birth of it," remembered Harper. Nelson and Harper hoped the eighteen leather cushions attached to a steel frame could be produced at low cost, but in reality the design was quite expensive to manufacture. Herman Miller appreciated the innovative design despite the cost, and production in shocking color combinations began in 1957.



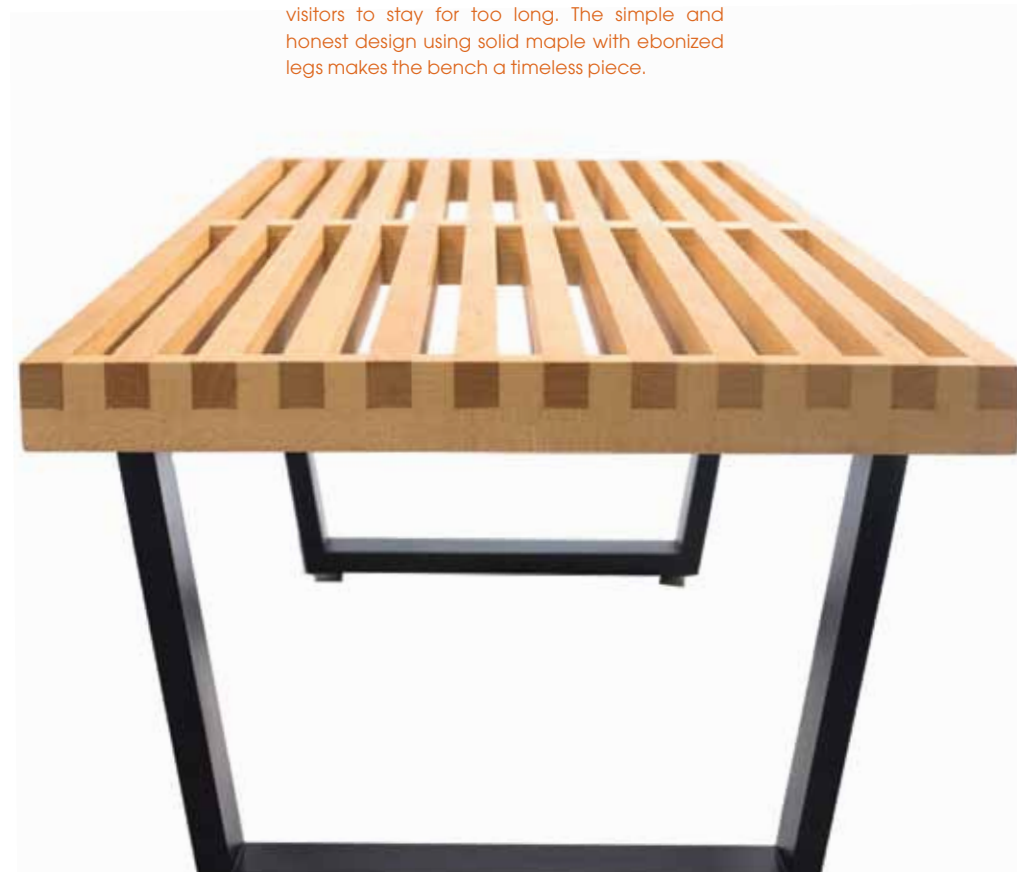


Coconut Chair

"Call it what you will — classic, icon, slice of hard-shelled tropical fruit," boasts the Herman Miller website. Introduced in 1955, the Coconut Chair was designed with a cracked coconut in mind using a plastic shell, bent-steel base and one piece of foam rubber. Nelson envisioned the shallow sides and curves as providing comfort and freedom of movement —and it does. The simplistic design fits into any office or domestic space perfectly. The Coconut Chair was produced from 1956 until 1978.

Platform Bench

Nelson's Platform Bench was introduced in 1946 as part of his first collection for Herman Miller. The bench was a versatile and successful piece — it could be used as a base for storage modules or as a low table for seating. Nelson imagined the bench providing a place to pile materials and for visitors to sit briefly — he didn't want the seating to be too comfortable or encourage visitors to stay for too long. The simple and honest design using solid maple with ebonized legs makes the bench a timeless piece.



"There is no doubt that George Nelson was the most creative designer in our lives...George was not only a designer at Herman Miller, but also a leader, consultant, a resource, a teacher. He contributed so much but was recognized so inadequately. We who knew him would never be the same." — **Hugh DePree**

Swag Leg / Home Desk

The Home Desk was originally created as a ladies' desk in 1958, but like most Nelson designs, it is stunningly contemporary. It was designed using chromed metal tubing and a wraparound wooden frame in veneered walnut. Refined and understated, the Home Desk still fits perfectly into modern life, as if it were created yesterday. The white laminate writing surface and playful color dividers speak to Nelson's whimsical nature and make it a stunning addition to a modern living space.



Tray Table

Nelson's Tray Table is simple and sophisticated, designed in 1948 using molded plywood and steel. The height is easily adjusted, making this a practical table to have next to an armchair, sofa or bed. How perfect would this be as a laptop table? It's as if Nelson could see far beyond his years — his uncomplicated and useful designs are profoundly timeless.



SPECIAL THANKS to Mod Livin' and Room & Board for loaning Modern In Denver the clocks, lamps, table and bench we used in our photo shoot.

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Hangar 41 | Ben Robbins

modern. house. ideas.

TO SPARK a dramatic, even heated conversation about architecture in Denver, the Denver Architectural League (DAL) decided to hold a design competition. (What else? They're architects.) But **Modern House Ideas** was anything but standard issue. Eligibility was limited to younger architects (students and those practicing or licensed for less than 10 years), who were assigned fictional lots within Denver's real-life Stapleton redevelopment. Each entrant was asked to not so much design a house as adopt an attitude, to question the status quo. The invitation set the tone. "While recognizing the questionable notion of the single family home in today's uncertain economic and real estate market, submitters should acknowledge the question: Why would you even consider building a house today?" As juror Joe Poli puts it,

**"Everybody knows what a house is.
We were asking what a house should be."**

In answer came 70 entries, a large number which was a pleasant surprise for organizers and jurors Jeffrey Sheppard, AIA (Roth + Sheppard Architects), Michael Brendle, FAIA (RNL Design), Kimble Hobbs, AIA (Hobbs Associates), Joe Poli, AIA (Humphries Poli Architects), and Steve Chucovich, NCARB (BuroHappold). For more than 10 hours on a Saturday, the five men – original co-founders of the Denver Architectural League – debated and sparred before declaring not one, but two, top award winners on April 22, 2011: Hangar 41 and Ben Robbins.

The entries shared two major characteristics, according to the jurors. They incorporated current, if not cutting-edge sustainable design measures, and they avoided any earth-shattering moves. "Nobody there was actually taking on a conversation about design," says Chucovich. "They were doing design, but not Design-with-a-capital-D. We're talking about influences from other places, but not about this place."

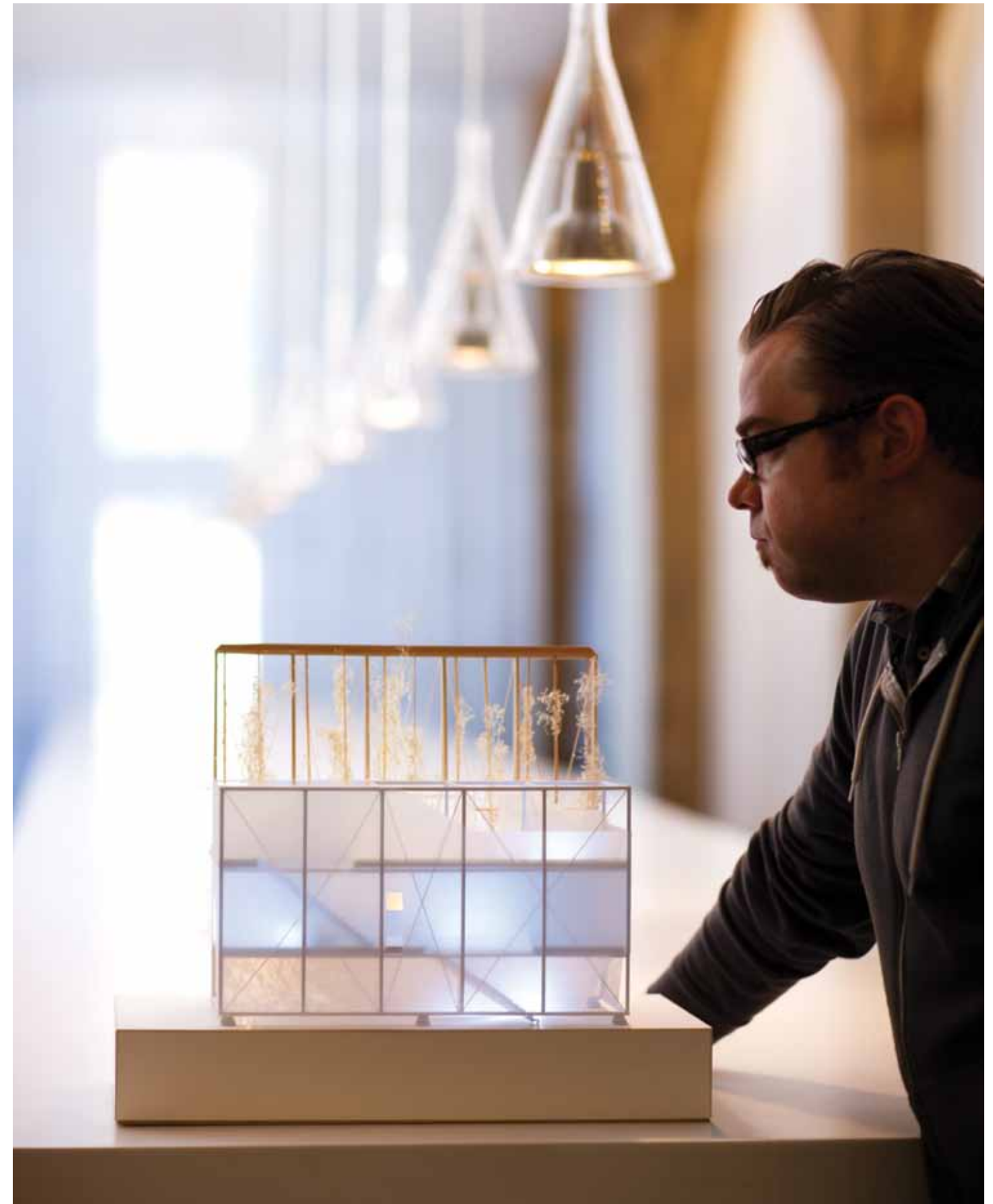
"Maybe the real goal," says Brendle, "without our realizing it, is instilling that level of excitement and mission in the next generation, to make sure those folks understand the bigger goal is building a better Denver through architecture."

With intriguing ideas for future competitions, blogging about "outrageous ideas" (according to Chucovich), perhaps even a hybrid lecture series, the Denver Architectural League plans to use the excitement of Modern House Ideas to raise the level of architectural dialogue in Denver. Of course, this is only part of the end goal.

According to Jeff Sheppard, "We must also reconsider the past and the solutions that have gotten us into the economic and political situations we are now facing. We want an architecture that understands these principles and the reasoning behind the rigor and discipline of 'modern,' yet transcends the aesthetic of style such that the new 'modern' is deeply rooted in the bigger influences of lifestyle, priorities, environment, memory, technology, communication, linkage, etc. In other words, creating a new language and point of departure that will influence our approach to seemingly simple problems, like that of 'the modern house.'"

Or, as Joe Poli summarizes, "It's all about moving forward, about thinking forward. It's informing the Mayor and the City that we can do better."

WORDS: Kimberly MacArthur Graham



Ben Robbins with his winning house design.

PHOTO: Paul Winner | Andrew Clark Studio



FROM LEFT TO RIGHT: Molly Blakley, Buddy Poppitt, Ed Murray, Brian Weber, Dave Swanson, Ryan Gruver.

PHOTO: Paul Winner | Andrew Clark Studio

HANGAR 41

The architectural collective of Hangar 41 was saddled with Lot 42, a skinny plot on a dead end street, and the only plot on the master plan aligned with two intersecting roads. The team recognized that their design should be “iconic” to take advantage this location at a terminus.

The narrow lot necessitated a very vertical three-story floor plan, even for its modest size of 1,500 square feet. The first story is elevated, as well, to trade some of the immediate sights and sounds of the urban environment for views of the distant mountains. To keep such a tall structure appropriately connected to the earth, the team focused on making interior / exterior relationships evident throughout the home and from the street.

Spatially organized around a “spine of functionality,” the interior is exceptionally flexible. As Ryan Gruver explains, “By pulling spaces out, we can stretch volumes without building more.” Secondary bedrooms, for example, can fold up into themselves when not in use, allowing the room to be utilized in another way.

The home is designed to be engaging – with history and context, climate, and neighbors. Exterior materials such as aluminum reference the Stapleton area’s past life as a busy airport. Sustainable measures preserve planetary resources, aided by design details such as a faceted façade and overhangs that allow optimal control of temperature and sunlight. The formal entrance on the north side of the

home is complemented by one tucked away on the south to bring friends directly in to the home’s hearth.

As a “think-tank environment,” Hangar 41’s design process is collaborative, says founder Buddy Poppitt. Their Modern House Ideas entry evolved as they worked together and fed upon (and rejected) each other’s ideas. Says Ryan Gruver of their process, “We have a whole bag full of ideas that we meld together. During the process, all the drawings just naturally start looking the same.” Adds Poppitt, “You can’t have thin skin. It gets critical, but it’s not personal. It improves the project.”

THE DENVER ARCHITECTURAL LEAGUE

In 1986, feeling the pinch of a painfully slow economy, ten bright young architects formed the Denver Architectural League. In addition to hosting competitions and shows that allowed members to exercise their design intellect, the DAL provided a forum for architects to exchange ideas and discuss professional practice issues. They held two major shows, using the gallery setting as a way to encourage the visual exchange of ideas and the reception as a way to bring people together in a collegial atmosphere. Years went by, practices flourished, and members came and went, but the core group remained in touch. They had remained engaged with each other, but felt that maybe they could do more to reach out to the younger generation of forward-thinkers. The founding league members: Jeff Sheppard AIA, Joe Poli AIA, Michael Brendle FAIA, Kimble Hobbs AIA and Steve Chucovich NCARB, now see an opportunity to enable a new generation of designers and architects to take a leadership role within the design community, raising the level of design expectation while enriching the dialogue they initiated over 25 years ago. **The Modern House Ideas competition was their way of - as Chucovich puts it, identifying, “Who’s coming up? Who are the ones you don’t mind losing a project to?”**

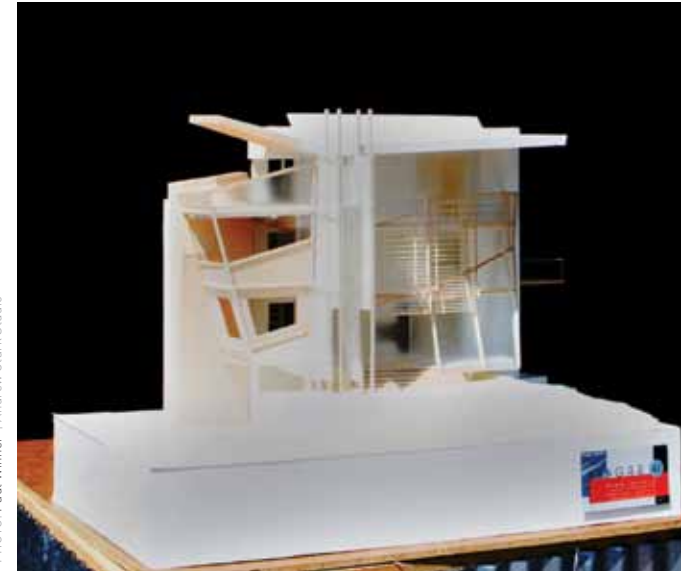
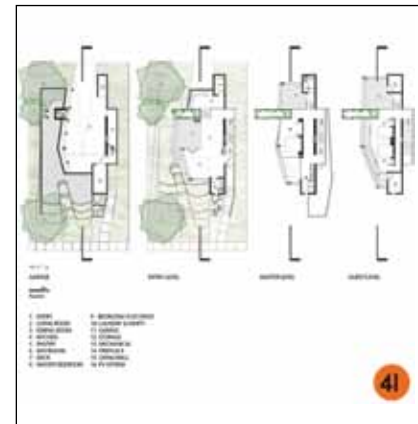


PHOTO: Paul Winner | Andrew Clark Studio

The winning model, shown above, is a truly vertical house due to the unique plot designation (the only plot aligned with two intersecting roads). Although separation is maintained between living and bedroom areas for children and parents, the north side provides opportunities for daily interaction within the family.

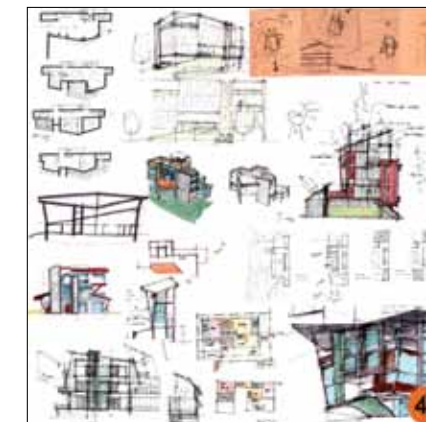
JEFF SHEPPARD ON THE HANGAR 41 ENTRY:

“One of the most refined solutions of all the submittals, developing its aesthetic from an organic growth of the ground plane which converged with a translucent solar wall that appears to deform itself in direct response to the spaces behind it as well as the desire to capture or temper the sun. The sustainable components of the house inform the architecture without overwhelming it, clearly communicating an integrated approach to living in a dynamically engaging house that seamlessly integrates indoor and outdoor space while respecting present and future environmental issues.”



TOP LEFT: Hangar 41 collaborated on the design plans.

TOP RIGHT: you can see the recycled airplane skin being implemented on the façade as well as the solar hot water heater screening the kitchen on the “living floor”.



BOTTOM LEFT: The team’s work space in the Santa Fe Art District doubles as an art gallery, seen below left, and is involved in the district’s First Friday festivities. The emphasis on art reflects the creative culture of Hangar 41 and gives the team unique inspiration for avante garde design. Jurors were impressed with the teams’ rigor shown in the decisions relative to plan, orientation, organization and volume. Also seen below is one such draft of their collaborative plan.

BOTTOM RIGHT: The evaluation criteria included: conceptual clarity, innovation, craft and responsiveness to the competition brief. This small handful of sketches produced during the charrette best represented the ideas that became more prominent during the process. About 20 times more sketches were produced during the Team’s brainstorming sessions, changing drastically as their “design Darwinism” played itself out.

MICHAEL BRENDLE ON BEN ROBBINS ENTRY:

"Appearing as if it really could be helicoptered or craned into place, this house approached the idea of a modular suburban house on a different level than the others." . . . He added, "Flexibility is achieved within the open living arrangement through the use of moveable walls containing fold-out beds, allowing maximum shared space for family activities."

BEN ROBBINS OF ROTH+SHEPPARD

As a member of an award-winning firm, Ben Robbins looked at the Modern House Ideas competition as an opportunity to "stand behind my own work. It was a chance to put on paper the ideas that I value." Like Hangar 41's design, Robbins' solution centers on the idea of what he calls "smart space," very flexible, compartmentalized areas whose multiple uses keeps the house footprint smaller and more efficient. Also similarly, his 3-story house (plus rooftop living) goes green using PV panels, low-water and grey-water systems, and passive measures such as sun shading.

Outside the 1,200-square-foot structure (with a 1,200-square-foot roof top area), a 2,600-square-foot vertical garden harvests sunlight and rain to create food as well as a delightful place to enjoy. Native groundcover replaces "wasteful" turf and high-water landscaping.

Interestingly, both Robbins' and Hangar 41's designs mention economy, efficiency, and the ability to pre-fab all or part of the house. "Architecture is regarded as an elitist pursuit and it shouldn't be. It's unfair," says Robbins.

Robbins appreciated the chance given him by the competition, and hopes that the Denver Architectural League will, "build on this momentum. The embodied brainpower is just massive." He suggests that, in addition to monetary prizes and the recognition – which "matters," he says - future competitions could offer an internship with a renowned firm or the chance to pitch the winning idea to a developer.

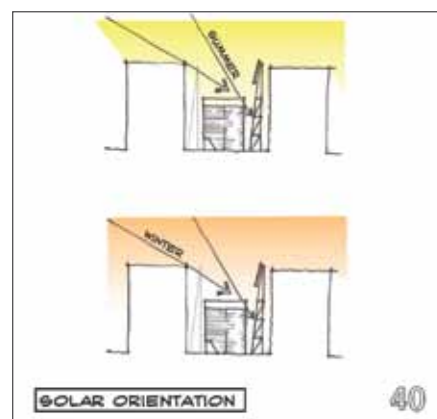
"Architecture is regarded as an elitist pursuit and it shouldn't be. It's unfair,"

Ben Robbins.

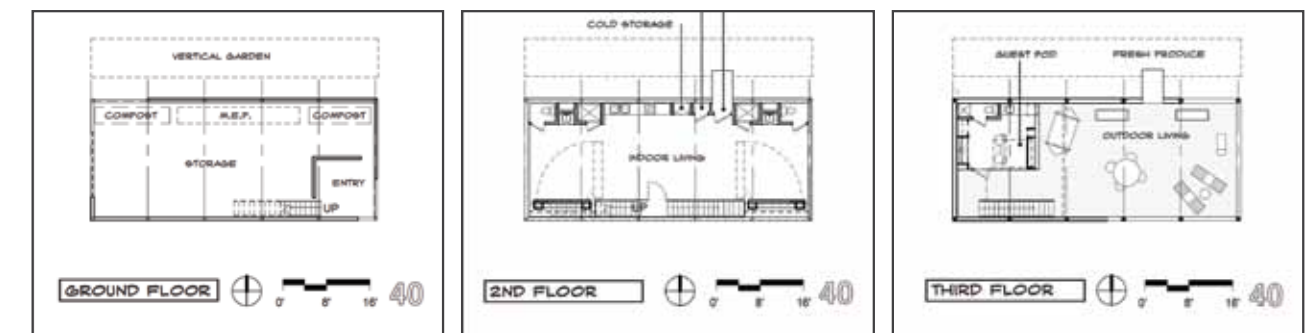


Robbins' model of his winning entry "Permanence is Passe" is shown on the left. The house includes an innovative living space arrangement with movable walls and flexibility. Also, the vertical garden promotes new ideas of gardening and food, especially in urban environments. Robbins' design "makes the most" of the abundant sunshine and easy climate of Colorado with its ample rooftop living space.

Below are examples of Robbins' graphics included in the competition. All entries included a CD case with 5"X 5" "graphical documentation cards" in it and an Auto CAD or PDF of the roof plan on the CD. Graphical documentation included concept statements, floor plans and sections (at a minimum). Most entries, including Robbins, included additional graphic imagery necessary to fully communicate concept and ideas.

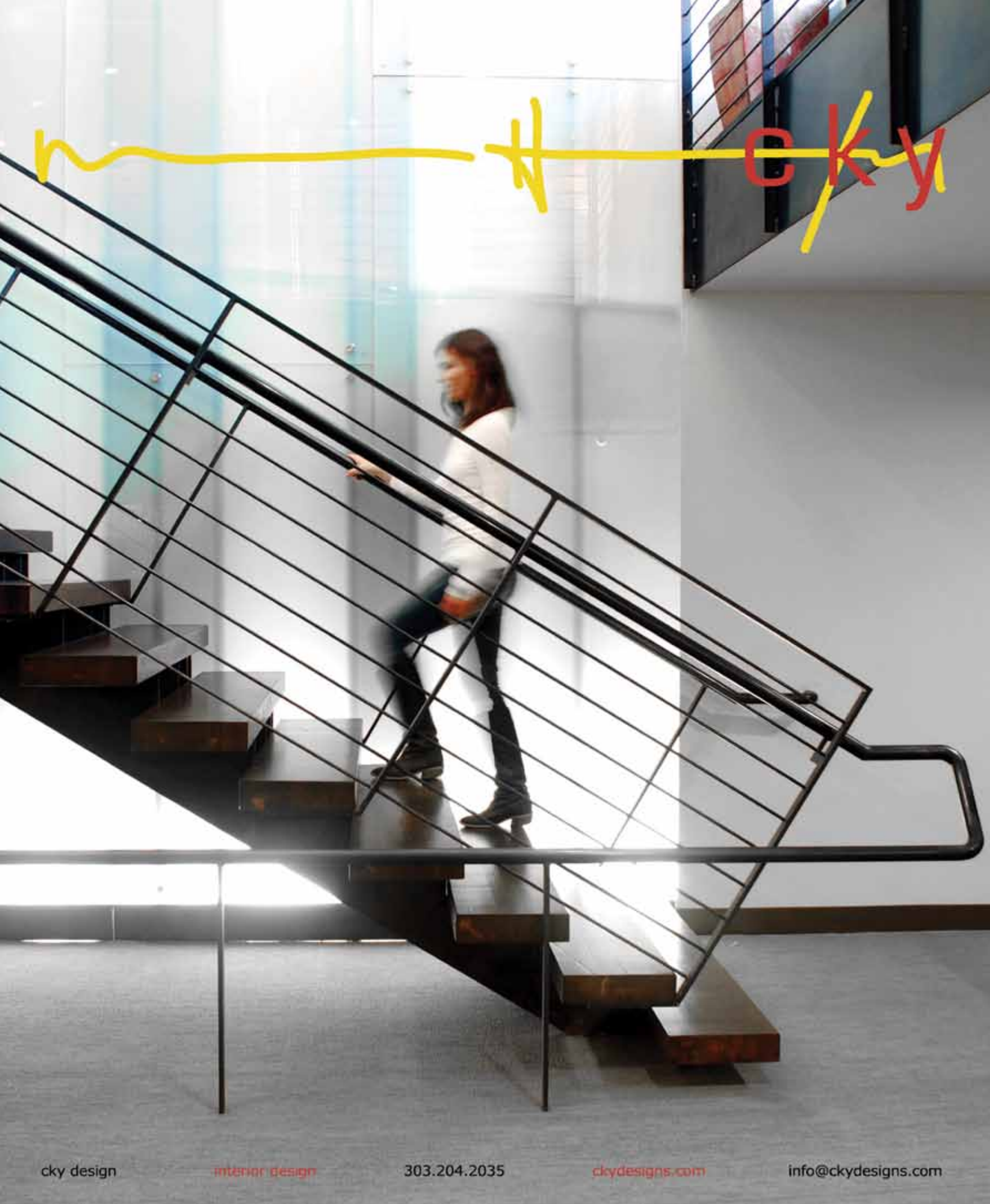


Shown above is a model of Robbin's 1,200-square-foot structure. Models were included for all entries, and were limited to wood, white board, and one other material of choice. Submitters were randomly assigned individual lots upon receipt of completed registration. Shown on the left are Robbin's sketches of the social orientation of his lot and structure. Images detailing every aspect of the structures had to be included in the final project, totaling over 30 pages of design and planning.



JEFF SHEPPARD ON BEN ROBBINS ENTRY:

This house is very dynamic and thoughtful in its economy of moves in plan, section, elevation, volume. Even its narrative reflected this. The design's geometrically pure form and delineation of servant and served spaces is clearly defined, yet elegantly resolved with the introduction of kinetic 'bed walls' that rotate to redefine the interior loft-like space based on use and desired levels of private or communal living."



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ROLAND BERNIER

Roland Bernier has a way with words. Not in the traditional sense of writing and composition, but by using words to convey his art. Bernier, who knew he wanted to be an artist from a very young age, has been making and studying art for over 50 years. He has been using words as his medium for 45 of those.

While meaning may be nearly untraceable in Bernier's work, certainly he expresses references that are both verbal and visual. Recently, Bernier had his own hands molded for use in a series of pieces where the pair of hands sit open to an associated word. In each of these pieces, the hands are covered in a way that references the letters being held. There is no meaning beyond this simple relationship, but it is enough to make the viewer think about what the artist is doing. Bernier says he intentionally uses clichés in his work, but aims to re-invent them. This is achieved by taking words that normally have a strong association, where the viewer might be looking around for other clues as to why that specific word was chosen. However, the viewer will find no greater rhyme or reason, other than perhaps Bernier simply likes the way the word looks aesthetically or for the word's potential to be reinvented.

ABOVE: "Devious," one of a series of word pieces, is comprised of photographs of garbage. Bernier created the piece in 1999 from wood and Xeroxed images. The series was shown recently in a contemporary art show.

RIGHT: In 2000, Bernier created 22 pieces for the "Words on Wheels" series. "Hack" was part of this series, created using wood and paint.





TOP: Scavenged from thrift stores and covered with text from Charles Dicken's Great Expectations, "Entertainment" is one of Bernier's last finished pieces. After four years of work, the piece was completed in 2007.

ABOVE: "Comic Relief" is a plaster rendition of the artist's hands, and covered with Xeroxed copies of comics. One of a series of plaster hands, the piece was finished in 2007. The letters held in the hands are made of wood.



The artist shown in front of "Money Talks," a piece created in 1992 from wood and covered with Xeroxed \$100 bills.

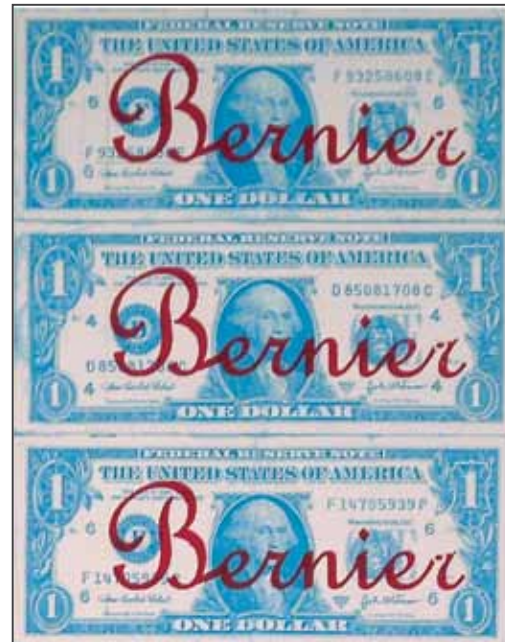
The artist says he does not use words to make sense and this is a specific technique meant to break down barriers of conventional definitions of art (art created with inflated meaning as well as using only traditional mediums such as paint and sculpture).

In another recent piece, Bernier took old beer cans and arranged them to spell the word, "BEER CANS" for an exhibition titled, 'Words Themselves' at Spark Gallery in the Santa Fe Arts District. It's a straightforward aesthetic approach that brings out the inevitable question, 'what is art?' Demonstrated in this piece, Walker explains Bernier's context in contemporary art history, "Leading into the Contemporary era, artists began making art for arts sake by taking mundane, ordinary objects and abstracting them conceptually, by taking them out of their everyday context and presenting it as "art." This approach to creating art took a strong hold in New York in the 1960s, (where Bernier lived from 1966-1971) placing Roland Bernier directly in the heart of pure formalist aesthetics."

In addition to art-making, Bernier has also taught art extensively. After completing a master's degree from the University of Southern California, Bernier began his teaching career at the University of Houston in 1961. The artist held subsequent positions at the Houston Museum of Fine Arts, Sirovich Center (NYC) and most recently the Park Avenue Recreation Center in Denver. He moved to Denver with his wife in 1973.

Throughout Bernier's varied, rooted and historical artistic career, he brings to the art world a reminder about the removal of preconceptions. Stringing together influences dating back to the mid-1800s to make this point, Bernier's work and its longevity says a lot (even if the words he uses do not). Walker articulates his classic style, "Even the older bodies of (Bernier's) work do not look dated, the art feels just as fresh today as it did then. His aesthetic is so tight that it is difficult to identify which of his work is brand new and what was created twenty, even thirty years prior." For his next exhibition the artist was asked to provide his signature work. In true and evolving form, Bernier will be presenting us with a literal twist on this theme.

Be sure to stop in and see what it is May 13 - June 18 at Walker Fine Art.



TOP: In 1997, the artist created the series "Crosswords" in honor of his favorite pastime. "Ghetto Car Lot," like the entire series, is made of wood and covered with Xeroxed copies of the American flag.

ABOVE: This nameless piece is the most recent, finished in 2009, and shown last year in a contemporary gallery. Unlike his previous word pieces, this piece is a silk screen of Xeroxed copies of money.

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LILLY CHARLOTTE EILEEN

PAVING THE WAY

Breaking into architecture and design has been a slow and tumultuous task for women, but that is not to say the field and the gender bias is impenetrable. Charlotte Perriand, Eileen Gray, and Lilly Reich challenged the accepted roles of women designers in the early 20th Century and until recently they have been reduced to footnotes in the history books. By using furniture design as a springboard into the wider design world these three ultimately created and collaborated on some of the most lasting and iconic pieces of the Modernist period. Their stories offer a glimpse into the experiences of pioneering women designers.



Lilly Reich & Ludwig Mies van der Rohe.
Barcelona Chair, 1929.
Stainless-steel bars and leather upholstery.

These now famous chairs were intended for the Spanish king and queen to use during the opening ceremonies of the German pavilion at the 1929 International Exhibition at Barcelona. Inspired by ancient thrones, the chairs resembled the upholstered stools used by Roman aristocracy. The chairs were the only pieces of furniture in the entire Pavilion at the time.



LILLY REICH

German designer, Lilly Reich's (1885-1947) experience in the world of design is shared by many women of her era. While she was mentored by advocates for women's rights and design reformers, and established herself as a designer in her own right, her work was eclipsed by that of her famous male collaborator and lover Mies van der Rohe. While he is remembered as one of the giants of Modernist architecture, her name was nearly lost in the mists of time.

By 1912 Reich was distinguished enough to be invited to join the Duetscher Werkbund, an organization founded to encourage cooperation between art and industry, and to promote German products. The membership roles of this organization read like a Who's Who of early Modernist art and design. Despite the progressive philosophy of the members, the role of women still seemed to be tightly prescribed. An excerpt from an issue of the Werkbund publication, *Das Werk*, suggested that women designers should be concerned with "The small and fine, the fragile and ornamental (since) they are unequal to the demanding design tasks

Lilly Reich & Ludwig Mies van der Rohe.
MR Coffee Table, 1927.
Chrome-plated tubular steel and glass.

The MR Coffee Table has Mies van der Rohe's signature stamped onto the piece to ensure authenticity, but, not surprisingly, lacks Lilly Reich's signature. Though, Reich has not been officially credited with designing the MR Coffee Table, she could be a possible co-designer. The curvaceous tubular steel speaks to the couple's design philosophy of adding no trivial decoration to their works. Handsome and heavier than one of Reich's independent pieces, the Garden Table, the MR Coffee Table speaks to the modern industrial age.



Lilly Reich.
Garden Table, 1931.
Tubular steel, enamel and beech veneer.

Lilly Reich's Garden Table exudes balance and lightness; her emphasis on uncomplicated and elegant design is obvious in this timeless piece. The plywood tabletop is covered with a coat of beech veneer as a final touch, but resists any attempt to veil its simple construction. Reich's table is as at home in a modern garden as it was in a 1930s garden. The Garden Table was brought back into

of architecture." Before the 1920's Reich's design work stayed within the prescribed limits for women designers and her furniture designs were targeted specifically to women. In an effort to make ends meet she tried her hand at exhibition design, applying her avant-garde, Modernist aesthetic. Her reputation caught the attention of prominent architect Ludwig Mies van der Rohe, who lobbied for Reich to help him organize a 1927 exhibition of international architecture.

The two worked together often after the exhibition; the nature of their partnership remains a matter of debate. There is no question that they were romantically involved outside the studio, but in any case, Mies obviously respected Reich's abilities. When he became the director of the Bauhaus art and design school in 1930, she ran his architecture studio in his absence. Two years later, Reich was hired as director of the school's weaving studio, a rare and prestigious position for a German woman to hold.

Reich and Mies teamed up again to design the German pavilion for the 1932 International Exhibition in Barcelona, Spain including the

Barcelona (or Pavilion) Chair. But changes were coming to Europe with the rise of the Nazi party in Germany, which politicized the arts, took over the leadership of the Werkbund, and eventually closed the Bauhaus. Mies immigrated to the United States in 1938 and Reich continued to manage his affairs in Europe. The two never saw each other again. Reich struggled during the war, losing most of her papers during bombings, but managed to save 4000 items of Mies'.

Reich died in 1947 after a long illness, and it was not until the late 20th Century that her role in Mies' work began to be widely discussed. As late as the 1990s one of her chair designs was still being produced under Mies' name. Albert Pfeiffer of Knoll, the manufacturer of many of Mies' furniture designs, observed: "It is interesting to note that Mies did not fully develop any contemporary furniture successfully before or after his collaboration with Reich." The lines between Reich's and Mies' work are blurry at best. The clues point to a close collaboration, but all we can do is wonder how much of Reich's hand is in the iconic furniture now attributed to Mies.

Le Corbusier, Pierre Jeanneret and Charlotte Perriand.
Grand Confort, Petit Modele Armchair, 1928.
Chrome-plated steel, horsehair, down and leather.

The Le Corbusier group described the Petit Modele Armchair as a "cushion basket." The design was a fusion of the classic club chair - large, enveloping pillows - and the modernist style - external frames.



Charlotte Perriand.
Ombra Tokyo Chair, 1954.

Designed in Japan in 1954 for the Synthèse des Arts. Simplicity and graphic purity are an expression of the union between gesture, form and technique, which is present in most of Perriand's pieces. The Ombra Tokyo Chair echoes the Japanese tradition of origami with its lightness and gentle folds.



CHARLOTTE PERRIAND

Like Lilly Reich, French designer Charlotte Perriand (1903 - 1999) also struggled to establish her own identity. A bit of a rebel, she bucked the conservative design aesthetic of her furniture design schooling. After graduating, she read a book by Le Corbusier, and decided that she had to work for the renowned architect and theoretician. Despite a famously frosty interview with "Corbu," Perriand was eventually hired to help translate his architectural philosophy into furnishings and interiors - "equipment" of the modern dwelling. These new, rational, furnishings were mainly the result of collaboration between Perriand, and



Charlotte Perriand.
Revolving Armchair, 1928.
Chrome-plated steel and leather.

Perriand designed the Revolving Armchair prior to joining Le Corbusier's studio for her apartment in Paris. Many designers attempted making circular chairs without success - Perriand's meticulous attention to the upholstery and the joining of the tubular steel resulted in an unparalleled circular chair. More than one hundred of the Revolving Armchairs were sold between 1930 and 1932 and four of them were exhibited at the Salon d'Automne.

Pierre Jeanneret, Le Corbusier's partner and cousin. Each piece of furniture was to represent a specific use, technique and a price. The now iconic LC4 chaise lounge, for example, was intended for sleeping and made use of tubular steel construction as well as hollow, ovoid, metal legs borrowed from the aircraft industry, giving it an added "machine" flavor.

While Corbu and company claimed to be designing for the masses, the masses did not seem to want their furniture. The radical designs alienated most consumers, and many that did like the designs could not afford them. Ironically many of these pieces later became staples in the offices of corporate America. Nonetheless Perriand, a committed Communist, often chose to work on public projects that she felt could have a positive impact on the plight of the poor, or that celebrated rural life. Maybe it was her interest in rural life that made Perriand reconsider the value of simple vernacular designs in the mid 1930's, when she seemed to reject the machine-age aesthetic that she had once championed. She had realized



Charlotte Perriand.
Petalo Nesting Tables, 1951.
Lacquered oak and opaque black metal.

Originally created in 1951 for rooms in the university city of Antony, near Paris, these tables were never put into production, until recently. With the help of the Perriand family and an original prototype these playful colored tables are being produced. The Nesting Tables come in a set of five and a variety of combinations and arrangements are possible.

Le Corbusier, Pierre Jeanneret and Charlotte Perriand.
Chaise Lounge, 1928.
Chrome-plated steel, fabric and leather.

The Chaise Lounge, referred to as the resting machine, was inspired by the curves of 18th century daybeds. In promotional shots for the Chaise Lounge in 1928 Perriand posed with her legs crossed in an extremely short skirt (for the time - her knees aren't even visible). The Chaise Lounge was presented to the Salon d'Automne in 1929 and is part of the MoMA permanent collection.



that there was "no formula for creation," and that nothing should be ruled out. This new perspective served her well in the next phase of her career.

Perriand left Corbusier's studio after a falling out with him in 1937. A former colleague from the studio offered her an opportunity to work as a consultant for the Japanese Ministry of Trade in 1940. With the war raging on Paris' doorstep, she left for Japan to promote design education and to help improve the design of Japanese products, which at the time had a reputation for being cheap knock-offs. Perriand was inspired by traditional Japanese craft and materials, and tried to apply those crafts to contemporary designs. Eventually the war caught up with her, and worsening relations between France and Japan forced a move to French Indo-China, where she married her second husband, had a child, and tried to continue the work she had been doing in Japan. The war followed though, and the Japanese soon occupied the French colony forcing the new mother to focus on

survival. Perriand and her family returned to Paris after the war. New regulations dissuaded her from trying to practice architecture on her own, but she still managed to have a long career designing furniture and interiors.

Perriand benefitted from her association with Corbusier, which introduced the young designer to the inner circle of art and design, but she never seemed to equal the success of her early work with Corbusier's studio. As many junior designers, especially women, have realized, credit often goes to the person whose name is on the door. Again, it would be many decades before Perriand's contributions were acknowledged.

Charlotte Perriand and Jean Prouvé.
'Mexique' Bookcase, 1953.
Pine, painted 'Diamond Point' motif, aluminum and bent steel.

Jean Sebag called upon Perriand and Prouvé to decorate his architectural studio, during which, they developed the 'Mexique' Bookcase - "I created a new proportion and responded to a need: to put objects, books and documents on a beautiful counter," said Perriand. The bookcase speaks to the notion of dividing a room and providing storage space.





EILEEN GRAY

Eileen Gray (1878 - 1976) was the exception to the rule of women designers in her era, establishing herself as an independent designer of furniture, rugs and interiors. A shy but independent woman, she found a home in the bohemian Parisian art world. Gray had become interested in Asian lacquer work while in London and studied the painstaking and toxic process under a Japanese ex-patriot. Despite a lack of formal training, she began designing furniture and interior architectural elements using the finish. Gray is often referred to as a "chameleon" because her work runs the gamut of early 20th Century styles. Meeting members of the De Stijl movement in the early 1920s brought a shift in Gray's designs. This ideological group of mainly Dutch artists and designers sought to reduce form to its fundamental elements, and Gray's subsequent furniture embodied their philosophical approach.

Gray found a community of likeminded artists/designers in Paris, including Romanian architect and critic, Jean Badovici. Their relationship turned romantic around 1924, and the two traveled around Europe studying the work of prominent Modernist architects. Inspired by what she saw, Gray began designing her first architectural project, the house she called E 1027, with Badovici's help. The house was going to be a summer home for the couple and an expression of the Modernist ideals of efficiency and function. The furniture designed for the project was

some of Gray's most successful, including her most recognizable design, the E 1027 Table with its cutting edge tubular steel technology.

Gray gradually withdrew from the world of art and design in the late 1930s, only to resurface in 1972 after the auction of some of her early designs refocused attention on her work. She died in 1976 with a degree of professional independence that few if any women in her field equaled.

Charlotte Perriand's mother once told her "work is freedom." These three women had varying levels of success and independence within the world of European design, but they all used furniture design to establish a foothold in the industry that allowed them an amount of freedom and opportunity to expand into the broader design world. Without women who were willing to question the accepted gender roles and pursue careers reserved for men, women designers today would not have the same opportunities available.

Phillip Mann is a designer, sculptor, and an Affiliate Professor of Industrial Design at Metropolitan State College.

Eileen Gray.
Bibendum Chair, 1927.
Chromium plated, stainless steel tube, beech wood, rubber and soft leather.

The Bibendum Chair was initially designed during the remodel of a stylish boutique owner's Paris apartment. Bibendum is Latin for "now is the time to drink" and the chair was intended to be inviting and make people want to sit down. The chair received immense acclaim; one publication wrote it is a "triumph of modern living."



Eileen Gray.
Day Bed, 1925.
Frame of chromium-plated steel tubing, fabric or leather covering.

The Day Bed could be conveniently placed in any part of the room, a concept that questioned the traditional design of a couch with a flat back to be placed along a wall. Gray, modestly, said the lounge "offers pleasant and comfortable seating and is, moreover, particularly suited to relaxing."



Eileen Gray.
Transat Armchair, c. 1925.
Structure in natural beech wood or black lacquered, with adjustable back cushion upholstered in leather or linen.

The Transat Armchair was created for Gray's personal use in the E 1027 house as a deck chair. "Transat" is an abbreviation for Transatlantic and was inspired by the deck chairs on steamships.



Eileen Gray.
Architect's Cabinet, 1925.
Sycamore and chromium-plated steel.

Gray designed numerous pieces of furniture for her personal use. In 1925 Gray designed the Architect's Cabinet for her Paris apartment. Gray's interest in simple, geometric form is unmistakable in the design of this cabinet. Utility is at the core of this elegant piece.



Eileen Gray.
Adjustable Table / E 1027 Table, 1927.
Chrome-plated tubular steel, sheet steel, and glass.

The Adjustable Table was designed in 1927 as a bedside table for the guest room in E 1027. The table can be easily adjusted and transformed from a bedside table to a table for breakfast in bed. Gray's sister requested this type of attention during her visits to E 1027.



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Kathryn is an internationally renowned Landscape Architect with Gustafson Porter in London and Gustafson Guthrie Nichol in Seattle.

Her recent projects include the National Botanic Garden of Wales, the Seattle Civic Center and City Hall Plaza, and the Diana, Princess of Wales Memorial Fountain in London.

Her work has been described as "blending sensual land forms with strong planting schemes which result in an intricate and interwoven project" and as having the "ability to coax out the inherent narratives that exist within every context".

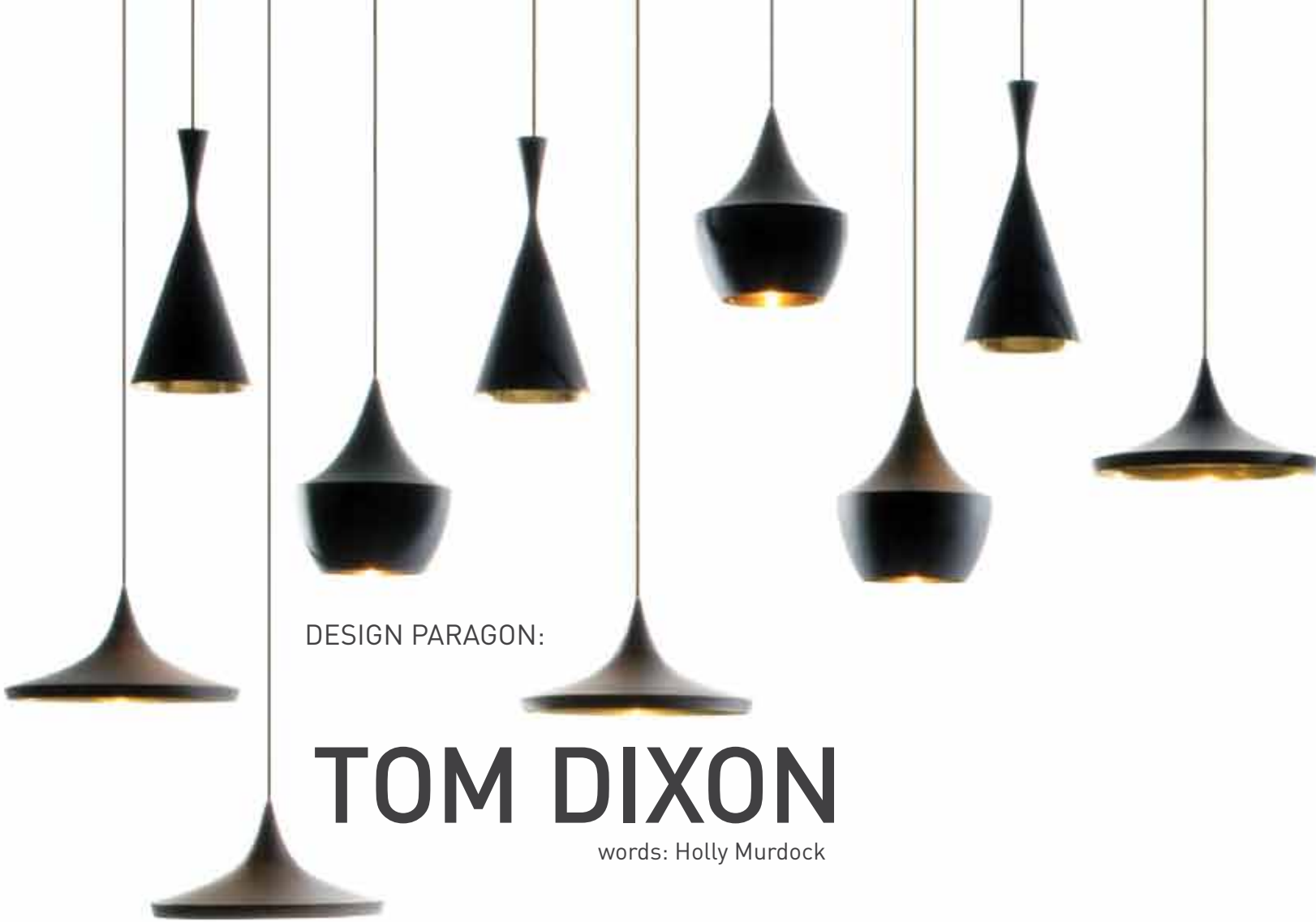
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WOMEN IN DESIGN



DESIGN PARAGON:

TOM DIXON

words: Holly Murdock



ABOVE: A collection of the artist's Beat Lights, a series of lights inspired by the sculptural simplicity of brass cooking pots. The series was launched in 2006.

RIGHT: The Peg Chair is a cafe chair inspired by Japanese architecture. The Peg is constructed from solid birch, making the easy to stack chair light-weight.

TOM DIXON IS NOT YOUR TYPICAL DESIGNER. The iconic British creator of the S Chair and the Jack Light broke new ground as he burst onto the London design scene in the early 1980s. Today he continues to shape the world of design with his innovative approach to product development and business.

Born in Tunisia and raised in England, Dixon embraced the DIY culture that emerged out of the post-punk era. Dropping out of Chelsea Art School, Dixon played bass in the Brit funk band the Funkapollitan before teaching himself welding to repair his motorcycle. In his hands a welding torch soon became performance art when he took to the stage of the London nightclub Titanic and welded metal objects into furniture pieces in front of an audience. Soon he was producing and marketing limited edition runs of chair designs that he manufactured himself. Dixon quickly built a reputation in London as an unconventional talent. Of his untrained background Dixon says, "For me it was a considerable advantage as it allowed me to experiment with no constraints and make my own mistakes. As a result I developed my own attitude." When he opened his own shop called Space it doubled as a creative studio and think tank, and soon evolved into Eurolounge, a production company to manufacture his designs.



By the late 1980s Dixon was designing for the Italian manufacturer Cappellini where he developed the S Chair in 1991. With its serpentine structure of steel and woven rush, the S Chair made Dixon an international success and is now in the collection at the Museum of Modern Art. His next innovative product came in 1994 with Jack, an object made of polypropylene that he called a "sitting, stacking, lighting thing." Jack quickly became an icon of the 1990s and made Dixon a household name. In 1998 he became head of design at Habitat, the European home furnishing chain, and his own firm, Tom Dixon Design, was founded in 2002.

Dixon is called an "invertebrate designer" as he is more concerned with an object's core structure than with its final look. He pushes the boundaries of technology in order to create his vision, but he also utilizes existing technology in unconventional ways. The Pressed Glass collection of lights is produced by a factory in India that manufactures car headlamps, and is reminiscent of lenses on the British motorcycles he once repaired.

In spite of his mainstream success, Dixon firmly believes in his do-it-yourself roots. He explains, "Design surrounds us completely. Too often people think that design is a very expensive and fancy object. But design is really a process where everybody can take part. Design is something everybody participates in." In a bold display of design democracy Dixon produced 500 polystyrene chairs and left them in Trafalgar Square for anyone passing by to take away. The chair grab was a viral dissemination of his work as he explores ways to reach more people than could normally afford to buy his work.

Today Tom Dixon fronts Artek, the legendary design company founded by Finnish architect Alvar Aalto, while he continues to push the boundaries of product design and manufacturing.





ABOVE: The S Chair with metal frame covered in woven marsh straw and wicker, 1991.

RIGHT: The high visibility clothing worn in industrious factory environments inspires the artist's red Fluoro Lights. The sphere is blow-moulded and lacquered in fluorescent orange, 2005.

BELOW RIGHT: Dixon's Pressed Glass Light Beads are made from extra thick pressed glass, and manufactured in industrial plants more commonly used to make architectural products. Each individual shade is polished by hand for a lengthy forty minutes.

BELOW LEFT: The Jack Lamp is an award-winning multifunctional lamp, 1997.



LEFT: *Extremism*, published by Tom Dixon in 2011, explores seven interpretations of the *Extremism* theme. These include Extreme Weight, Extreme Craft and Extreme Color. Each chapter is printed on specifically chosen paper with specially selected ink relating to the contents of each theme.

BELOW: The Bulb Chandelier is a steel frame chandelier using Bulb, an energy efficient oversized light bulb. Bulb can be used individually or as part of one of three new steel chandelier frames.

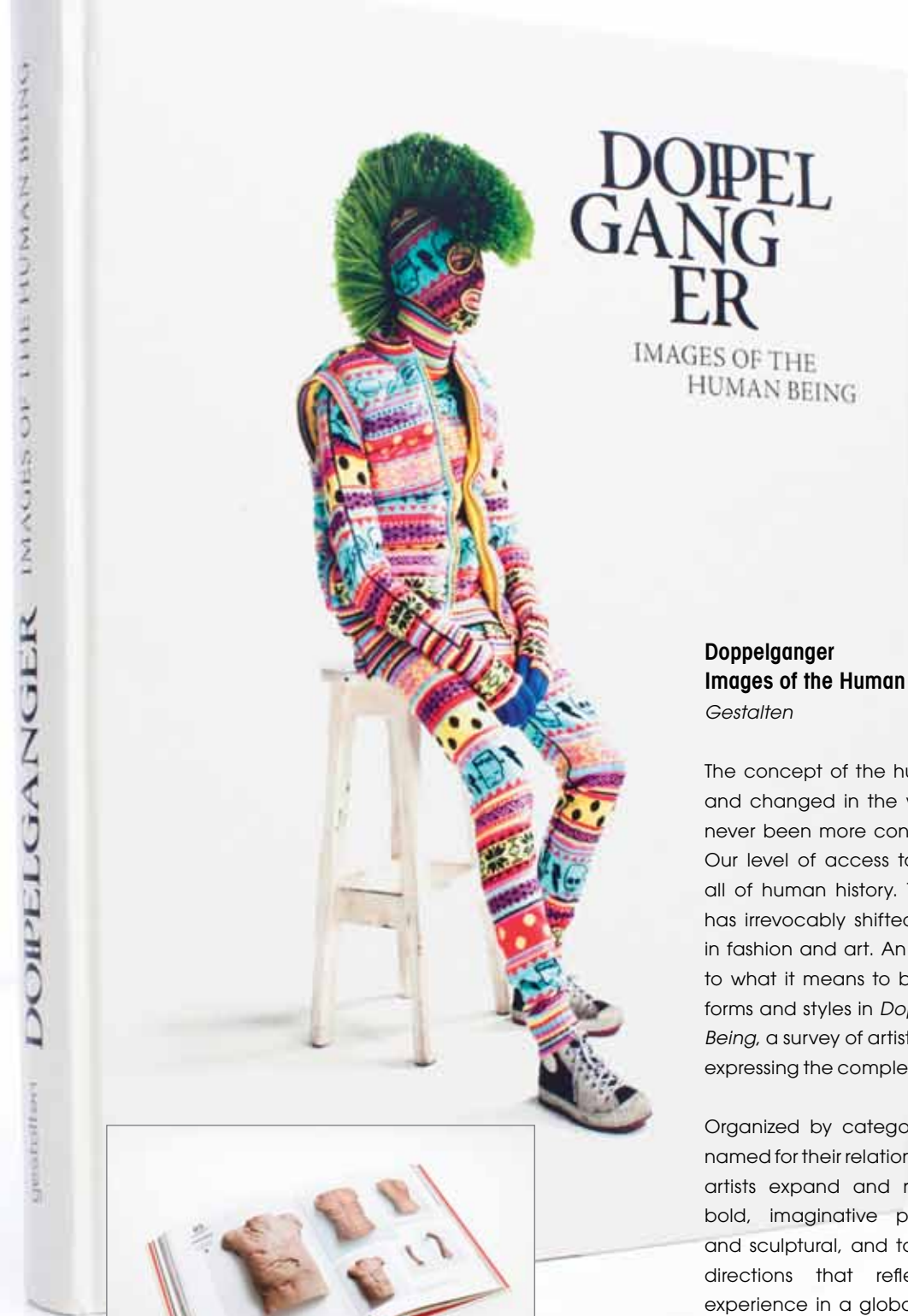
BELOW LEFT: The offcut stool is created from "rubbish." The stool is constructed with wooden pegs rather than screws or glue.



IN PRINT

RECENTLY PUBLISHED BOOKS FOR INSPIRATION AND EDUCATION

words: Ben Dayton



Doppelgänger Images of the Human Being *Gestalten*

The concept of the human body has greatly expanded and changed in the wake of the digital age. We have never been more connected to the stimuli of the world. Our level of access to information is unprecedented in all of human history. This massive range of perspective has irrevocably shifted perceptions of the human body in fashion and art. An abundance of viewpoints relating to what it means to be human are expressed in myriad forms and styles in *Doppelgänger: Images of the Human Being*, a survey of artists and designers at the vanguard of expressing the complexities of the modern human identity.

Organized by categories like “perform” and “dissolve,” named for their relation to the body, these groundbreaking artists expand and reevaluate the human form with bold, imaginative portraiture, both two-dimensional and sculptural, and take the figure in new and exciting directions that reflect our contemporary human experience in a globalized, connected, but also largely distracted world.

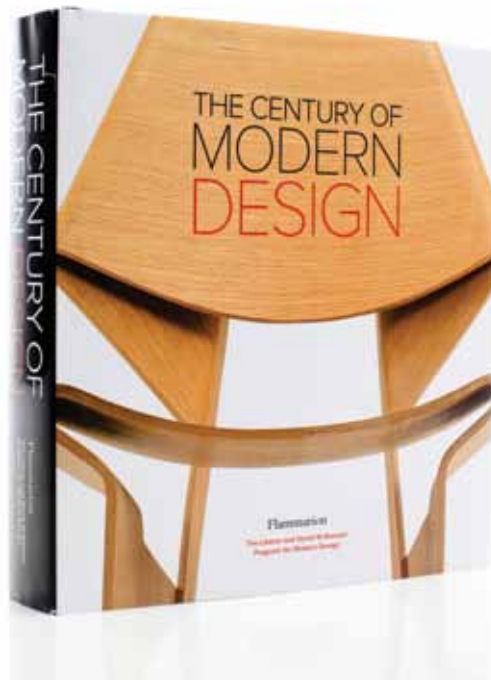


Design Futures

by Bradley Quinn
Merrell

Emboldened by new technologies and materials, and no longer constrained by the aesthetics of the past, the modern design industry is vigorously exploring bold new directions that will indubitably shape our future. *Design Futures* compiles a beautiful array of examples of designers implementing exciting new design tools and collaborating with the scientific community to approach the specific challenges of our time, with an eye to future generations. Design of the future is born with the demands of our world today. Good design must not only be functional and pleasing to the senses, but also economical, sustainable and smart. New technology is changing the way we build, buy and sell across many industries, from the incredible possibilities of nanotechnology to the economic implications of at-home replication and fabrication. *Design Futures* presents a vision of a not-too-distant future that is brave, prescient and optimistic.

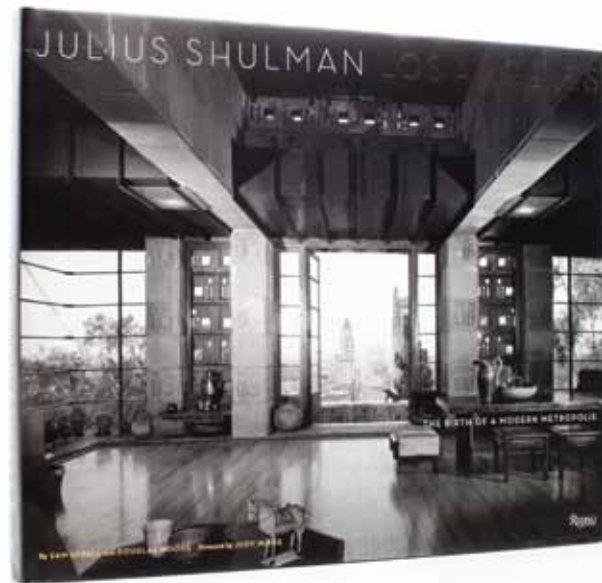




The Century of Modern Design

The Lilliane & David M. Stewart Program for Modern Design
Flammarion

This collection of 20th century modern design began as a collection of mid-century modern decorative art and design, and grew into one of the world's preeminent design collections. *The Century of Modern Design* showcases this priceless collection of The Lilliane & David M. Stewart Program for Modern Design, following developments in modern design beginning in 1930, and progressing in chronological order up to the 2000s. Each chapter explores a decade worth of design progress, with a preface lending context to the chosen works. The works are labeled by designer, and each is accompanied by a brief bio of the designer and an explanation of the work's qualities and its place in the collection. Perusing the book's 450+ pages of design excellence, spanning the past 80 years, one can witness the evolution of modern design unfold in a historical context.



Julius Shulman Los Angeles: The Birth of a Modern Metropolis

by Sam Lubell & Douglas Woods
Rizzoli

Brilliant photography fills the large pages of this extensive collection of images from Julius Shulman, the great architectural photographer whose work was instrumental in furthering the progress of mid-century modernism. But Shulman's photography encompassed much more of LA and the surrounding landscape than just the achievements of great modernist architects Richard Neutra, Frank Lloyd Wright and John Lautner. He captured the spirit of a city and its people. Often overlooked in books dedicated to Shulman's architectural photography, this collection shares his street photography, portraits, and night images, in addition to his perspective on architecture, to give us a visual history of the changing shape of the American West during the middle part of the 20th century, with Los Angeles at its focal point. It's a relic of a love affair with the evolving landscape of Los Angeles during a dynamic and nostalgic time in US history; an inspiring time of optimism and promise preserved, while many of the landmarks have been lost in LA's constant flux.



Alex Steinweiss The Inventor of the Modern Album Cover

by Kevin Reagan
Taschen

Today, music and visual art are almost always interwoven as one thread in our cultural fabric. Music videos and live visuals at musical performances have become the requisite companions to auditory expression. But before the music video, Alex Steinweiss connected the image to the music and shaped the way we think visually about music, beginning with his invention of the modern album cover in 1940 at the age of 23. Designing in the context of the advent of Modernism, Steinweiss went on to define the art of jazz, classical, and pop album covers, revolutionizing the record business in the process.

This thorough monograph tells the story of Steinweiss's career including plates of his many iconic album covers in addition to many of his other designs for advertising agencies and the Navy and personal modernist paintings. A great edition to any music or art lover's book collection.



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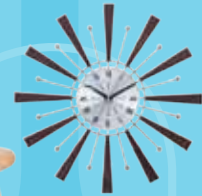
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