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MODERN IN DENVER



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THE DESIGNED WORLD OF IRWIN MILLER

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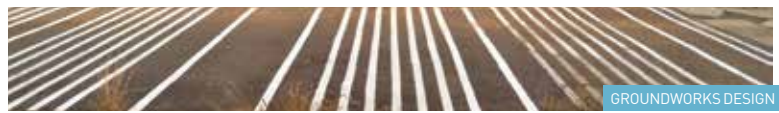
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THE MODERN SHED

SUMMER 2013

I need to laugh, and when the sun is out
I've got something I can laugh about,
I feel good, in a special way.
I'm in love and it's a sunny day.

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NEW BOOKS



Z

+



HELLO!

The first issue of Modern In Denver came out in the middle of July 2008. It consisted of only 48 pages and its dimensions were small (roughly 8 inches by 9 inches). It wasn't big, it wasn't perfect, but it was. Beyond having pride in our state, a passion for great design, and a desire to create a different kind of magazine, I was starting from scratch. I didn't know how the magazine would be received or if I would even be able to make it past the first six months. As I kept at it with a second issue and a third, some people started to see past the rough edges and went out of their way to support the publication, offer advice and make introductions. It was truly amazing and filled me with the energy and motivation to keep moving forward. These people have become the foundation of a community that has rapidly grown around Modern In Denver. No question, their support has been the biggest reward the magazine has given me. Five years and twenty issues later, because of this community (you!), the magazine has not stopped growing and improving - this issue is our biggest yet and to celebrate we are throwing a big party on July 27th. The details are at: moderninddenver.com/five - I hope you can make it.

As you go through this issue, the role of community and design emerges in a number of our stories. Photographer David Lauer was presented with a rare opportunity to capture the designed world of Irwin Miller, a prominent businessman in Columbus, Indiana whose passion for good design helped shape and enhance the quality of his mid-western community. Exclusively for Modern In Denver, David was allowed access to photograph Irwin's famous home designed by Eero Saarinen and Alexander Girard, as well as his office, his bank and his church, all incredible examples of mid-century modern design that have put his small town on the map. In fact, the Miller House and Gardens were acquired by the Indiana Museum of Art. We were also excited to sponsor an international competition about micro-housing and are proud to be printing a piece about the important questions that arise when thinking and designing for small space living. Turns out, the role of community is extremely important. Groundworks Design also paid close attention to community when designing the unique landscape for the Freight building on the Taxi campus. Of course, this issue also doesn't forget it's summertime and the kind of community warm weather cultivates. We present great ideas to make your patio and yard shine as well as serve up 4 original summertime cocktails created just for Modern In Denver by two of Denver's top mixologists. So soak up the sun and enjoy this issue!

Have a great summer!

William Logan
william@moderninddenver.com
twitter: @wtlogan

ON THE COVER

The cover of this issue features the famous "conversation pit" in the living room of the Saarinen designed Miller House. Colorado photographer, David Lauer was presented with a rare opportunity to not only shoot this famous house, but Irwin Miller's office, bank and church. To see his exclusive photo essay go to page 94.



COLORADO'S MAGAZINE FOR MODERN LIVING - INSIDE & OUT



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EDITOR-IN-CHIEF & CREATIVE DIRECTOR | William Logan
DIGITAL EDITOR | Kelsey MacArthur
ASSOCIATE EDITOR | Eleanor Perry-Smith
OPERATIONS ASSISTANT | Jo-Ann Mork
PROJECTS EDITOR | Tamara Chuang
CONTRIBUTING DESIGNER | Brian Grimes

CONTRIBUTING WRITERS
Rob Bowman, Tamara Chuang, Sarah Goldblatt, Jo-Ann Mork, Kevin Janowiak, Kelsey MacArthur, Eleanor Perry-Smith

CONTRIBUTING PHOTOGRAPHERS
Crystal Allen, David Lauer, Jennifer Koskinen

PUBLISHER | William Logan


ADVERTISING SALES: William Logan
william@moderninddenver.com | 303.763.0915

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MOD BOXES

Whether to go symmetrical or not, there's no question that We Do Wood's variation on the floating shelf offers sustainability and a choice. SJ Bookcase, by Danish designers Henrik Thygesen and Sebastian Jørgensen, allows one to arrange the eco-friendly bamboo boxes according to mood, yet maintain a sense of order.

+wedowood.dk



TEA TIME

Afternoon tea isn't a national pastime here in the United States, but maybe it should be. Especially with this stylishly mod Every Day Teapot from Saturday, the new Kate Spade store. Add a few crumpets and Devonshire cream and we're set to sip away a lazy, weekend afternoon.

+saturday.com



GARDEN CHEEK

The Urban Gnomes from Vitamin are a collection of modern, edgy creatures with a pinch of typical gnome cheekiness. Some of the bone-china sculptures are splattered with graffiti; others have a Banksy-style image of street artists in action. Another gnome is covered with blank ants. And another has a hummingbird sipping the sweetness of an ice cream cone. The most formidable is every gardener's arch nemesis: the dandelion.

+gnr8.biz



FS FIELD STUDY



LIGHT RING

This Bell from Normann Copenhagen offers the serenity not often associated with a loud, ringing object. Of course, Bell is not a bell, but a lamp. Made from thin steel, it's also not as weighty as a cast-iron bell from old Europe. Designers Jacob Rudbeck and Andreas Lund did instill one important feature: Just like a town's bell called people together, the new ceiling lamp beams light downward in a cone "to create a cozy place to gather in a room," say the designers.

+aplusrstore.com



WATER FEATURE

Evergreen Herb is a sleek double-layered planter that combines a modern look with a modern idea: a self-watering system. The lower level holds water while the upper layer has a little felt tail that sucks up water to feed the plant above. Cult Design's chief designer Marita Lord calls it "ideal for anyone who doesn't have a green thumb or the time optimist who has other priorities."

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FS FIELD STUDY



GLACIAL WARMING

Polar bear ice cube tray with its oversized snout and 10 legs suits the overtly whimsical crowd. But designers Black + Blum also intended it to solve the age-old ice-cube tray dilemma: How do you get all the ice out? Just fill the bear till water starts leaking out of its backside, freeze and, when ready to use, smack the plastic bear against the counter to loosen the ice. Pour straight into drinking glasses. Cheers!

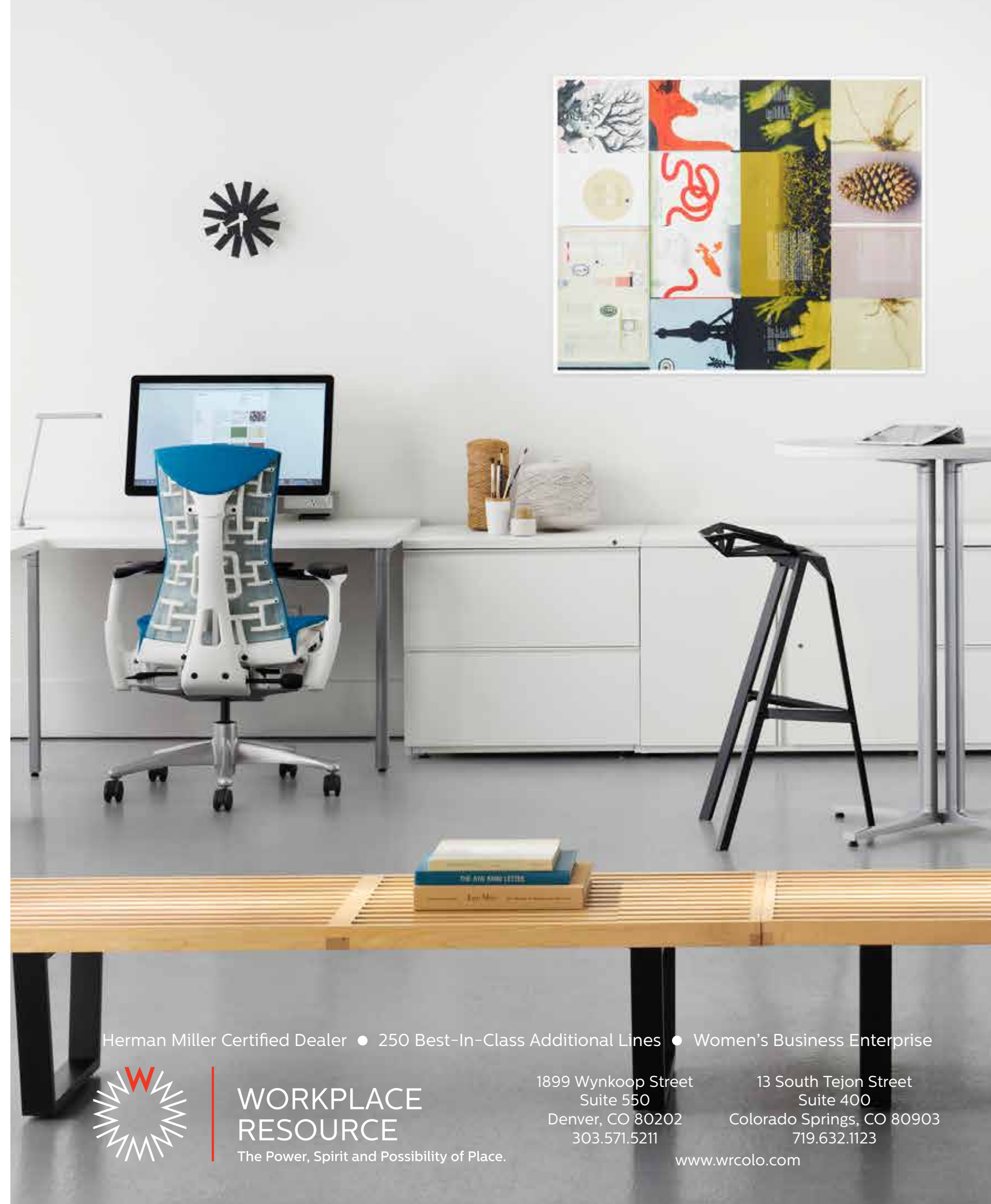
+uncommongoods.com



LIGHT UP

The playful Eyoï Yoi pendant lamp by designer Marc Pascal is like a giant, fluffy dandelion ready to defy a windy day. A closer look at the delicate discs attached to wire branches and you see why it was named after the Australian designer's 3-year-old daughter: each pair of circles is attached at a point, creating dynamic, fluttering butterflies.

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BANK ON IT

Eggs may not be the best investment since they're bound to crack but think of Money Box by Kensaku Oshiro as an investment in art. Of course, should this ceramic bank crack, you'll get first dibs at any money inside.

+gnr8.biz



Tangent by Loewenstein

The age of mobility has arrived. Freedom of movement has grown from a benefit to a fundamental aspect of modern lifestyles. With that mobility, the demand for versatility has risen. Loewenstein introduces Tangent, a modular lounge that promises to change the way we view seating.



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PIG ON THE WINGS

Pig on the Wings by Michael Breschi should spark a smile even on the most strict modernist faces. But the squat stool with its animalistic feet is more than just a happy-modern design; it's an achievement in simplicity. With a nod to the bird-footed Traccia table by Meret Oppenheim, the Gentle Giants founder sought to reduce the manufacturing process. He eliminated glue and screws. All the pieces simply wedge together.

+modmobili.com

TRUTH IN TILE.

DENVER'S TOP TALENT GOES BEYOND TO DETERMINE THE BEST NEW PRODUCTS — WE'VE TURNED TO THE EXPERTS FOR TILE TIPS AND PRODUCT PICKS.

Known for her modern yet organic style, Kristina Sterling, founder of Seek Interior Design, is renowned for creating unique and livable spaces incorporating plenty of her clientele's personality. Kristina values products with random nature, integrating "finishes with an organic feel, rather than those that can become sleek and cold." Sterling's signature designs incorporate the latest generation of porcelains because they are "increasingly attractive, readily available, and create a great neutral starting point." Combined with an unusual contrasting element they dress up well!

TILE TIP: Working with an exceptional showroom when it comes to tile, not only for selection, but also service and expertise, assures that projects come together seamlessly.



KRISTINA'S PRODUCT PICK

The Momento Collection
by Giovanni Barbieri

A modern interpretation of Ambra Hand Carved Stone, Momento (pictured below) is actually the porcelain derivative and the next generation of porcelain innovation. "The extensive array of available shades is a great advantage of the porcelain adaption!"



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OPEN MUSIC BOX

The Kendall Bluetooth phone speaker comes not only in a beautiful walnut case and retro-radio design, but with access to spare parts. Creator Mike Giles designed Kendall out of necessity ("decent sound is one of the few things my smartphone lacks," he says) and had a tough time finding electronic parts. So from the start, he openly made available where he got all the components. For the true DIY'er, his company Furni Creations provides a kit with all the electronics. You provide the case.

+furnicreations.com



DESK SPACES

There is more than one way to open a desk as designers at Japan's Nosigner show us in the Cartesia desk. While it looks like a sleek Walnut (or Tamo Tree) wood surface sitting asymmetrically on a leg of flamenco ruffles, Cartesia's drawers open in two directions - sideways and front. No more blind spots! There's also a clever drawer in the top upper right corner to store cables and hide ugly power adapters.

+colors-cc.net



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FS FIELD STUDY

FRESH EAMES

If you missed it the first time around, the Eames Molded Chair is back but with a new look, thanks to technology. Back in 1950s, molded wood ended up too dramatic to fit this classic, organic shape. Using 3-D veneer technology, Herman Miller was able to cut the wood veneer into small strips and process them in a way to make them more flexible without splitting. The result is the gorgeous Eames Molded Wood Side Chair.

+workplaceresource.com



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TRAVEL SET

Eating sushi with disposable chopsticks created a disconnect for Alison Wong, founder of Integral Design in San Francisco. So, she designed a better-looking set of chopsticks that happens to be better for the environment too. Compact Chopsticks slide out of an attached stainless steel case, which becomes the handles for brightly colored tips. A sensible clip keeps the sticks together when traveling and does double duty as a chopstick rest when eating.

+integrald.com



KEYLESS ENTRY

Unlocking the front door with your phone becomes a reality with CalypsoKey, a feature in certain Calypso iPhone cases. The Italian leather case has two antennas that use Near Field Communication technology to unlock a door by its mere - and extremely nearby - presence. While you'll need your own a keyless door system (Calypso recommends Kaba), which comes with its own keyless method, phones are easier to find than keys - just call.

+calypsocrystal.com



STYLE FILE

London designer Hugo Passos keeps to his design ethic of making sure everyday objects look good and are useful. We like his Ivey Magazine Holder, a handy oak-plywood box that cuts down on periodical clutter and adds even more organization with internal dividers to separate collections.

+hugopassos.com



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FS FIELD STUDY



MODERN ROCK

Pierre Favresse took similar-shaped pieces of Birch wood and the same construction method to create a new line of furniture. And we're not just talking just about different takes on a chair – though we adore his Perch rocking chair. Perch is a modular mashup of materials and construction methods offering design continuity between seating, desk and a coat rack.

+mattermatters.com



FILL 'ER UP

For a quick fill up for a dying phone battery, the Fuel charger combines convenience with a clever design. Fuel, shaped like a spare gas can, is smaller than a quarter and handily attaches to a key chain. A built-in male Micro USB negates the need for a cable. And Fuel smartly has an on/off switch so it's not leaking power unnecessarily. While you must keep it charged, Fuel provides an extra 20 to 30 minutes of talk time.

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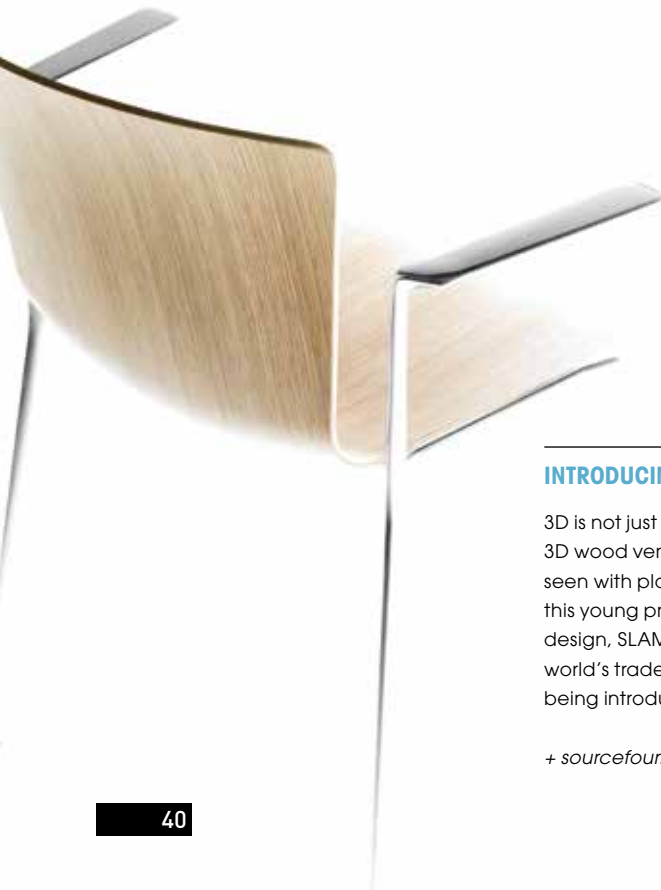
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COLOR + LIGHT

A colorful collection of pendant lamps from French designer Inga Sempé cheer up any spot needing more than just light. The Sempé w103 pendant lamp for Wästberg comes in seven colors and can be hung individually or attached to a rail for visual impact.

+wastberg.com



INTRODUCING SLAM

3D is not just for movies anymore. Furniture is now featuring 3D wood veneer, enhancing curves that were once only seen with plastic and metal. Similar to weaving with wood, this young process is executed in Leland's brand new chair design, SLAM. Selected as an icon for Neocon 2013, the world's trade fair for interior design in Chicago, SLAM is being introduced in June.

+ sourcefour.com

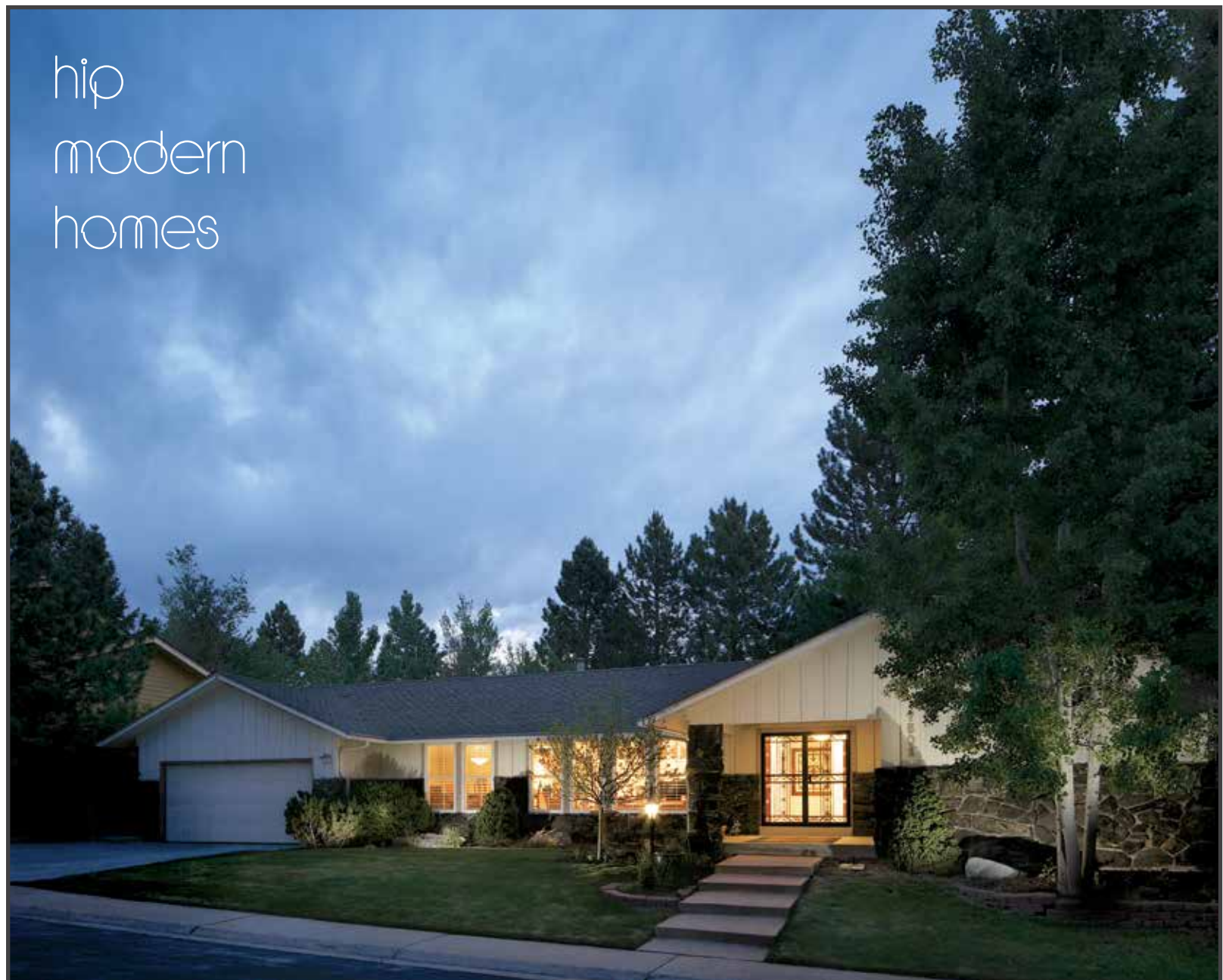
White Open Spaces

Architects and designers have long revered the color white for its ability to harmonize and balance space. Miele employed this respect for pure lines and transparency when creating its new Brilliant White Plus Series. Understatedly elegant, this new collection of built-in appliances offers discriminating homeowners and design professionals a unique solution to kitchen design. Come experience it for yourself at Kitchens at the Denver.

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Photo: Gwenael Lewis. The new Copper Suspension Option 28.7c. Framed photo courtesy Joao Ganziani



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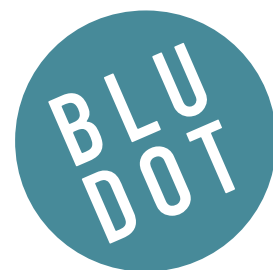
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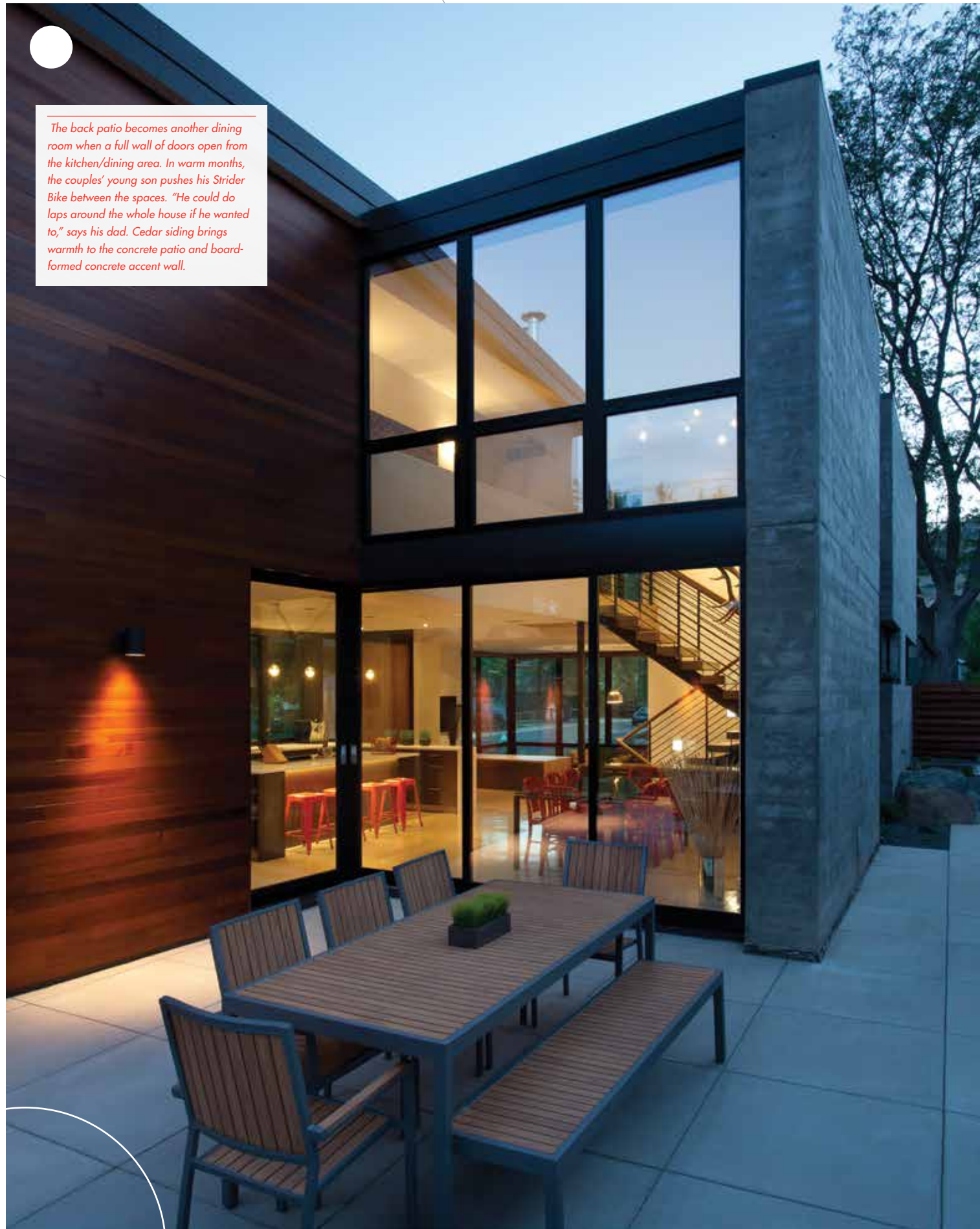
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The back patio becomes another dining room when a full wall of doors open from the kitchen/dining area. In warm months, the couples' young son pushes his Strider Bike between the spaces. "He could do laps around the whole house if he wanted to," says his dad. Cedar siding brings warmth to the concrete patio and board-formed concrete accent wall.



REINVENTING THE WHEEL

Complex Boulder building codes didn't throw a wrench in Arch 11's plans to materialize the dreams of one cycle-centric family. Here we take a tour of their space from beneath the ground up.

words:
Eleanor Perry-Smith
images:
Raul J. Garcia



In simpler times, building restrictions didn't apply to people living in caves making wheels out of stone. Several thousand years brings us to an era when people make a living riding those wheels as fast as they can, but still need a place to inhabit. Such is the case with two Boulder residents, one of which is a professional cyclist, and her husband, a cycling coach. And even though they're not cave-dwellers crammed into a crevice, it started to feel that way when their equipment could no longer be contained within their small home and garage. It was clearly time to evolve.

For this project, Design-Build firm Arch 11 was challenged to accommodate not only the specific needs of such an active family, but also had to comply with strict city guidelines. New rules limited how much square footage the family could build on the corner lot they purchased, and how the space is expressed in terms of environmental impact—among the myriad of other considerations. But for Boulder, basements are basically out of sight out of mind, so that's where E.J. Meade, Ken Andrews and the Arch 11 team maximized the cycle culture of their clients.

A concrete and crushed rock pathway leads to the house where the first view is of the three-level staircase. The sunken living room is to the left, offering wide street views.

The open kitchen was built by Hammerwell of Boulder, an interior/exterior building firm. The corner lot is set back from the street and doesn't overpower surrounding homes, per strict residential codes and the careful execution of the Arch 11/Hammerwell team.



... in geometry, a dihedral is the angle between two mathematical planes. "Those two lines are rigorously carried throughout the entire composition of the house, It's not exactly a generator for the house's organization, but more of a synthetic device." Ken Andrews

Beneath the ground is their massive 2,100 square-foot basement with ten-foot ceilings. Power Bars and miscellaneous gear finally got a proper place within the ample storage additions. A custom mudroom was paired with a basement entrance, which the couple can reach by riding their bikes down a flight of low-tread stairs, designed for such use. The family's children aren't yet of riding age, but any parent will tell you that having a basement playroom for toys and messes that can stay put even when a dinner party is scheduled is enough reason to raise a glass. Space for an exercise room was also allotted in the plans. A breezeway to the garage was another bonus—not to mention that they can actually park their cars in it now that outdoor gear is buttoned up.

Moving upstairs, the tri-tiered floating staircase is a central feature, not an afterthought. "There's a strong connection between the basement and the second floor," says Ken Andrews, who was in charge of seeing this project through to the end. A large window placed in the stairwell makes for a vibrant transition; one usually lost between subterranean spaces and the ground floor. Once arriving in the dining/kitchen space, smooth polished concrete floors bring a cozy yet primitive feel and can hold up to high-traffic. Sweeping street views and the ability to open a full wall to the back patio was an intentional move to bring the outdoors inside. "There's daylight in every room," E.J. Meade, principle at Arch 11, points out. The largest volume of glass encompasses the sunken living room. It looks out on a simple lawn spotted with

boulders that double as climbing spots for the family's young kids.

Rocks play an integral role in the conception and orientation of the home. It's called the Dihedral House—an interesting albeit unfamiliar idea to those unschooled in geology. "In geological terms, it's an angular sheer that happens in a rock formation," E.J. explains. Similarly, in geometry, a dihedral is the angle between two mathematical planes. "Those two lines are rigorously carried throughout the entire composition of the house," Ken points out. "It's not exactly a generator for the house's organization, but more of a synthetic device."

The concept is most overt upon arriving at the top floor where these guidelines situate the home for a view



"Being a younger couple, they were very open to exploring ideas of material, design and space," says Ken. Arch 11 is well versed in creating an aesthetic they define as "dirty modern." They choose materials and methods that unite fresh, contained structures and offer an elemental feel. "We try to limit our pallet in every project," E.J. points out, "There is no exotic aggregate."

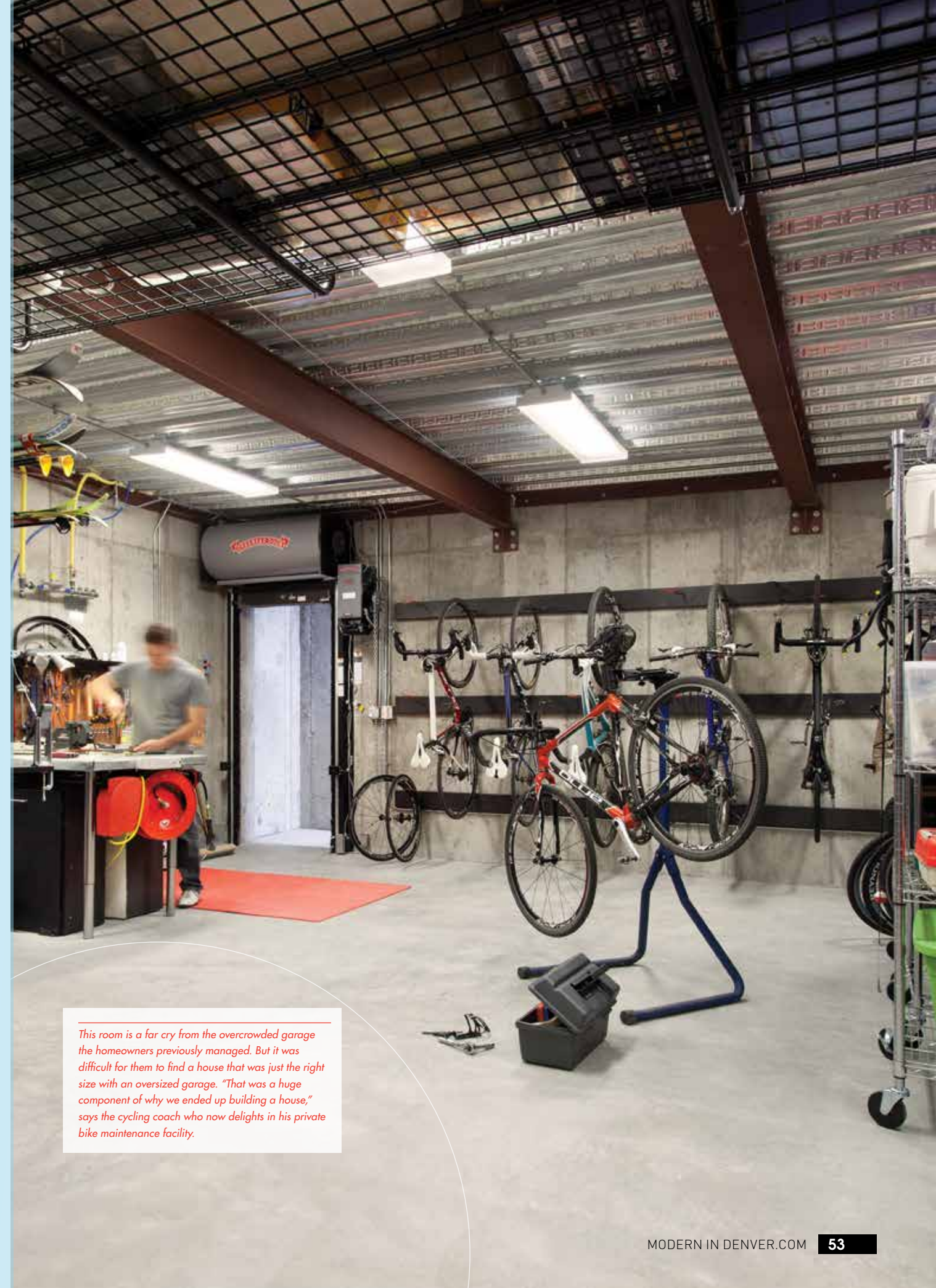


Excellence in design and craftsmanship means the homeowners can let the space sing without needing to fill it with objects. However, the elk rack that was previously hiding out in the couples' old garage creates a focal point and adds intrigue to the modern yet primitive balance.



of the most important rocks of all—Boulder's beloved Flatirons. Each family member has a room on this level connected by hallways that slightly shrink in order to maintain the desirable perspectives of the home. As with downstairs, natural light is a driving force behind the design. "The shower acts like a lantern," says E.J. regarding the full pane window of frosted glass in the master shower that spills light into the entire bathroom. Sensitivity to their clients allowed ample opportunities for Arch 11 to rise to the occasion, as they folded intimate details into a stunning product.

"We try to limit our palette in every project," E.J. explains—and the informed material choices allow the Dihedral House to shine. The corner home is exemplary of eco-friendly Boulder values paired with world-class execution, thanks in part to the dynamic partnership of board-formed poured concrete and cedar panels that tie the space together. "Historically, it holds up really well," E.J. says of a house that has brought this family out of the Stone Age and into a modern era.



This room is a far cry from the overcrowded garage the homeowners previously managed. But it was difficult for them to find a house that was just the right size with an oversized garage. "That was a huge component of why we ended up building a house," says the cycling coach who now delights in his private bike maintenance facility.

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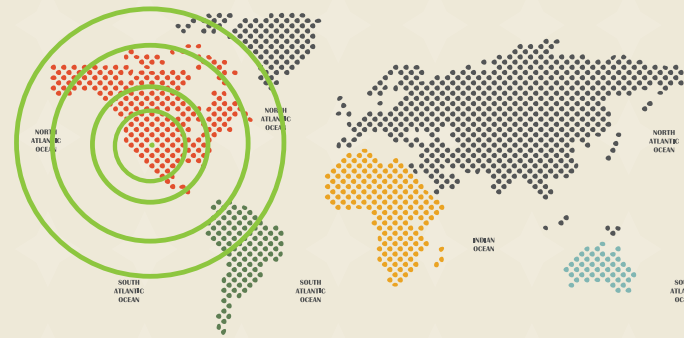
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breaking ground

An open-minded approach to urban landscape design puts GroundWorks Design on the map at Denver's TAXI campus.



words: Eleanor Perry-Smith
images: David Lauer



For GroundWorks, inspiration sprouts up everywhere. The team used existing cracks in the concrete as a guide for the project. "We wanted the space to accommodate human events and natural events," says Anthony, which is why they were intentional in creating room for plants to multiply.

LAY OF THE LAND

At one point, the plot of land that now hosts FR8scape took care of itself. Seeds naturally scattered, the soil breathed and there was balance. In the 1950s, industrial exploits put a stop to that, slapping tarmac atop delicate grasses, chopping cottonwoods and otherwise choking out the delicate riparian habitat of the Platte River where the Freight office building was recently constructed. But time heals all wounds, and the team at GroundWorks is facilitating a new phase for this patch of earth. One that makes room for natural systems to perpetuate, while making it welcoming for the people who live and work in the area. Not only that, but they've left a visual timeline of human events in the wake. It was all part of an evolving plan that kept GroundWorks on its toes.

"We wanted to hold on to the industrial past without erasing it or making it generic," says Anthony Mazzeo, principal landscape architect at GroundWorks. "The people in this community don't want to look outside and see traditional

landscaping," adds Brian Milnick, principal architect along with David Morris for GroundWorks. So their first step was to take a look at the crumbling concrete adjacent to the Freight building and determine how the post-industrial deterioration was already a garden. They wanted to execute low-cost, creative concepts to combat high-price vanilla landscaping.

As the gears turned, reclaimed objects wedged their way into GroundWorks' plans—a forklift here, a flatbed trailer there. "We're always trying to realize the amenity in things that are discarded and seen as waste," explains Brian. Necessity and the existing evolution of the site informed the direction GroundWorks determined to take, but the mixed use of the space demanded they make careful choices. "If you over-program, you limit yourself," David points out. Imagining a low-cost, highly crafted, overtly unique, eco-conscious, multi-functional, post-industrial landscape isn't something that just sprouts up overnight—it takes a true team to wield it. Fortunately, GroundWorks cared enough about the

vision that the results began to take a dynamic shape.

A CUT ABOVE

Where others might grumble at a modest budget, GroundWorks optimized the opportunity to think with creative practicality. So when they decided to cut away geometric slits of concrete on the ground next to the Freight building, they saved and reused every last chunk. The pieces were reassembled as a path leading to a repurposed flatbed. The flatbed serves as a bridge to other parts of the TAXI campus.

The idea behind the grid-like removal of selected rectangles sprung from the grasses poking through unattended cracks. That's where the accidental garden cue was the strongest. "We were very interested in the cracks, so we tapped into that," Anthony recalls. The result provided multiple results. First, the cutouts allow for further growth of plants and grasses that were supplemented with a seed matrix. After years of overuse and neglect, the tired soil was boosted with



Images this page: courtesy of Groundworks Design

An underlying chronology in these photos arises from the details. Cutouts made room for plant life, and the excavated concrete was utilized as well. "Instead of sending it off to a landfill, we repurposed it on site," says Brian. Little decisions to be resourceful allowed GroundWorks to keep the project at low cost.

“We wanted to hold on to the industrial past without erasing it or making it generic.”

Anthony Mazzeo



“We’re always trying to realize the amenity in things that are discarded and seen as waste,”

Brian Milnick

new dirt. The cutouts also made room for trees to be planted. GroundWorks opted for cottonwoods that the local community helped plant. But storm water filtration is the cottonwood’s most useful asset for FR8scape. “In Colorado, cottonwood trees are an indication that water is nearby,” explains Brian. “This is a nod to their place along the river. They function to prevent flooding.” Plus, they’ll provide shade for events held throughout the hotter months.

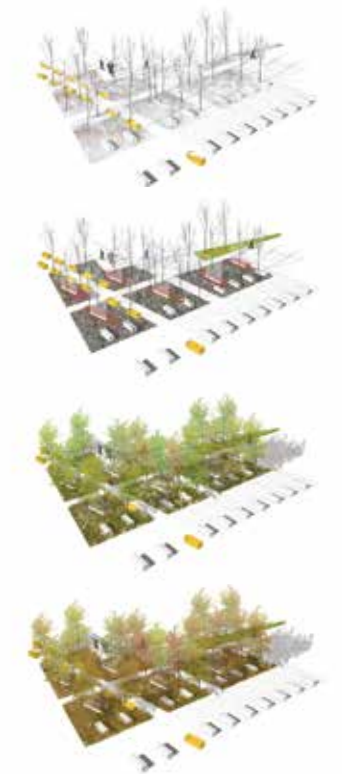
Another indicator of FR8scape’s industrial past comes through painted lines and historically accurate docking numbers that are situated amongst the concrete cutouts. “We used the cadence of the trucks and how they functioned for the logical layout,” Anthony points out. Keeping with that concept, the area is peppered with bin blocks—typically used as temporary highway barricades—for seating during outdoor events. Machinery and motion give an added energy to an already pulsing space, as a reclaimed forklift houses a projection system for outdoor summer movies. GroundWorks says the whole project is something that will only get better with time.

DOWN THE ROAD

As the TAXI community continues to grow, FR8scape will grow with it. “When you think about landscape, you have to think about time,” urges Anthony. David backs him up: “Time and patience are so important to projects like this.” The

cottonwoods and grasses will mature and allow the space to evolve. And although FR8scape is intended to eventually be a low-maintenance area, it still requires certain upkeep for now. Whenever new groundskeepers are hired, the GroundWorks guys make a point to show them around, identifying plants and weeds for removal. Perennial flowers are in the works to add patterns of color to the mix. The rest takes care of itself, just as it once did.

“The plants are going to find their niche,” says Anthony, highlighting a change in approach to landscape design that’s catching on. GroundWorks is utilizing the concept of caretaker over conqueror when it comes to the land. The earth knows what to do, so stand back and let it do its thing. “It morphs and changes,” Brian explains. “Everything is in flux.” And as time allows for desirable changes, the overall appeal of TAXI swells as well. New nearby residences in the works mean that FR8scape will not only be an outdoor meeting place for Freight workers and community events, but also serves as a path on the way home for many. Thanks to GroundWorks, it’s a path that will flourish and last for decades to come while tipping its hat to a bygone age.

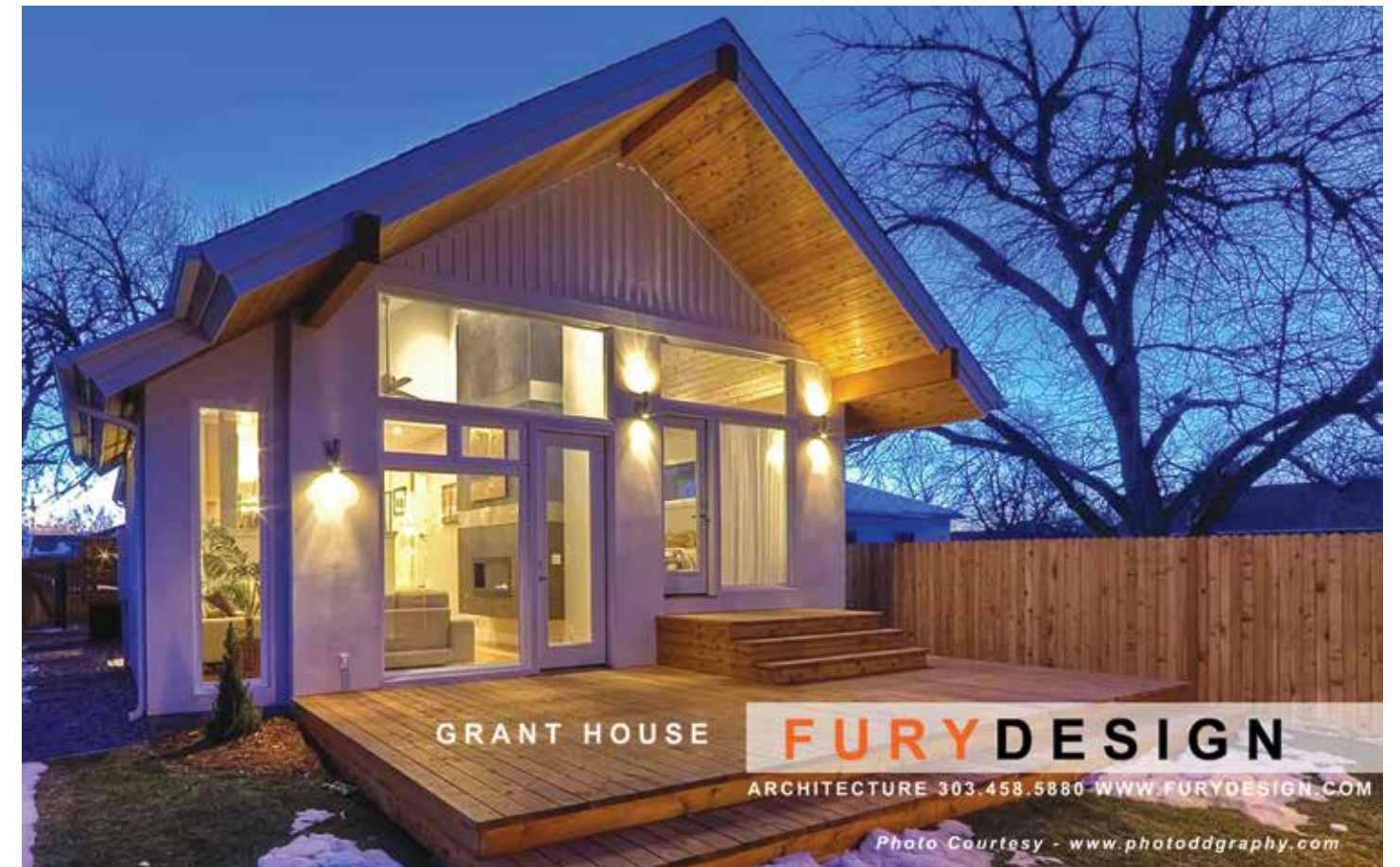


ABOVE: Seasonal cycles highlight different aspects of FR8scape. GroundWorks imagined the area as one that will morph and change over time. “It’s a work in progress,” David points out.

OPPOSITE: Food trucks and tent booths fill FR8scape during community events, displaying the space’s versatility. The repurposed flatbed trailer is seen on the right, creating a bridge to other TAXI areas.



Orange metal seating atop bin blocks add color to the monochromatic landscape. The seats are used during events but also encourage outdoor conferences from spring until fall. GroundWorks incorporated outdoor electrical outlets for easy access during events or meetings.



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REALIZING ROTHKO

A full-fledged production showcases the modern master's work at the Denver Art Museum this summer. Meet the people involved in bringing Mark Rothko's most celebrated, and obscure, paintings to light.

words: Eleanor Perry-Smith
portrait: Jennifer Koskinen

CURATOR GWEN CHANZIT

Curator Gwen Chanzit had the idea that for the title wall and gallery entrance we could perhaps give visitors the feeling of walking into or through a Rothko painting. Craig Rouse, the project graphic designer, mocked up several samples based on different works by the artist. In the end, we decided to go with this bold color scheme that derives from "Painting No. 8" (1949) as a way to give the entrance a strong presence in the museum.

RIGHT: Gwen stands behind a scaled-down model of the Denver Art Museum. The model helps her visualize what the exhibition will look and feel like long before any actual paintings are handled, making early decisions more manageable. She uses an algorithm to calculate exact shrunken sizes of each picture as they will appear. The splash of color behind Gwen in the DAM offices is an untitled piece by Melvin Strawn.



Setting the Stage

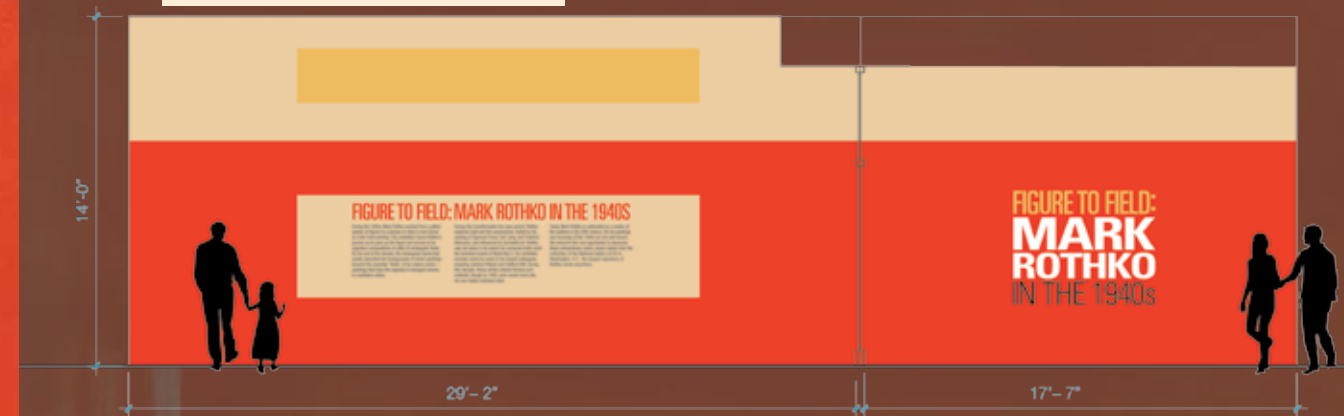
A painting is more than a rectangle on a wall. It is a moment in life that someone slowed down long enough to capture on canvas. All the moments leading up to the painting's creation and all the moments that follow are a part of its story. The reason it is valuable, the reason we study it, write about it and view it is not just because of what it depicts, but who is involved.

When it comes to the upcoming Denver Art Museum exhibition on Mark Rothko, the crew responsible for its production is more robust than one might suspect. It takes months, sometimes years, to assemble the necessary plans to display a proper exhibition, and to do the artist justice. If this exhibition were



UNIVERS CONDENSED

For the titling and logo, the team wanted something that felt clean yet striking. They also wanted it to be contemporary to Rothko and this time period. "After looking at several typefaces and typeface combinations produced by Craig Rouse, we landed on Univers Condensed in different weights," Ben explains. Technically, it's a bit later than this body of Rothko's work, but they decided it had the right feel for the character of the exhibition.





TOP: Sea Fantasy, 1946
 ABOVE: No. 9, 1948

a symphony, then Gwen Chanzit would be its conductor. Her background in art history, and love for its modern era, led her to the DAM in the 80s where she is curator of modern art. And she knows, as do many, that Rothko is a staple in that category.

Gwen is responsible for articulating the mood and message behind such DAM exhibitions as the recent Dana Schutz: If the Face Had Wheels. The upcoming exhibition Figure to Field: Mark Rothko in the 1940s is a traveling program that focuses on Rothko's context and trajectory. "It's an important, understudied period," Gwen says of the time from the early to late 40s when Rothko ventured through various phases of artistic output. Gwen's spin on the exhibition takes into consideration not only these phases that Rothko explored, but also the visual themes that surfaced throughout his work. Hence the title Figure to Field.

Every exhibition that passes through the DAM, and any museum for that matter, utilizes a different model for presenting work. This time, the DAM partnered with three other museums for the Rothko concept. Gwen was thrilled to provide Coloradans with a rare opportunity to view a selection of works that have been out of the public eye for decades. Many art enthusiasts know about the engulfing and emotional abstract works Rothko created toward the end of his career, but few know how he arrived there.

Experimentation with Nietzsche's philosophies, classical mythology, and surrealism were key elements in Rothko's work as a painter. Gwen's job is to help illuminate those periods so the public can have a better understanding of the works with which they are already familiar, and hopefully gain a broader understanding of Rothko himself. "There is an evolution you can see as Rothko distills the

image," Gwen says. "I try to avoid using the word 'progression' to describe an artist's work, because progression implies progress; it's really an evolution in which quality is found in each phase of Rothko's development."

Cast of Characters

For the price of a movie ticket, viewers get to witness the work of dozens of talented individuals at their best. Their contribution to this single endeavor will be a cultural highlight of the season. "When you have an exhibition, it's everybody coming together for a presentation," Gwen explains. This means that curators, designers and people from the museum's education and communications programs team up to put forth the best production of Rothko's work they possibly can. They also round up help from independent contributors with specialized knowledge.

Ben Griswold of Spatial Poetics designs museum exhibitions for a living and provides consistent input to the DAM's most celebrated shows. Ben's channeled profession ropes in a background in architecture, design, studio work and even ceramics. For months, he considers the works that will be included in the show and how they will inform the public—creating a spatial narrative in which the viewer is immersed. "With each venue, the curators put their stamp on the show," says Ben. "I take those ideas and figure out how they work in the space." This isn't as simple as it may seem. "It's part architecture, part design and even theater," he explains. Absolutely everything has been considered so that the experience is seamless from the moment people step foot through the door.

"If you don't think about your viewer, then you're headed in the wrong



The planning process involves 3D modeling (as well as physical models) to develop the layout of an exhibition and to examine conditions such as sightlines in the gallery. The team also considers how well the relationships or adjacencies between art objects are working, spacing/sequencing of paintings, the feel of the space and whether it invites close viewing or standing back to take in work from a greater distance.

direction," Gwen insists, as she and Ben consistently talk about the best way to communicate Rothko's evolution to the public. Both Gwen and Ben use sketches and diagrams to preemptively get a feel for the exhibition and its layout. This also requires research. Tons of it. "I do the best I can to figure out the artist's intentions," Ben explains, as he spends multiple hours digesting the information Gwen has given him along with his own discoveries.

Ben's vast work also includes creating architectural 3D models so that he can use the space to work for the exhibition, not against it. "The DAM galleries are strange and wonderful," he says, "There are no right angles, so it's a challenge, but I use the architecture to help carry the story." He knows that Rothko's story is particularly fascinating, worthy of the effort it takes to tell it.

After the curatorial and editorial decisions are made, the spreadsheets and flowcharts finalized, and the work outside of the gallery is done, then the design and installation work kicks into

high gear. The Rothko pieces are brought to Denver and go up on the walls with the help of a team of installers. Gwen and Ben oversee many aspects of this process, other roles come in to play, such as security personnel. The gallery becomes a living, breathing space.

Dress Rehearsal

Resounding orange and gentle yellow stretch across the walls. The brilliant pairing of color lifted directly from Rothko's 1949 painting No. 8 has been chosen to wrap the exhibition's entrance with help from Craig Rouse of R Design. You may feel you're immersed in a Rothko, as Gwen imagines it. "We liked the high energy of this painting, it's definitely an eye-catcher," Ben explains, adding that the entry will be an abstraction of an abstraction. And that's just the beginning.

"It made sense to do the show in chronological order," Gwen says, as the tone of the narrative will be taken down a notch when stepping through

the doors to encounter the earliest works in Rothko's definitive decade. White and near-white walls are intended to allow the work to pop. They also serve as a nod to the white cube gallery concept that was emerging in the art world during this period (although the DAM is almost an anti-white cube with its expressiveness and lack of right angles).

From there, the changes in Rothko's decisions are paired with quotations painted on the walls. They're taken from his writings and serve to help the viewer experience his process along the way. "It's a layer that's intended to be his voice coming through," says Ben. "Gwen has also done a lot of hard work to provide interpretation through

PROCESS

The planning process involves 3D modeling (as well as physical models) to develop the layout of an exhibition and to examine conditions such as sightlines in the gallery. The team also considers how well the relationships or adjacencies between art objects are working, spacing/sequencing of paintings, the feel of the space and whether it invites close viewing or standing back to take in work from a greater distance.



CHALLENGE OF LIBESKIND

Developing an exhibition in the Hamilton building by Daniel Libeskind is always a challenge, according to Ben. "As designers, we can't ignore the strong personality of the architecture, we have to collaborate with it," he explains. "Having done several exhibitions for DAM, I can honestly say that I love working in these spaces, but there was definitely a learning curve involved."



LIFE LESSON

Born in 1903, Mark Rothko belonged to a Russian immigrant family who moved to America while he was still a child. He attended Yale University, showing interest in a wide array of fields, but decided to move to New York in search of himself. He took up an interest in art, as well as theater, and together the two subjects would create an inspirational foundation for the rest of his life. He became a teacher to support himself during his headlong dive into the New York world of modernism. By his second marriage, Rothko had discovered his niche, which involved attention to color and shape as opposed to figures. He strove to convey basic human emotions in a way that was new and challenging. Rothko arrived at his mature style by the late 1940s, which involved large-scale paintings of shapes within color fields. Throughout the next two decades, his fame accelerated, gaining him important solo exhibitions and commissioned work. But as his health deteriorated, so did his will to live. Rothko took his own life in 1970 but will endure as a prominent member and invaluable contributor to abstract expressionism, and art as a whole.

REALIZING ROTHKO

extended labels,” he points out, so that the viewer is getting rich information on many levels.

This is one reason why an auxiliary gallery emerges in the exhibition featuring work by Rothko’s influences and contemporaries. Hung against a gray backdrop to set them apart, works by Robert Motherwell, Arshile Gorky, Jackson Pollock and a locally borrowed Clyfford Still contribute context to Rothko’s creations within an artistic and cultural framework. And then the journey comes to its realization.

“The late paintings may evoke transcendence,” Gwen explains. Circular ottomans placed in the middle of the final space give viewers the opportunity to sit and reflect on the spiritual gravity of Rothko’s most celebrated works. The chapel-like tone is a reference to Houston’s nationally recognized Rothko Chapel that he was working on before his death. As Ben points out, this final room is meant for lingering and contemplation; “The work is so strong and has such integrity that we’re trying to present it as cleanly as we can.”

Curtain Call

When the last painting has been hung and the floor swept, it’s time for the months and months of planning to come to fruition. Viewers put on their most comfortable shoes and line up to see what all the hype is about. And it’s worth it. But as viewers shuffle through the presentation, it’s not as though the team behind the scenes gets to relax. “I go back to every exhibition I’ve designed half a dozen times to see if it was a success on the level of the visitor,” Ben says with the energy of a perfectionist and a heavy dose of sincerity. “I’m looking to see if

things appear to be working and how we could have done it better.”

Ben makes sure there is an intentional flow to every exhibition, full of surprises and familiarities. The DAM’s architecture often enhances these experiences. And though it is known for its lack of right angles, conversely, Rothko was known for his. Rectangles were his sacred shape. At the height of his living fame, people were known to weep as they gazed into his massive, pared-down canvases of colored shapes. This June to September, viewers will huddle together to peer into these works, while also viewing the emotional, intellectual and philosophical trajectory that led to these notorious creations.

If viewers didn’t know it already, they’ll realize that each Rothko work is of cultural significance—even the unfamiliar ones. They’re the culmination of many ideas into a single form, just as this exhibition will be the result of many lives coming together into a single building to celebrate and learn. Viewers will also learn more about themselves in the process. “In many ways, Rothko was a tragic hero because he believed so fervently in what he did,” says Gwen. “He believed in himself and he also trusted what a sensitive viewer could bring to the work.”

THE VISITOR

Much of exhibition design is trying to reconcile the narrative of the show with the visitor’s experience in the space of the gallery, Ben points out. “At its simplest, think of it as walking a storyline,” he says. “We want visitors to be able to have meaningful encounters with art - to learn, to be surprised, to be moved.” He adds that knowing when to add layers of interpretation and when to get out of the way is the constant balancing act.



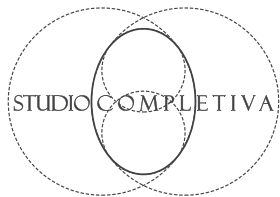
Untitled, 1949

EVENTS

Member Programming: Member Preview Figure to Field: Mark Rothko in the 1940s June 22, 10 a.m.–5 p.m. Museum members have the opportunity to see the exhibition before it opens to the general public during this exclusive members-only day. Timed entry will be required. Reservations are highly recommended. Curator Gwen Chanzit will be in the gallery from 11 a.m.–1 p.m. Docents will be stationed in the gallery from 11 a.m.–3 p.m. to answer questions and members will receive 20 percent off their purchases in the Museum Shop.

An Evening Celebrating Mark Rothko September 20, 5:30–8:30 p.m. The Denver Art Museum and the Clyfford Still Museum join together to present an evening celebrating Mark Rothko. The program begins in the Sharp Auditorium with a lecture by Harry Cooper, curator of modern art at the National Gallery of Art. Following the lecture, visitors may enjoy heavy hors d’oeuvres, along with a gallery viewing of Figure to Field: Mark Rothko in the 1940s. The evening concludes with a performance of The Rothko Room, an original piece for piano, composed and performed by Washington D.C.-based musician Haskell Small. Tickets will be available beginning July 15th at <http://tickets.denverartmuseum.org>.

Curious Theatre Company and the Denver Art Museum present a chamber theatre performance of John Logan’s Red, September 21, 1:00 p.m. & September 22, 6:00 p.m., Sharp Auditorium. Winner of six Tony Awards, including Best Play, Red is set in the late 1950s as renowned painter Mark Rothko struggles to complete his commissioned Seagram Murals for the Four Seasons in New York City. Red is intense portrait of a troubled and brilliant mind, of a master painter keenly aware of the precarious balance of his artistic crown, seen through the eyes of the artist into the painting. It invites you to look into the art and the sacrifice, feel the exhilaration of the act, experience a captivating expression of ideas, and dares you to leave unmoved. Tickets will be available beginning July 15, 2013 at: tickets.denverartmuseum.org or by calling 720-913-0130.



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STUDENTS CRAFT A GRAVE MARKER
STORAGE STRUCTURE FOR COLUMBIA
CEMETERY THAT INSPIRES AWE ON A
MODEST SCALE

words: Sarah Goldblatt - AIA
images: Marcus Farr & Michael deLeón

Columbia Cemetery, located along Ninth and Pleasant in Boulder's University Hill neighborhood, is a veritable catalog of the city's founders and pioneers. Familiar names like Macky and Rippon are among numerous others interred here for whom the city's streets, parks, and university buildings are named. Yet age, weather, and vandalism have left an off-site warehouse full of broken grave marker fragments belonging to this historic burial ground. For Mary Reilly-McNellan, the cemetery's Preservation Project Manager, the situation was troubling as she worried that these cultural artifacts, overtime, might be lost or forgotten. She envisioned a place, within the cemetery, where families, friends and historians could easily access the stones, and where a dedicated conservation corps could provide hands-on restoration.

In 2011, with a small reserve from Boulder Parks and Recreation (\$15,000), the forward-thinking Reilly-McNellan reached out to the University of Colorado's Environmental Design Program (ENVD) to tap the creativity of the undergraduate architecture studies students for the design and construction of a building to house the stones, tools, and workspace.





LIFE LESSONS

Under the direction of architect and senior instructor, Marcel de Lange, twelve CU Boulder Environmental Design students experienced the practical side of the profession when they signed up to design and build a grave marker storage structure for Boulder's Columbia Cemetery. The students gravitated toward a contemporary design solution with historical references.

Intrigued by a building site layered with cultural and symbolic meaning, Marcel de Lange, principal of architecture firm 641 West and ENVD senior instructor, seized the opportunity to guide a select group of design students through the exploration of how a utilitarian structure, made from affordable materials, could fit comfortably into the larger context of life and death, mourning and decay.

By utilizing high-tech digital tools, prefabrication strategies and sourcing local materials, the students completed the project all within a twelve week summer session. Yet, the process was not without obstacles. The building had to be sited so as not to disturb any human remains within the adjacent Potter's Field—home to at least 500 unmarked graves. Additionally, the cemetery's Landmark status dictated that the new structure should not diminish the understanding of the historic site. "The real challenge," explains Reilly-McNellan, "was not to confuse the course of history with an incompatible building."

Guided by these constraints and aspiring to elevate the typical shed aesthetic, the group selected a building site at the terminus of an abandoned road towards the back of the cemetery. The road's narrow width established the structure's rectangular shape, while the building's cross-section evolved from the students' exploration of fundamental principles of architecture such as hierarchy, symmetry, and structural clarity. Under de Lange's guidance (and multiple reviews by the Boulder Landmarks Board) they arrived at a compact footprint (440 sq. ft.) and a classic gabled form that seemed befitting its location and use. Participant Caleb White explains that the shape straddles both "the more ceremonial and respectful tone of the cemetery and the more familiar shape we associate with home." But that is where the reference to the language of domestic architecture ends.

The design team wrapped not only the roof with naturally rusting Cor-Ten steel, but also the entire north and south walls—imparting the building with a monolithic quality—"like an obelisk or memorial," describes team member Erin Masket. In a further effort to use workaday materials evocatively, the students turned the corrugated Cor-ten panels sideways to symbolically link the building to the site's rural beginnings. In contrast, the gabled end walls are clad with white polycarbonate plastic panels to provide diffused natural light

LUMINOUS

TOP: To pay tribute to the reliable generator that provided power to the construction site, the team placed floodlights within the building to produce a one-time luminous glow.

MIDDLE: Naturally rusting, corrugated cor-ten steel panels reference the region's mining roots and hint at the decomposition occurring within the cemetery grounds.

BOTTOM: The building site, along a narrow abandoned road, predetermined the structure's slim profile while the classic gabled roof form was selected for its dual reference to the iconography of domestic and sacred architecture.



ARCHITECTONICS

TOP: Structural engineer, Chris O'Hara of Studio NYL advised the team on the forces and assembly of the building. Students designed and modeled each connection in 3-D software and were responsible for cutting the wood members, welding the steel, and assembling the components.

BELOW: To elevate the role of the shed and its contents, the students carefully balanced the proportions of the structure and considered the textural and sensory property of each building material to create a unified whole. Recycled materials were used wherever possible, including crushed concrete surfacing, logs salvaged from the Fourmile Canyon fire and beetle-kill pine.



into the storage and work areas (the building has no electricity). The material choice further serves to emphasize the structure's silhouette which merges simultaneously with the sky and earth—suggesting a place of reflection and repose.

Given that cemeteries were among the first formal outdoor gathering places, the students felt inclined to include a public component to the building. They achieved just that by splitting the programmatic elements into "tool storage" and "grave stone storage" and bisecting the enclosed spaces with an open breezeway. From the aperture, visitors have unobstructed views to the surrounding landscape— dotted with listing markers that seem to mimic the Flatirons in the distance.

With an eye to sustainable materials, the breezeway is clad in beetle-kill pine panels. A low retaining wall utilizes salvaged logs from the recent Fourmile fire and crushed recycled concrete heightens the sensory contrast between adjacent ground surfaces. A post and beam structural system, with plate steel connections and steel tie-rods, elevates the straightforward assembly to a poetic level.

What started as a plan for an on-site marker storage and volunteer work space, and a desire to teach about architecture through hands-on building, ended up as a deftly crafted example of contemporary architecture—derived from the essence of its place and time.

VIEW CORRIDOR

RIGHT: Delicate rings cut from round tube steel sections and thin steel rods comprise a part of the building's three-point arch. All components were pre-fabricated and assembled on site to speed construction time.

BELOW: A breezeway, envisioned as a spot for contemplation and interaction, separates the larger grave marker storage space from a smaller tool shed. A timeline etched in acrylic and attached to the wall provides visitors with a quick glimpse of the cemetery's rich history.

NOTE: The project received an award of excellence for new construction in a historic context from the Boulder Landmarks Board.

THE TEAM

STUDENTS

Scott Abernethy, Ian Carr, Nile Greenberg, Erin Masket, Andrew Mayer, Alex Mulhern, Taylor Odell, Preston Penny, Abe Rifkin, Jessica vanWey, Caleb White, Derek Woods

SENIOR INSTRUCTOR

Marcel de Lange, 641 West Design principal

ASSISTANT

Mike Blea

ENGINEERING

Studio NYL



Shopping
Bands
Tiki Bar
Hula Girls

Fab 50s
Mod 60s
Plastic 70s
Art Deco
Retro
Danish Modern

Furniture
Art
Lamps
Accessories
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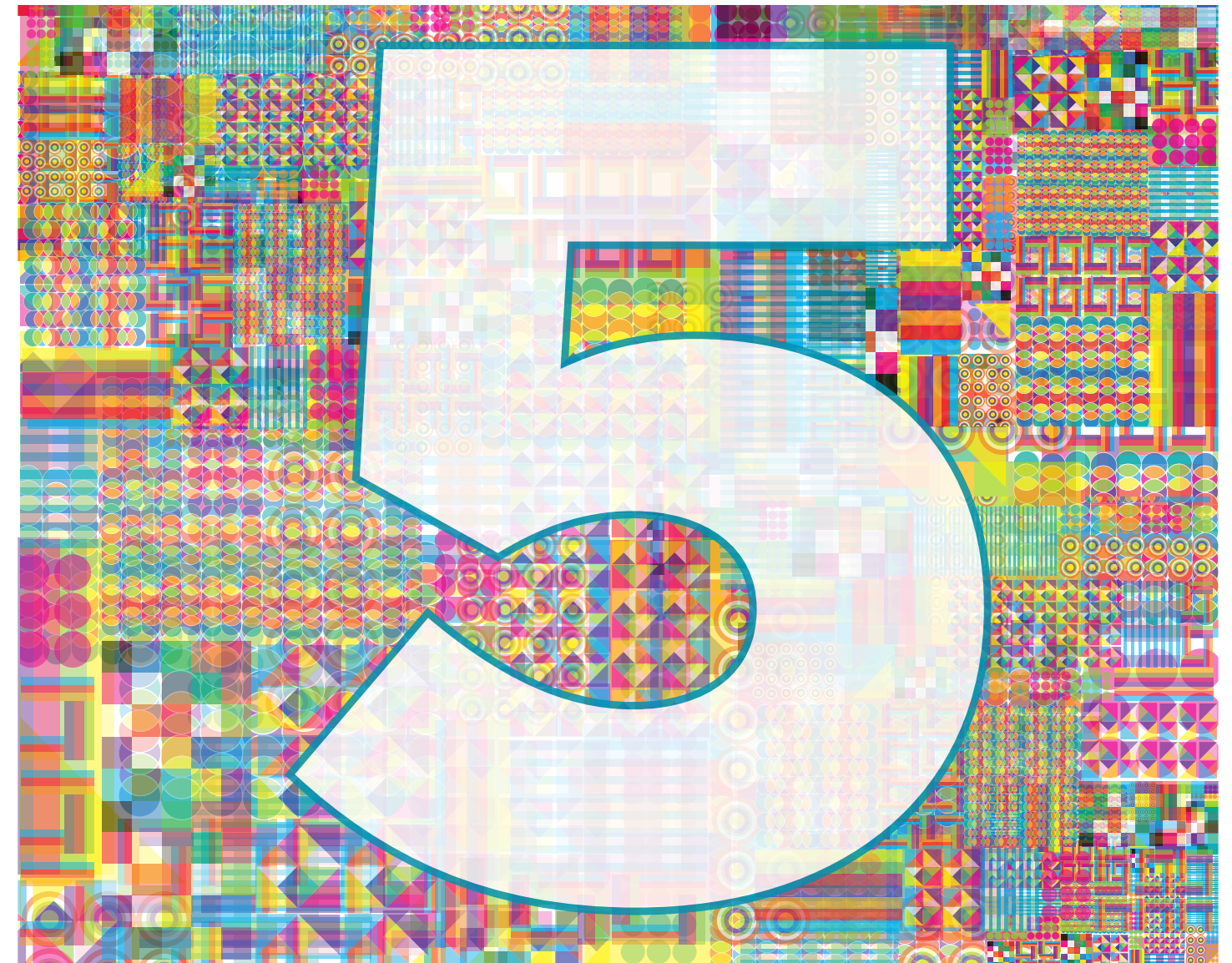
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MODERN IN DENVER

big ideas

mighty tiny

words: Eleanor Perry-Smith

Thinking big means drafting small in a worldwide design competition that hits close to home, raising questions of what quality living really means.



Image : David Lauer

*A panel of judges including George Hoover of UCD, Scott Lindenau of Studio B Architects, Ray Mark Rinaldi of the Denver Post, Charles Keyes of Martin/Martin structural engineers, Mickey Zeppelin of Zeppelin Development and William Logan of Modern In Denver, set to the task of determining the winning entrant. Each design contributed valuable insight, however the design that best addressed the contest's goals was Micro Urban by Studio de Arquitectura y Ciudad of Querétaro, Mexico including a team of Armando Birlain Lopez, Wyatt O'Day, Rodolfo Unda, João Pedro Teles Barbosa and Jovana Grujevska. The competition reception and party at the Temenos Gallery in the office of Roth Sheppard Architects drew over 400 people to get the first chance to see all the competition entries.

LET'S REVISIT THE CONCEPT OF CONTESTS. Yes, we all enjoy cash prizes and trophies full of champagne—but the feeling of winning inevitably fades. What's left is a person who took something from the world and didn't reciprocate anything lasting. However, when the point of a contest is not to simply name a winner, but for that winner to also generate ideas that will benefit runners-up, contest sponsors and the audience at large, then you're looking at something far greater than a blue ribbon. You're looking at symbiosis in action.

When the Denver Architectural League asked designers worldwide to imagine an eight-unit complex for our city, they created this type of symbiosis. Their Micro Housing Ideas Competition allowed entrants the opportunity to submit a plan for homes that were no bigger than 375 square feet. But in order to conceive of a home the size of a garage, one has to tackle the larger question of what it means to live well. In an increasingly crowded world, urbanites must strip away excess and consider only the things they need to be happy. For the Denver Architectural League, this falls under the banner of thriveability.

Where sustainability offers a human-centric view of the planet, thriveability proposes a world where all living things are of equal value and operate in harmony. It also challenges a gated community mentality and grants people of low income the same access to beauty and happiness. And while all of this sounds nice, the point of the competition was to put parameters on this discussion, bringing it one step closer to actualization.

The competition requested entrants to design a complex hypothetically located across from Denver's TAXI community on the Platte River bank. The most successful design would be one that incorporated public access to the river, utilized principles of modulation and prefabrication, maximized thriveability and was realistically affordable. The complex must be a place where the quality of all life was high, and the encouragement as well as contribution to interactivity was paramount. So with the standards set, over 100 entrants from around the globe set their sites on Denver.



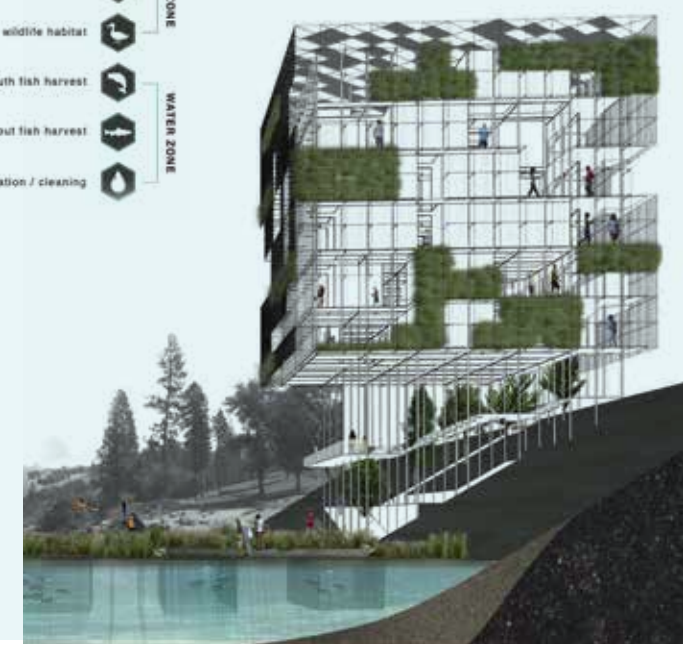
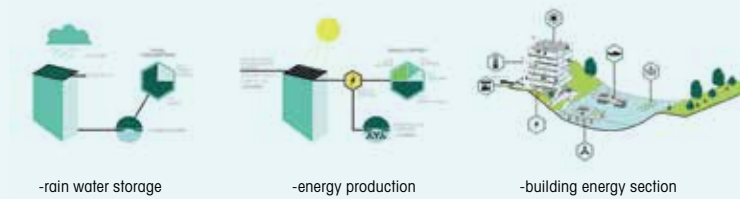
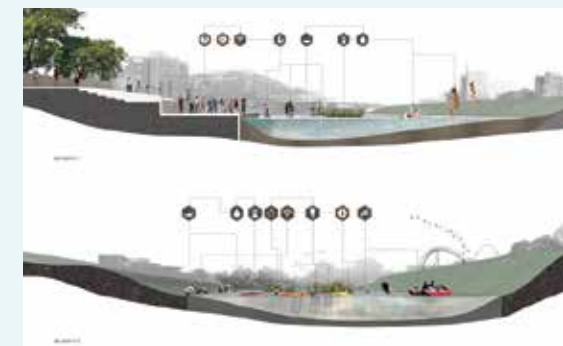
GRAND PRIZE WINNER

Micro Urban

Studio de Arquitectura y Ciudad
Querétaro, Mexico

"We set up the project to be a team effort," says Wyatt O'Day, who led the group in partnership with principal Armando Birlain Lopez. They brought backgrounds in urban design to the table, which surfaced in the concept's deep connection to the city of Denver. After researching the push for greater investment in the health of the Platte River, they designed a structure that utilized its resources. They included 4x8 pods that rest on the water, allowing kayak docking, nature education and grasses to filter the water that could be harvested for building insulation during colder months. Living walls change with the seasons, allowing the unit to act as a launchpad for seeds. The building is a perfect square, but the rooftop shifts solar panels to be south facing and collects rain water to be used for gray water in the building. "We ran the numbers, and rainwater collection was worth it," Wyatt points out. The team was inspired by scaffolding, so they used an external steel grid to keep the building light. They exposed the ground floor for easy Platte access and so commuters would have an unobstructed view towards the river. "It's engaging the entire community as opposed to being a singular unit on a singular lot," Wyatt adds.

"Everyone is starting to return to cities because of factors like gas prices, so I think micro housing is going to become a serious issue in the next few years." -Wyatt O'Day





RUNNER UP

Micro Units

Tadeja Vidoni
Alicante, Spain

This design centers two units per level around the stairs and elevator, and rotates the units for maximum access to nature. Terraces give residents more living space to provide gardens. Beneath each terrace is storage where a bed can be slid during the day, or partially to serve as couch seating. Daily living is incorporated into the walls, as they're separated for storage use or utility housing. A public cafeteria and lounge space is accessible from the street as well as the water, where kayak storage is provided and stairs lead to the entry. Covered bike and car storage is available street side.



Honorable Mention: Macropossibilities / A43 Arquitectura

Macropossibilities by A43 Arquitectura from Vila Niva de Gaia, Portugal created a beautiful design with unique character. Cascading external stairs connected the shared roof deck of this wood-sided structure to the Platte below. A ramp allows access from the water, but doesn't neglect residents' needs for privacy as pathways avoid windows.



Honorable Mention: Untitled / Ahmed Hamdi

This untitled design by Ahmed Hamdi of Cairo, Egypt provided residents with the option to live vertically with a second story. The distinct design juts units out from the core, allowing for maximum views and a structural narrative that sets the building apart in Denver. Night views of this structure would be particularly intriguing with blocks of asymmetrical light.



Peoples Choice: Granola by John Carruth of Dallas, Texas proposed a hillside-embedded structure that faced the river and was covered by a massive wood awning. Street side vehicle storage would be met by a long stairway to the Platte.

A panel of judges including George Hoover, Architect and Professor Emeritus of Architecture at University of Colorado Denver, Scott Lindenau of Studio B Architects, Ray Mark Rinaldi of the Denver Post, Charles Keyes of Martin/Martin structural engineers, Mickey Zeppelin of Zeppelin Development and William Logan (publisher of the magazine you're holding) set to the task of determining the winning entrant. Each design contributed valuable insight, however the design that best addressed the contest's goals was Micro Urban by Studio de Arquitectura y Ciudad of Querétaro, Mexico including a team of Armando Birlain Lopez, Wyatt O'Day, Rodolfo Unda, João Pedro Teles Barbosa and Jovana Grujevska.

Micro Urban is a six-storey complex that removes external passage walls in favor of views and living walls for plant life. The project details connectivity to the earth by utilizing the Platte's energy. It celebrates the river, and as such Micro Urban creates opportunities for Denverites to appreciate its recreational and natural attributes. Its modular units leave room for varying configurations to meet its occupants' needs. Overall, it is a well-conceived interpretation that would feasibly stay within an affordable budget. The complex's contribution to thriveability in Denver is a standout success.

Second place was awarded to Tadeja Vidoni of Alicante, Spain for Micro Units where a shared space facing the river was an eye-catching feature. Perpendicular housing units with accompanying terraces made for optimum connection to the outdoors for all residents, as well as shelter for the public space. Again, success was found in its connection to the community.

If Denver expands, which it will, then conversations like this will increase in value. It's important that we remain a top-notch destination city, but it's also important that all the people who live here enjoy it more than visitors. The Micro Housing competition is proof that this is attainable through considerate design and an emphasis on thriveability. Ultimately, when a single mother can be as proud of her apartment as an executive is of her loft, then Denver will have won. No contest.

MICRO HOUSING IDEAS COMPETITION/WINNERS

FIRST PLACE:

Studio de Arquitectura y Ciudad
Armando Birlain López (principal),
Wyatt O'Day (project leader)
Rodolfo Unda, Joao Pedro Teles Barbosa,
Jovana Grujevska

Querétaro, Mexico

Project Name: **Micro Urban**

SECOND PLACE:

Tadeja Vidoni, Lea Ritonja & Inez Goessens

Alicante, Spain

Project Name: **Micro Units**

HONORABLE MENTIONS:

A43 Arquitectura

Vila Niva de Gaia, Portugal

Project Name: **Microhousing/Macropossibilities**

Ahmed Hamdi

Ahmed Hamdi Architects

Cairo, Egypt

TECHNICAL ACHIEVEMENT:

Ben Robbins

Denver, Colorado

Project Name: **Colony**

Ryan Dawson

Highlands Ranch, Colorado

Project Name: **H20**

SOUND THINKING BY A YOUNG PERSON:

Trevor Swanson (high school student)

Pickerington, Ohio

Project Name: **Passive Flex**

DESERVING MENTION:

Cesar Marques

Vila N. Cerveira, Portugal

Project Name: **TreeHouse Unit**

Matthew Lin

Chiang Mai, Thailand

Project Name: **Micro Loft**

Marcus Farr & Leslie Scheppelman

Denver, Colorado

Project Name: **Nano**

Linus Bocklage & Jan Hedemann

Oldenburg, Germany

Project Name: None

PEOPLE'S CHOICE:

John Carruth

Dallas, Texas

Project Name: **Granola**

THE MODERN IN DENVER PHOTO ESSAY

Welcome to Modern In Denver's photo essay series. Each issue we give a talented photographer free reign to explore the modern world through his or her lens. The results offer insight into the way trained eyes see the things surrounding us. We hope you're as inspired as we are by the possibilities and perspectives offered in these professional takes.



A DAY IN THE LIFE.

Joseph Irwin Miller fascinates me. Here is an individual who single-handedly shaped the architectural landscape of his entire hometown of Columbus, Indiana to fit his aesthetic interests. He had the resources to commission world-renowned architects to design not only his home but an abundance of public buildings. To date there have been over 70 significant buildings constructed in a town with a population of only 44,000.

With family only 40 miles away in Indianapolis, a visit to the Miller House has been high on my list since it was opened to the public in 2011. Although the house has been photographed many times over the years (including by two of the greatest modernist photographers, Ezra Stoller and Balthazar Korab), I was excited to capture it through my own lens. My challenge was to capture unique views that I haven't seen before. Luckily the home has many wonderful views! Designed by architect Eero Saarinen, with interiors by Alexander Girard and wonderful gardens by Dan Kiley, the home is an exceptional showcase of Mid-Century masters.

For this photo essay I also had the opportunity to take a journey into the other places where Mr. Miller spent his days: his office (which hasn't been photographed since a 1962 article in *Progressive Architecture*), the bank where he was chairman (it was the first glass-walled, open plan bank in the country) and his church (the last building built by architect Eero Saarinen). It was a very rewarding experience and I left with a greater appreciation of just how important good design is in our daily lives and how one person can have a dynamic influence on the built environment.

David Lauer

THE MILLER HOUSE.







THE MILLER OFFICE.





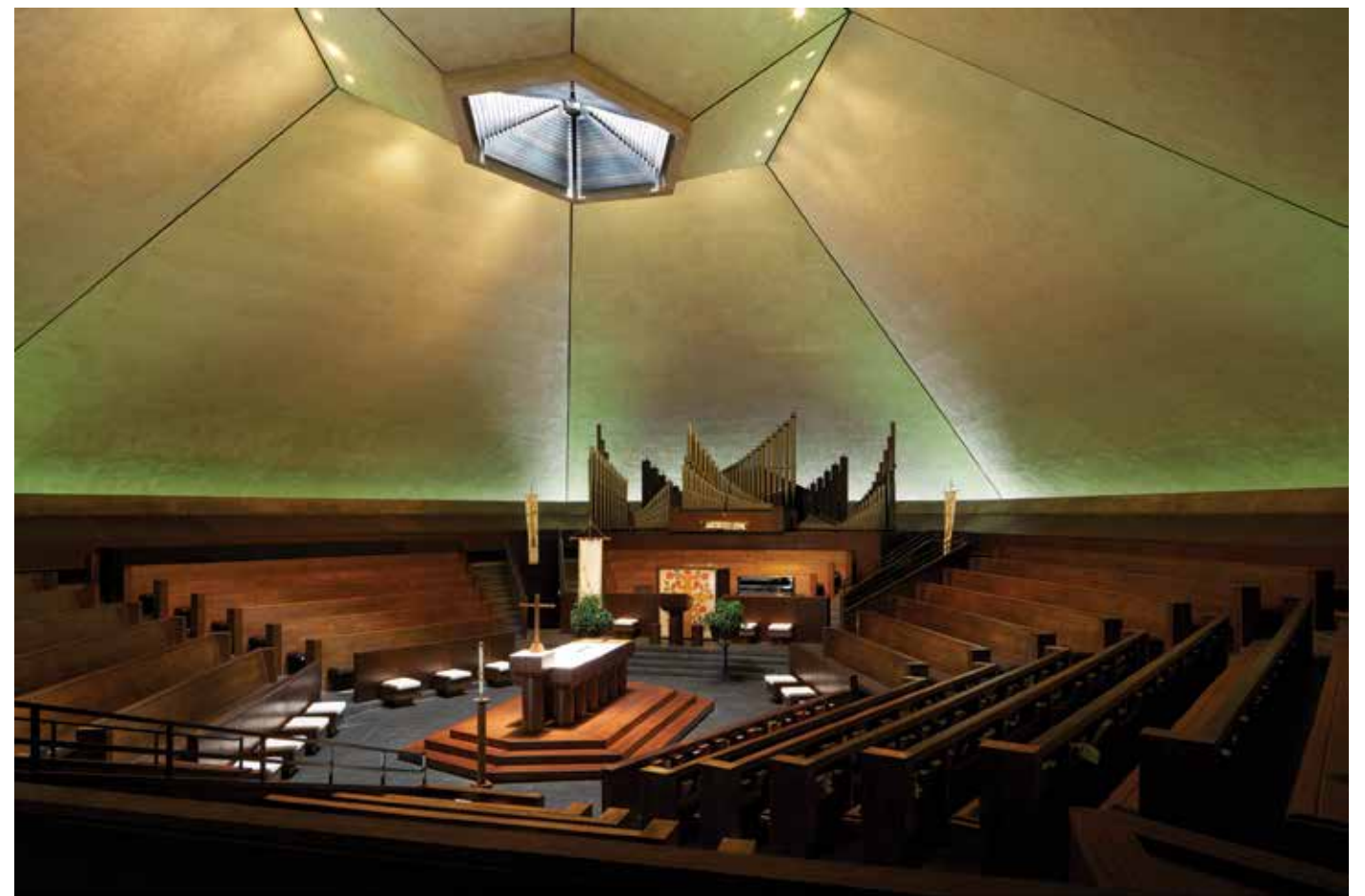
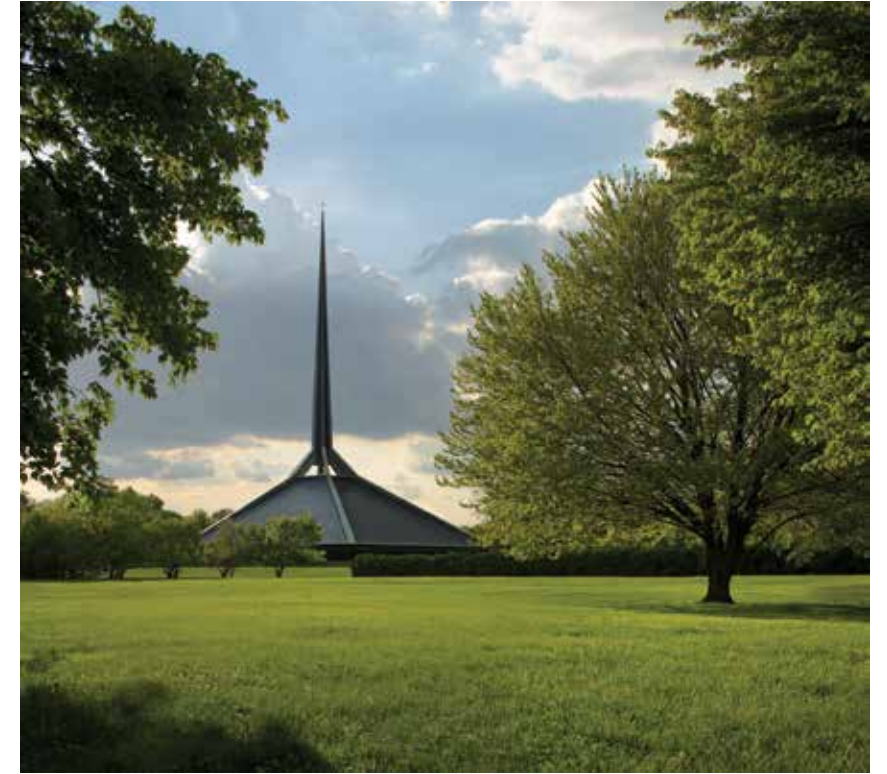


IRWIN UNION BANK AND TRUST.





NORTH CHRISTIAN CHURCH.



BEHIND THE CAMERA

For those folks out there who enjoy fine print, David has detailed his technical perspective for each shot. Here, you can walk beside him as he assembles each take and gain insight into his creative approach during this once-in-a-lifetime photographic opportunity.

MILLER HOUSE



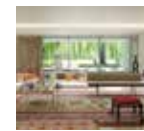
PAGE 94
I knew I wanted to find an exceptional twilight shot of the house. I got this view late in the day once weather had cleared. I really like how the linear lines of the house nestle into the organic landscape. I balanced the different light source colors and levels in Photoshop. A 45mm tilt-shift lens was used for a natural perspective.



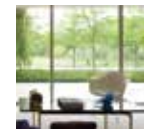
PAGE 95
< TOP IMAGE
This is the first view you see coming in the front door. I positioned the camera to get a simplified view and obtain three "slices" in the image. I shifted the 24mm lens left and right to obtain the wider view. The textile on the panel is a wonderfully delicate silk woven with metallic threads.



< BOTTOM IMAGE
The camera is angled to work with the dynamic diagonal lines that move the eye and still balance the image with the negative space of the ceiling and floor surfaces. The front door and open floor give a nice space for the viewer to "walk" into. In the center is the fantastic cylindrical fireplace and the other side of the panel with a red indian fabric.



PAGE 96
< TOP IMAGE
The overcast day gave me wonderful lighting in the house. The outside views were not overly bright. (I still had to capture multiple exposures to get the level I wanted outside.) This view of the hanging tree branches outside is really beautiful, like a blanket wrapping up the house.



< BOTTOM IMAGE
This is the master bedroom sitting area, usually shot straight on the fireplace wall to show all the interesting wall items. I found if I was far enough in a doorway I could get this view just over the sofa to invite the viewer to sit there. I left the interior a bit underexposed to really feel the natural light from outside.



PAGE 97
< TOP IMAGE
The dining area is a beautiful piece of work by Alexander Girard. He designed the custom table, fantastic rug, gorgeous light fixture and hand-made seat cushions. At one time the table actually had a fountain in the middle controlled from a dial on the wall!



< BOTTOM IMAGE
The kitchen area has such a wonderful calming feeling with all the blue-green colors. Again I found myself in a doorway to get a wide view of the space. All natural lighting here.



PAGE 98
< TOP IMAGE
The living room wall unit is really spectacular. Running 50 feet along the living areas there are so many details it's hard to take it all in. I took this shot clear across the other side of the room with a long 90mm lens to flatten the perspective. I gave enough foreground objects to give interest and define the space.

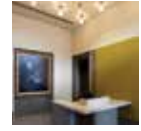


< BOTTOM IMAGES
The color palette in the study / kids area is wonderfully playful. The wide image is two 45mm shifted frames combined. That little TV in it's custom frame is so sweet. In the bottom image I gave just a hint of what's outside, leaving it overexposed to keep the natural light feeling.

MILLER OFFICE



PAGE 99
< TOP IMAGE
An unusual and fantastic integration of modern design on top of an existing Victorian style building by Alexander Girard. I wanted to show as much of the facade as possible and included a bit of the hanging tree branch in front of the camera to tie to the window reflection. An ultra-wide 17mm lens was needed and shifted to give nearly a 11mm view.



< SIDE IMAGE
The front reception desk just inside the entry. The T.C. Steele painting is of Miller's great grandfather, Joseph I. Irwin. The exposed, off-the-shelf, large Philips light bulbs carry in from outside and are such a funky (in a good way) design element.



< BOTTOM IMAGE
Mr. Miller's desk. The camera was setup just outside the room to catch the dividing wall framing the image and to give a detail of the wood. Both wood panels on the far wall open to reveal a bookshelf and small TV. I love that the light switches are integrated into his desk!



PAGE 100-101
ALL IMAGES
The subdued color scheme is much more conservative than Girard's usual vibrant colors but appropriate for an office. The large image is the view at the top of the stairs leading into the main office area. I wanted to feature the amazing dividing wall here. All the ceilings have a honeycomb light screen from edge to edge. It gave out very even light and was such a great textural surface to balance with the other patterned surfaces and beautiful wood panels.

IRWIN UNION BANK



PAGE 102
< TOP IMAGE
The former Irwin Union Bank and Trust is now owned by Cummins corporation and used as offices and conference areas. Designated as a National Historic Landmark, Cummins is keeping the integrity of the building despite it's new use. For the exterior I waited until late in the day to get the great low angled light. I positioned the camera low enough to show the uninterrupted line of the roof and reveal the forms of the pavilions. The bulges on the roof are from the dramatic interior ceiling lights.



< BOTTOM IMAGE
A 90mm lens detail shot of the bank vault. Very cool. It is still in the basement and was not removed during remodeling.



PAGE 103
< TOP IMAGE
George Nelson of Herman Miller designed these custom-built check writing stands. The teller stations lie just beyond. Very precise positioning of the camera was needed to get the post to be exactly center of frame (important for perspective to match on either side of post).



< BOTTOM IMAGE
The center of the space contains small conference rooms inside the structure on the left of the image. On the sides are integrated filing cabinets. The long planter balances the asymmetrical sides of image divided again by the strong center post.



PAGE 104
The center staircase is a work of art unto itself. To capture the feeling of walking down the stairs and to sense the surrounding space (including the spectacular ceiling light) a 17mm lens was used just at the edge of the stairs. Again very careful centering of the camera was necessary.

NORTH CHRISTIAN CHURCH



PAGE 105
< TOP
The steeple is so tall that it is difficult to shoot anywhere close to the church. I found this angle with a nice layering of trees from front to back. A 45mm lens was used to give a natural perspective. The late-afternoon backlighting on the clouds gives a nice dramatic sky and silhouettes the church.



< BOTTOM
The interior is just awe-inspiring. It is hard to capture the feeling in a photograph. It is more intimate than it looks. A 24mm lens was used on the top row of seating, angled to off-center the altar. The camera was also positioned to carefully put the cross in the negative space behind it.

Irwin Miller

Miller was born of high status and educated at Yale, but the chairman of Cummins Engine Company wasn't one for hoarding his wealth. Miller was not only an advocate of modern architecture, but he also evolved into one of its greatest patrons. When his company became a leading producer of diesel engines in the 1950s, Miller decided it best to craft a town suitable for luring talent. So he flew in leading modern architects to construct Columbus, Indiana. The result turned the little Midwest town into a world-class display of modern architecture that includes residences, businesses and religious institutions.

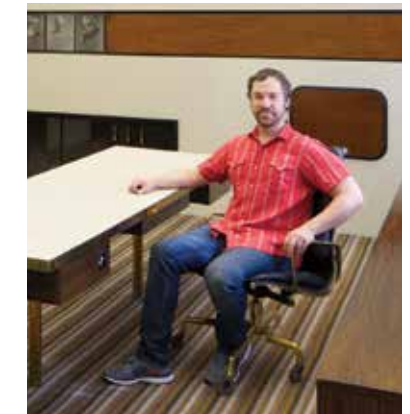


David Lauer

With 20 years of experience supervising film visual effects in Los Angeles, David brings a wealth of knowledge and creative vision to his architectural photography. He relocated to Denver last summer after fulfilling the role of Co-Visual Effects Supervisor on the Academy Award Winning "Life of Pi." David has enjoyed being closer to family as well as the great architecture, culture, fine food (and beer) that Denver has to offer.

David's photography style is always natural, never forced. With his highly trained eye he is sensitive to the finest details of light, shadow and composition. Already with an impressive list of local clients including Gensler and Semple Brown Design, David is excited about growing his business in the Rocky Mountain Region.

To view his portfolio, visit davidlauerphotography.com



Eero Saarinen

Saarinen is one of the most celebrated architects and designers in American history. A native of Finland, he moved to Michigan with his architect father and artist mother when he was a teenager. After studying at Yale, he went on to win New York's Museum of Modern Art "Organic Design in Home Furnishings" competition with Charles Eames. From there he set himself apart by designing such modern classics as the womb chair and tulip series of tables and seats. Saarinen is responsible for designing the Gateway Arch in St. Louis and the TWA Flight enter at JFK Airport, among other widely admired structures throughout the United States.

Alexander Girard

At a time when American interiors were drab and tired, Girard dove into the scene creating colorful ripples wherever he went. The New Yorker was born in Queens, raised in Italy and educated at the Royal Institute of British Architects in England. When he returned to the states, he was recruited by Charles Eames and made director of textile designs for Herman Miller furniture in 1949. That's when his career took flight and he unleashed his folk inspired designs into homes and businesses across the nation. For three decades he contributed his astute eye for color to the Herman Miller team. Girard also amassed an extensive private collection of folk art on display in Santa Fe.

INGREDIENTS

THE CHEF + THE RECIPE + THE TOOLS + OUR CAMERA

Refreshing

COOL AND CREATIVE SUMMER DRINKS CRAFTED WITH COLORADO BASED SPIRITS EXCLUSIVELY FOR MODERN IN DENVER BY TWO OF DENVER'S FINEST MIXOLOGISTS - CHEERS!

WORDS: ROB BOWMAN • IMAGES: CRYSTAL ALLEN



GERARD COLLIER

Gerard Collier worked at restaurants in his home state of Hawaii and eventually was put behind the bar. It didn't stand out to him as an extraordinary thing until he came to visit Denver and he was instantly struck by what was happening here, the change in perspective so large that he moved here and began to hone a skill set that has grown by such leaps and bounds that he was made the head of the bar at the Corner House, one of Denver's newest hotspots.



Something has happened to cocktails. They look different. They have long names with exotic ingredients. They taste better.



Walk into one of Denver's fantastic restaurants and the cocktail menu is likely to be as long and involved as the food menu. The descriptions rattle off ingredients and entice with nuanced descriptions of "smoky notes," "caramel overtones," and "bold spice." And that's just the bourbon in the drink. It can all be a little intimidating. But it doesn't have to be.

The people responsible for this are also our salvation, they are ambassadors from the drink to our palate, wizards and artists of libation. The mixologists have come to Denver.

So who are these mixologists? "Mixologists are people who craft cocktails. Who create drinks," Anika Zappe, head mixologist, cocktail artist, and bar manager for Punch Bowl Social, explains. "A person can be a mixologist at home. It's about the creation." Gerard Collier, Corner House's drink wizard and bar manager, adds "There is a passion there for creativity, personal style, and finding just the right mix and it is this that differentiates the mixologist from someone who is just pouring drinks."

Zappe and Collier both shy away a bit from the title of mixologist. There is a humility, a certain modesty showing. But there is also a feel that titles distract from the essence of their craft. Collier, a Denver import from Hawaii, wasn't very interested in these things until he came to Denver.

Denver is uniquely positioned at the forefront of mixology. The Front Range has been an epicenter of the micro-brewery movement and spawned now internationally known labels such as New Belgium, Great Divide, and the Avery Brewing Company. This passion for excellence and a population full of foodies that is eager for the best has now spawned a wave of micro-distilleries. These

smaller companies are able to put much more care into their products than the giants of liquor and are producing bottles of whiskey, vodka, tequila, gin, and so on that are light years beyond what was previously available. Stranahan's, Leopold Bros, Peach Street, and Goat are producing spirits with flavors, nuances, and pleasure that transform even the simplest drinks. A whiskey cola or a vodka tonic are transformed by what these small-batch distillers are bottling.

As important as ingredients are, the people in Denver make an enormous difference. A receptive audience needs artists and the Denver bar scene is distinct from those even in New York, Chicago, and San Francisco. "Denver has a standard of excellence that stems from it having wonderful fine dining and also a great casual scene," Zappe says. "This builds an audience that has an unspoken high level of expectation that everyone has to live up to." Competition is always a good thing but great artists need inspiration. "Other cities are a bit more cut throat and competitive while Denver is much friendlier. All of the best people in town know each other and are friends. There is a friendly competition and a collaborative spirit. We all want everyone to be great," Collier adds.

There is an immediate satisfaction in this art form. While painters and writers toil away alone and wait for an appreciative audience to somehow materialize and reward their efforts, these mixologists get the reward of



ANNIKA ZAPPE

Annika Zappe has been in the restaurant scene since she served an internship with a chef at the age of twelve. Her degree in Fine Arts and time on the road in a band has shaped her worldview in knowing that everything comes down to being a matter of taste. She has cultivated this knowledge and her exquisite sense of aesthetic pleasures and combined those with years of industry experience to leap from standard bartending to taking her craft seriously. She credits a visit to New York's Milk and Honey bar with inspiring her to take the style and attention to Denver. She now demonstrates her talents at the wildly popular Punch Bowl Social..

approval instantly, or get the idea of what to tweak. "You are right there with your audience," Zappe says "and I get that instant feedback for my work." The rewards of making great drinks at home are just as satisfying. More so. You get to drink it along with your guests.

Great bars in town are often stocked floor to ceiling with exotic and mysterious bottles but having a great bar at home that can make dozens of different satisfying drinks requires very little. Buy high quality. Purchasing local spirits is an excellent way to support the local scene and get excellent drinks at a reasonable price. According to Zappe and Collier, all home bars need a few basics: whiskey, vodka, gin, tequila, bitters, and some kind of fresh citrus, preferably lime. Pick one liqueur you are intrigued by. Maybe some St. Germain. Some Pimms. Whatever you like. Then whatever else you have around can be used and transformed. Have some soda water? How about orange juice? Maybe there was a fruit salad and there is left over watermelon. A little care and playing will yield excellent cocktails, perfect for sitting on the patio and watching the sun set.

Can everyone be great? If one doesn't have a waxed mustache and suspenders, can they be a great mixologist? Absolutely. And the rewards of developing a few mixology skills as the summer heats up are tremendous. Zappe and Collier have given Modern In Denver readers exclusive cocktails to help beat back the summer sun.

ANNIKA



"Watermelon is my favorite flavor of summer," Zappe says. "Lots of people enjoy salted watermelon and I wanted to transfer that into a drink that has that great summer flavor with tequila's natural salinity."

SUERTE SHRUB

- 2 oz watermelon shrub*
- 1 1/2 oz Suerte Reposado Tequila
- 1/4 oz mezcal (optional)
- 1/2 oz lime juice
- Dash of fees grapefruit
- Smoked salt

Shake first four ingredients and strain into a Collins glass with crushed ice and a smoked salt rim. Top with a dash of grapefruit bitters and stir lightly. Garnish with a grapefruit twist and a watermelon slice.

**1/2 of a large watermelon, 2 cups organic cane sugar, 2 cups apple cider vinegar. Crush watermelon in a large jar and add sugar and vinegar. Keep refrigerated for three days and strain.*

ANNIKA



"It is inspired by a martini, in a sense, but it took a turn designed to balance the acid and the sweetness. It's a serious cocktail but is a bit light and fun," Zappe says.

SILVER ARROW

- 1 oz Leopold's Silver Tree Vodka
- 1 oz Dolin Blanc Vermouth
- 1/4 oz Yellow Chartreuse
- 1/4 oz St Germain Elderflower Liqueur
- 1/2 oz red verjus
- 2 dashes rose water

Combine all ingredients in a mixing glass and stir until well chilled and properly diluted. Strain into a chilled cocktail glass. Garnish with a lemon twist.

Verjus is the juice of immature wine grapes. Available in gourmet supermarkets. It's there to provide some balance to all of that sweetness. If it proves hard to find, maybe experiment with some very tart citrus, or even a dash of good balsamic vinegar!

GERARD



"For the gin drink, I went with grapefruit and mint and wanted to make something sort of like a gin fizz. CapRock is probably my favorite local gin right now so that was an easy pick and Pamplemousse is a great grapefruit liqueur. I wanted to use Cedilla (acai berry liqueur) for some extra flava and color. I'm calling this one "Peligoso" which means dangerous in Portugese."

PELIGOSO

- 1.25oz CapRock Gin
- .5oz Pamplemousse
- .5oz Cedilla
- .5oz fresh lime juice
- 10 mint leaves
- 1.5oz Rocky mountain lemon lime soda

Lightly muddle all ingredients except for the soda. Strain and pour over ice and finish off with the Rocky Mountain Lemon Lime Soda. Garnish with a mint leaf. A refreshing alternative to a mojito with a berry twist. A perfect drink for the patio.

GERARD



"I love ginger beer so I definitely wanted to incorporate that into this cocktail. I was looking for something to add a little sweetness and ended up using the chai liqueur by Dancing Pines Distillery."

CALL ME BOB

- 1.25oz Leopolds rye whiskey
- .75oz Dancing Pines Chai Liqueur
- .5oz ginger agave
- .5oz fresh lime
- 1.5oz Rocky Mountain Ginger Beer
- Fee brothers gin barrel-aged orange bitters

Shake all ingredients except for the ginger beer and bitters with ice. Pour into a glass then top with the ginger beer and a quick dash of the orange bitters. A drink with a bit of zip from the spice in the chai, the heat of the ginger, and the smooth burn of rye whiskey. A change of pace from the classic whiskey and ginger ale.

LOCAL FLAVOR(S)

Buy local is one of those philosophies we have always known is good for our communities. But now with these exquisite local spirits, it has never been so satisfying to support Colorado as it is now.



Suerte tequila is brought to Colorado through Boulder by two guys who know that great tequila is hand made in small batches. They also know that the best tequila has to be made with Blue Weber agave in Jalisco. Laurence Spiewak and Lance Sokol are making sure they bring Colorado the very best tequila.



Leopold Bros. Small Batch Distillery really is run by two brothers, Scott and Todd, in Denver. Their Silver Tree Vodka is the top rated American vodka by the Beverage Tasting Institute and in 2009 the San Francisco Spirits Competition awarded it the gold medal. Just as good is their whiskey, gin, and liqueurs. They even have their own absinthe. That they have mastered such disparate spirits is remarkable. That they have done it here in Denver helps to make the city a jewel in the world of cocktails.



Peak Spirits, the makers of CapRock spirits, knows that the best spirits come from the best fruits and they use the fruit grown at Jack Rabbit Hill Farm, a 70 acre farm that practices biodynamic or "deep organic" growing practices, in western Colorado to make CapRock gin, vodka, brandy, and grappa. Judging by the CapRock spirits, the fruit they are growing must be among the best on the planet.



Dancing Pines Distillery in Loveland is the product of father/son team Christopher and Kristian McNay. Together they produce excellent rum, bourbon, and brandy but their liqueurs stand out as truly unique. They offer cherry tart, brulee, and chai liqueurs that will add an absolutely unexpected twist to your drinks.



Rocky Mountain Soda Co, based in Denver, is devoted to making the very best all-natural soda around. They use only pure Colorado and beet sugar raised in the Rocky Mountains. Their ten different flavors range from cola to elderflower to peaches and cream and they will give a bright and refreshing pop to any cocktail and is a far healthier alternative to other sodas.

CROWDED HOUSE: a modern escape-pod

In our hyper-connected universe, solitude seekers are finding their answer in single-room, pre-fab backyard structures.

It has long been recognized that creativity flourishes in solitude. For Marco Morelli, a Longmont-based creative writer, the proverbial image of a cabin in the woods persisted as the ideal place to hone his craft. But what he had was an improvised office tucked in the spare bedroom of his 100 year-old farm-worker's cottage which was fine until his first child was born. The doting father found it nearly impossible to accomplish any gainful work, particularly once his office was annexed to the baby.

WORDS: SARAH GOLDBLATT - AIA • IMAGES: DAVID LAUER



LEFT: Morelli explains that his Studio Shed space is akin to poetry and requires him to be very intentional about where he puts things including his desk, books, and plants.

ABOVE: "Red has an intensity to it," says Morelli of his color choice for the siding, "it echoes the state of mind that I like to be in when I'm here".



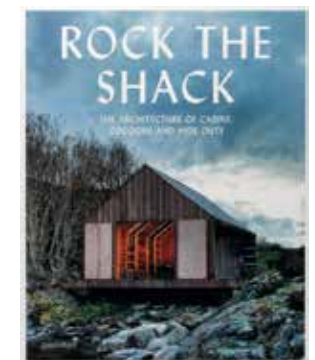
A U.S. Census Bureau survey reports a 4.2 million increase in home-based workers between 1997 and 2010

Morelli's effort to find workplace seclusion outside the home led to options that were either too costly or, in the case of a co-working space, too noisy and distracting. The self-proclaimed homebody wanted to be close to his family, dogs, and garden, yet still required contained escape from the domestic context of his life.

Seeking a Virginia Woolf-inspired room of his own, but not knowing where to start, Morelli turned to the internet: that instrument of hyper-connectivity that has simultaneously enabled an ever-increasing number of people to work from home (a U.S. Census Bureau survey reports a 4.2 million increase in home-based workers between 1997 and 2010) and engendered feelings of social and personal isolation. "While we are close in proximity, we are anonymous to our neighbors, passing one another in our physical and virtual hallways without ever truly connecting," says Sofia Borges, co-author/editor of *Rock the Shack*. The new book, published by Gestalten, explores

the rediscovery of small spaces that "speaks to a need of being truly alone in order to come together."

Morelli envisioned such a place—along the lines of author Michael Pollan's diminutive writer's refuge in New England—to focus his thoughts. In *A Place of My Own*, Pollan details his inquiry into architecture and its relationship to nature through the design and construction of an intentional space "to read and write and daydream." But unlike Pollan, Morelli didn't have the luxury of time or money to consider a site-built option or explore the feng-shui or flow of "chi" in his backyard. Feeling a sense of urgency, Morelli searched the web for pre-fabricated options. Just as a recent L.A. Times article reported, there are a growing number of companies offering "instant offices" that provide quick backyard delivery and set up, like the G-Pod, KitHaus, or Tetra-Shed. However the consumer often pays a premium for these high-tech solutions. Seeking a more affordable option, Morelli stumbled upon Studio Shed—a home-



Rock the Shack explores beautifully designed outposts for those seeking shelter from the digital deluge or just wishing to recreate the childhood magic found in the backyard fort or tree house.

grown solution that fit him to a T.

Back in 2006, Boulder-based Olympic mountain biker, Jeremy Horgan-Kobelski, built a backyard shed to store his family's collection of bikes. His friend (and business partner) Mike Koenig, also a bike racer, appreciated the shed's crisp, mid-century modern aesthetic and light-filled interior and asked if he could duplicate it for himself. And thus, Studio Shed was born.

Horgan-Kobelski explains that what started out as a small line of utilitarian storage sheds has involved into a "great modular system that can accommodate a lot of customization." The company has developed a convertible set of parts, similar in concept to the post-war Case Study housing platform of easy duplication and affordability, allowing space-seekers to configure their own structure online to suit their needs and aesthetic preferences. Once an owner has approved the drawings for their shed-and site constraints have been addressed-including building and zoning code requirements, siting and soil

conditions, the selected design moves into fabrication in Studio Shed's on-site factory. "I like to say it's custom, but not custom," says Jason Plumb, VP of Product Development. "Our customers have the ability to tailor a product to their needs from a set number of parts and pieces-like Legos," he adds. All in short order.

According to Plumb, the typical Studio Shed project takes 4-6 weeks from inception to assembly. Following thirty hours of shop fabrication time, a complex choreography of flat-packing the wall panels for shipping takes place. Items like windows, roofing and siding are nested within the wall panels to "minimize the shipping envelope and maximize the protection of individual parts" while in transit. Further, each panel is configured to be "handled comfortably by two people, but also large enough to go up quickly." With an experienced crew, on-site assembly takes 2-3 days (5-6 days for larger units). And while the company continues to refine the process to be more pre-fab than design-build, they don't want to diminish what makes their



ABOVE: Jeremy Horgan-Kobelski, Studio Shed co-founder and Olympic mountain biker, built the first shed in his backyard to solve his own problem of where to store his bikes.



RIGHT: The cyclist's shed includes bike repair space and also fits neatly into his backyard landscape.



Images this page: Courtesy of Studio Shed

GET A SHED.

WANT A SHED OF YOUR OWN? JEREMY HORGAN-KOBELSKI, OWNER OF LOUISVILLE BASED STUDIO SHED SHARES A FEW TIPS WHEN CONSIDERING A NEW SHED.

SHED PLACEMENT

Where do I put it? It's important to pick a spot that will create positive outdoor living space, as a shed can really become an important and intentional piece of one's landscape design. It's also important to know where your setbacks are, and if there are easements on your property that you can't build in.

DO I NEED A PERMIT?

Most counties in the US allow for the construction of a 120 sqft space without a building permit, which is convenient, and one reason that our 8x10 and 10x12 models are the most popular. This varies though, some places allow up to 200 sqft and some as little as 80 sqft. If you do need a permit though, it's generally pretty simple with these small spaces - still much less hassle than a full remodel or addition.

HOW MUCH SPACE DO I NEED?

Bigger isn't always better. Some of my favorite sheds have been small offices or art studios. It's a matter of balancing your budget, the space you've got available and what you intend to use it for.

WINDOW AND DOOR PLACEMENT

Depending on what you're using it for, you'll want different options. More light? Less light? Does my door placement work with the existing traffic path in my yard?

CERTIFIED INSTALLATION OR DIY?

Most clients choose professional installation. However, we offer most Studio Sheds as DIY kits as well, and numerous clients have had great success and a lot of fun building them with friends over a weekend or two. It's a great option for the handy homeowner, you just need to know whether you are the type to do it yourself or if you want to leave for work and come home to a new space in your backyard.

Learn more about Studio Shed at: studio-shed.com



Images this page: Courtesy of Studio Shed



Studio Shed uses run the gamut from art and music studios to home offices and meditation retreats. The 14 x 26 shed (shown above) is a sun-drenched jewelry studio that also incorporates storage space for family gear.

"What I hear from a lot of people, is that their home is no longer a sanctuary. The appeal of a Studio Shed is that it provides a calm environment and goes up in a matter of days versus building a costly addition to your home." Jason Plumb - Studio Shed

brand unique—engaging their customers. "Our clientele want to be part of the creative process," explains Plumb. "They are progressive thinkers who want well-designed space, detached from their home, in which to immerse themselves in their pursuits." While nearly half of Studio Shed's orders are for unfinished units, used mainly for storage, the other half accommodates a range of home offices and art studios for a variety of creative endeavors including photography, painting, jewelry-making, and music. The company also gets requests for the occasional man-cave, teen hangout, backyard gym, or playhouse. "What I hear from a lot of people," says Plumb, "is that their home is no longer a sanctuary. The appeal of a Studio Shed is that it provides a calm environment and goes up in a matter of days versus building a costly addition to your home." With research forecasting a substantial increase in America's freelance workforce by 2020, the demand for home

offices and studios that differentiate between domestic and work life will continue to grow.

For Morelli, once he hit "send" to order his 10' x 14' shed, he waited, like an expectant father, for his Studio Shed to arrive. With the help of neighbors, he prepared the foundation and poured the concrete, while pumpkin vines expanded around the empty slab. About a month later, on a hot August day, his backyard retreat arrived on the back of a flatbed truck, neatly wrapped and stacked. As the walls went up in the course of the next 48 hours, Morelli describes feeling a sense of joy and gratitude to see it there for real. And that's no small deal. As he explains, "This was not just a nice place to work. It was an incubator for my vision of what I want to contribute to this world."

Morelli's 140-square foot Studio Shed has served as his de facto cabin in the woods

ever since he installed it. "It's better than I ever imagined," he says, acknowledging the solitude of the space and the convenience of his 20-second commute. "I have done more and better writing in the last two years than in the previous tens," he adds. "The space is like poetry for me, spatial poetry—almost like haiku. The compactness of the space forces you to be very intentional about where you put things and for me, it provides the necessary serenity to shift into the mindset of a writer and artist."

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MID APP REVIEWS

by TAMARA CHUANG

WITH MORE THAN 850,000 APPS IN THE APPLE ITUNES STORE AND JUST A TAD LESS FOR ANDROID, WHO HAS TIME TO SORT THROUGH IT ALL AND FIND THE MOST DESERVING TO DOWNLOAD? WE DO!



TRICKLE iOS / \$2.99

Twitter addicts with a soft spot for Helvetica will fall for Trickle, which turns iPhone and iPad screens into a simple message board displaying one tweet after another. Consistent, rhythmic, a bit mesmerizing actually.



EYEDROP iOS / free

Stumped by what color your web site should be? EyeDrop helps you pick the perfect hues by pulling all colors from a URL or photo and spitting out the exact html color codes. You can then pick certain shades, save it all as a color palette and then share or open in Photoshop.



TEMPUS iOS / \$2.99

Our calendars are cluttered enough. So stick with the minimalist Tempus, which tells you what you need to know at a glance. Of course, Tempus also offers syncing (with Google, MobileMe and Exchange), social sharing, alarms and two-tap scheduling. Tempus is a beautiful reminder that good design is also usable.



PHOSTER iOS / \$1.99

You know those hilariously captioned photos that always get passed around online? Phoster by Bucket Labs, makes it easier to turn any photo into a poster, thanks to a few hundred templates. You can even AirPrint. As for the pithy caption, that's up to you.



MORNING RAIN iOS / \$0.99

Checking the weather should be a simple daily task so no need to complicate it with videos, links and other clutter. Morning Rain keeps things graphically simple with a mere weather icon and temperature. For the more detailed, you can drill down a bit further to get an hourly or 5-day forecast, plus highs and lows.



HOTEL TONIGHT iOS, Android / free

Last-minute hotel-booking apps all seem to offer the same thing: the same price. But we tend to find better deals with Hotel Tonight, an app that only offers rooms for, well, tonight. Bonus points for its usable design and categorizing of hotels into personalities (Luxe, Hip, Basic, etc.) to make the decision process easier at a glance. Makes us want to wing it on our next business trip.



WHAT THE FONT iOS / Android / free

A handy tool for any designer, What The Font from MyFonts.com identifies fonts with the snap of a photo. You may need to encourage it along, helping it identify letters. But more than just telling you the font or giving you a choice of similar fonts, the app also gives you a bit of font's history.



THE FONT GAME iOS / \$1.99 to \$3.99

For the truly discriminating typography enthusiast, test your font knowledge with The Font Game from I Love Typography. Each game consists of several font samples that you must identify. And, oh yes, it's timed.

MADE IN COLORADO

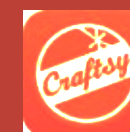
HOMEGROWN APPS

WE LIVE AND BREATHE IN COLORADO SO WE'RE ESPECIALLY FOND OF LOCAL FOLKS DOING AMAZING THINGS IN THE MOBILE APP WORLD. HERE IS A SELECTION OF HOMEGROWN APPS WORTH TRYING.



BRIGHTNEST (Denver) iOS / free

Waste time, but not really, scrolling through household tips and seasonal reminders with BrightNest, which wants to make your home a more happily functioning place. The app, like the site, offers every cleaning tip imaginable, including "Is spring cleaning worth your time?" and then points to a time-worth calculator. Each task estimates how much time to completion (15 minutes to remove scratches from wood furniture) to help users plan accordingly.



CRAFTSY (Denver) iOS / free

The Lynda.com for the crafting community, Craftsy offers a focused collection of video tutorials on sewing, quilting, cake decorating and other hobbies. It's free to join but just like school, you pay for each course (some are free). The benefit with online tutorials is you can pause and rewind. The benefit with Craftsy? You can ask the teacher or other students questions and get responses in virtual time.



FORKLY (Denver) iOS / free

When mealtime hits, sometimes restaurant reviews just don't deliver. Pictures people! Our bellies need pictures of tasty plates glistening with that smartphone-flash lighting to really motivate us to eat out. That's what Forkly is about: Pictures of actual dishes from local restaurants snapped by surreptitious diners. Of course, the database is only as good as its contributors. So Forkly away folks and help out this Denver-based app.



FINISH. (Boulder) iOS / \$0.99

This clever little to-do app elegantly helps you finish your tasks on time. All you have to do is type in a task and its due date. Finish sorts and prioritizes tasks so you're not staring at a long list of unfinished jobs. Tasks due in the next day or so move to the priority list. While we can see how useful this is for anyone, Boulder high school students Ryan Orbuch and Michael Hansen came up with the app to help them finish homework.

Got a favorite or new app we've got to try out? Let us know at tamara@modernindenvr.com





SETTING UP SHOP

words: Eleanor Perry-Smith
photos by: Sara Ford

FOR ONE DIGITAL TALENT SOURCER,
THE PERFECT OFFICE SPACE COMES ALL IN A DAY'S WORK.

Shaz Sedighzadeh doesn't ask for much when it comes to office supplies. "I just need a computer and a phone," says the Denver native who spends his time romping between San Francisco, L.A. and New York—stopping in Colorado for brief respites. But he also needs a peaceful place to browse portfolios, chat with clients, and work on side projects such as his upcoming app. And coffee shops aren't exactly the best place to take a call.



A scrap pile behind the warehouse provided wood for Shaz's accent wall. Found materials fit well with his intentions for the space. He wanted it to be comfortable, but not squeaky clean, as he works on his bikes in the space as well. Tactile projects help refresh his mind after viewing, on average, 15 portfolios a day.



Two years ago Shaz started his company, The Supply, as a way to connect creative digital talent with those in search of it. Straightforward enough. The only problem was finding a place to call office. When he landed a spot in a North Platte area artist warehouse he put down roots. But not too deep. The building was planned for demolition, and as of yet the exact demo date is up in the air. The good news is that the landlord didn't put stipulations on remodeling, for obvious reasons. So Shaz got to work.

In one afternoon he painted the space a fresh white, collected discarded wood pieces and assembled them as an accent wall. "I like to have a live element," Shaz adds, so he wedged living moss in the voids. The result is a simple, quiet space where he can think clearly and connect people all day long. "I've always appreciated white, clean, minimalistic design," he says. Good thing, because the visual brilliance of the aesthetic can also come with a very low price tag. It just requires elbow grease and some inspiration—something Shaz never finds in short supply.



IDEAS FOR YOUR POOLSIDE, PATIO, DECK, BACKYARD AND FRONT PORCH

DECKED OUT FOR



SUMMER

WORDS: JO-ANN MORK



EGO PARIS KUBE

The versatile Ego Paris Kube is a chair, pouf, table and lounge all in one smartly designed package. While one may do the trick for those short on space, a collection of Kubes in any one of its configurations can live up a larger setting.

+studio2bdenver.com



ARENA COLLECTION

The curved ash wood of the Arena Collection by Schoenhuber Franchi is delightfully inviting in its design. Water-repellent, mold-proof and stain-proof, the contemporary pieces in this Italian crafted collection will help you create your own piazza-style patio.

+schoenhuberfranchi.com



← OPPOSITE PAGE

ARPER LEAF CHAISE LOUNGE

Like freshly fallen foliage, the Arper Leaf Chaise Lounge will look right at home on your lawn. Chrome or powdered coated in white, green or moka, with optional padding, this leaf eagerly welcomes your rest, not your rake.

+hivemodern.com

BARBECOOK MAJOR GRILL

The candy colors of Barbebook's Major charcoal grill will brighten up any backyard barbecue, but there is more going on here than just aesthetic charm. The open grill design allows for easy adjustment of the grill plate and flame control. With no lid, you can keep eyes on the food while gathering with friends around the fire.

+barbecook.com

STRETCH COLLECTION

Jessica Carnevale's Stretch Collection is a colorful weaving of bungee, latex and rope materials on powder coated steel frames. Art and comfort come together in 5 vibrant designs.

+outdoorzgallery.com



Dedon Fedro Floor Rocker

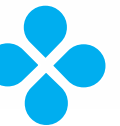
Why give a chair legs when you have two perfectly good ones? The Dedon Fedro Floor Rocker is an ergonomically designed chair that allows you to gently rock back and forth with the motion of your own legs. Grab a few, some friends and get ready to rock out this summer!

+studiocomo.com

EGG DESIGNS SUNGODESS DAYBED

We know that worshipping the sun may not be the best for our skin, but the Sungodess Daybed by Egg Designs is our exception. Crafted from corrosion resistant steel and African Rosewood, the daybed's gentle movement encourages relaxation, shine or shade.

+eggdesigns.co.za



DECKED OUT FOR SUMMER - OUTDOOR FURNITURE IDEAS!



BENCHCHAIR

Inspired by the classic, mass-produced Monobloc Chair, the Benchchair by Thomas Schnur is a limited edition piece that could easily see as much fame as its popular cousin. The crafted fiberglass chair frame continues its shape into a bold platform-style bench that is as much sculpture as it is extra seating.

+outdoorzgallery.com



CALLIGARIS AREA51

Stylish and sturdy, the Area 51 chair by Calligaris is a great additional seating option that stacks together when not in use. More modern in appearance than alien, it's perfect for extra party guests or extraterrestrials, alike.

+calligaris.com

CASPRINI PENELOPE LOUNGE CHAIR

Classic lines in modern materials make the Penelope Lounge Chair by Casprini the perfect addition to the modern patio. The stout frame and ample width ensure comfort for all ages.

+roomandboard.com



FATBOY HEADEMOCK

You don't need a tropical island to relax in the Fatboy Heademock hammock. A sturdy free-standing frame supports a thin filled pad that has plenty of room for two to three people. We don't blame you, though, if you don't want to share your island.

+modlivin.com



EGO PARIS TANDEM HIGH BENCH

Bring your friends from the block over and take a seat. The Tandem High Bench from Ego Paris has three separate mesh panels on an aluminum frame to ensure you're not getting too cozy with your neighbor.

+studio2bdenver.com



BYE BYE WIND

YOU CAN HUFF AND YOU CAN PUFF, BUT YOU CAN'T BLOW MY FOOD AWAY!

Dining outside is one of the things we love about summer. The setting sun, sound of crickets and gentle breeze. But sometimes that gentle breeze just keeps blowing and along with it, our plates and cups. Bye Bye Wind is a concept piece by Marco Marotto and Paolo Oliva that aims to solve our high flying dinner woes. The fluid form of the table and chairs seem ready to protectively brace against any rush of air. The molded plastic tabletop has insets specifically for plates and cups to shield them from exposure to the wind. In the very center, there is a space saving bottle crusher. The corners have removable containers to hold a small herb garden or other dinner additions, while the backs of the chairs have a slot to hold your phone or keys. Genius!

We think there is great potential behind their solution to one of nature's gusty problems. Currently, Marco and Paolo are looking to take Bye Bye Wind into production.

For more information on the set, contact them at:
+brainfactory.it



KAYU TEAK TABLE

The solid, unfinished teak planks of the Kayu Dining Table are the perfect natural element to the modern patio. The natural oils of the wood create its sheen, which you can leave unfinished to patina over time.

+dwr.com

HASKELL REPAST

Sustainable dark hardwood combines with delicate looking bright orange steel in the Haskell REPAST Collection. The table can be paired with matching chairs or bench, allowing you to create the perfect combination for your outdoor entertainment needs.

+haskellcollection.com



VAUNI GLOBE

Designed with 360 degree positioning, the Vauni Globe is a real head-turner any way you look at it. Perfect for creating ambiance and a bit of warmth on those chilly summer nights, the ethanol burning fireplace is environmentally friendly and burns with no smoke or ash residue.

+vauni.com



PLEK 66

At first glance, the Plek 66 by Rocal looks like it may contain a few top secret files. But the only secret here is that the compact, modern facade opens and unfolds into a double grill, with a storage drawer for charcoal and two sturdy side surfaces. Ssshhh...spread the word.

+rocal.es



SR White Oak Table Set

The hippest picnic table around has to be Scout Regalia's SR White Oak Table Set. Beautiful white oak is the perfect compliment to your choice of brightly colored aluminum details. 210 color options to be exact. Suddenly our paper plates don't seem worthy.

+scoutregalia.com



SHALLOW ROOT VESSEL

The thin legs of Steel Life's Shallow Root Vessel support a wide tiered pan for your succulent garden or other small planting. It also doubles as a wine chiller so it can stay put for those times when your thumb turns out not to be so green.

+shopsteellife.com



FREEK CARPET

True to its name, the Freek Outdoor Carpet is a unique piece for your patio. Solid or patterned, the ultra-soft carpet is water resistant, UV resistant and vacuumable. It's great for those super sunny spots that get too hot for bare feet.

+freak.nl



BLOMUS ORCHOS MINIATURE TORCH SET

The garden tiki torch has met its match with the Blomus line of outdoor torches. The stainless steel modern design of the Orchos Miniature Torches is the perfect way to light up your party.

+modlivin.com

VITEO SHOWER

Maybe your home is without a pool, but that doesn't mean you can't feel refreshed and have fun. The Viteo Shower ingeniously hooks up to your garden hose and streams a spray of water from below. Let the rain dance begin!

+viteo.com



LUXEMBOURG BAR CART

Outdoor bar duty just got more exciting. The Luxembourg Bar Car is a sizable trolley, with plenty of room for spirits, mixers and glassware above and below. It's smartly designed with two front wheels and features a removable tray to make entertaining even easier.

+fermobusa.com

MONTEGO BEAN BAG GAME SET

That college cornhole board has seen better days. Time to upgrade to the Montego Bean Bag Game Set. Made of ipe wood and stainless steel, the easy to play game is great for all ages. How much beer is involved is up to you.

+roomandboard.com



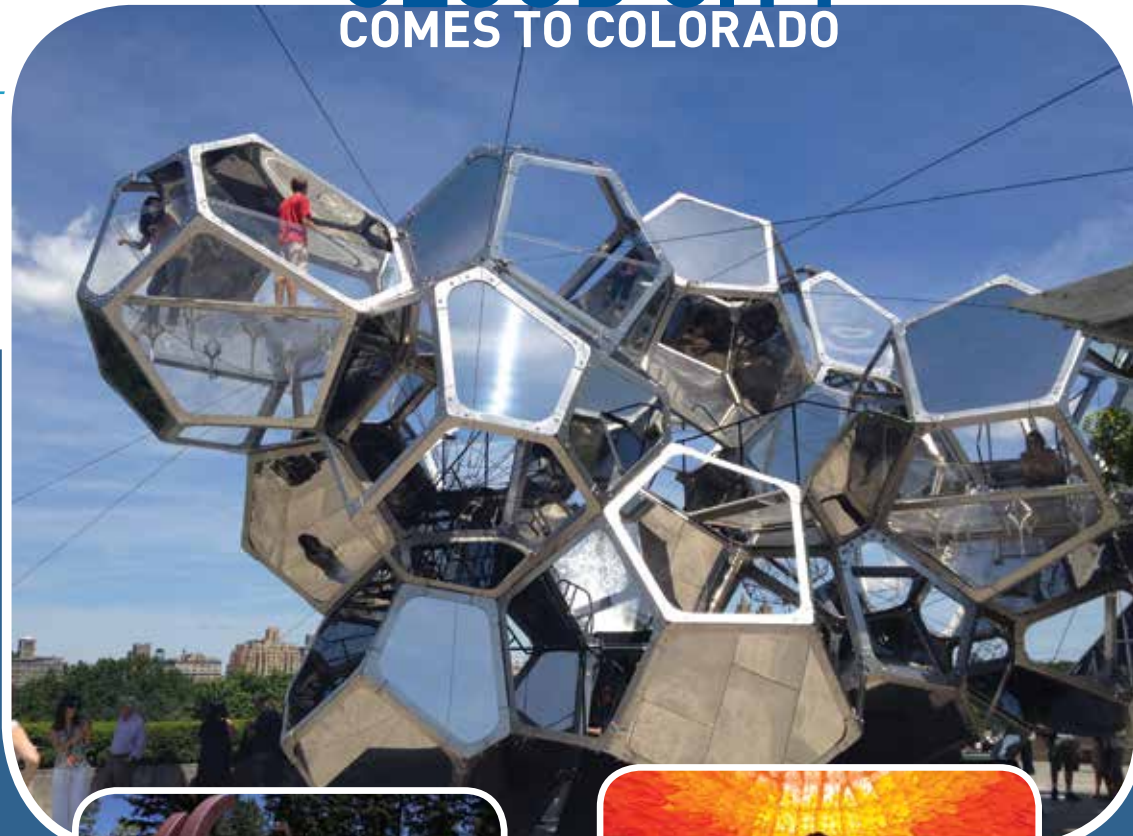
TEAK CROQUET SET

Summer play calls for croquet! You don't have to be the Queen of Hearts or named Heather in order to enjoy this classic lawn game. Made of teak and stainless steel materials, this durable set can pack up quickly and efficiently for home or park play.

+dwr.com



CLOUD CITY COMES TO COLORADO



IT WEIGHS 20 TONS, CONSISTS OF 16 INTERCONNECTED ALUMINUM MODULES AND TOOK 8 SEMI TRUCKS TO GET FROM NEW YORK TO COLORADO.

ITS LAST HOME WAS THE ROOFTOP GARDEN AT THE METROPOLITAN MUSEUM OF ART IN NEW YORK. AND ITS NEW HOME WILL BE 15 MILES WEST OF COLORADO SPRINGS IN GREEN MOUNTAIN FALLS.

"Cloud City" by Tomás Saraceno is making its Rocky Mountain debut at the Green Box Arts Festival in Green Mountain Falls this June. "Cloud City" allows visitors to climb through 16 aluminum modules giving a kaleidoscope view of the surrounding environment. Saraceno is internationally known for projects that propose new ways of inhabiting our space. "Cloud City," inspired by clouds, bubbles, foam and bacteria, speaks to Saraceno's vision of a floating metropolis. The reflective and transparent surfaces provoke visitors to come to new conceptions about their surroundings.

In 2009 avid art collector, Christian Keesee launched the Green Box Arts Festival in Green Mountain Falls to bring awareness to the small mountain town and give artists an escape to nurture the creative process without the distractions of everyday life. "I jumped on the opportunity to celebrate and bring more attention to two things I appreciate very much: the arts, and this town," said Keesee.

The diverse festival offers a variety of activities, exhibits and classes ranging from photography exhibits to painting and drawing workshops. In addition to the workshops available there are musical and dance performances as well as a block party and nature hike. Between June 23rd and July 3rd artists of all ages and levels will experience what festival founder Christian hoped for them. "The goal is to bring nationally-acclaimed artists and their works to this small community, and provide workshops and studios for those who are not-so-well-known, while at the same time create a draw for visitors to come and discover this beautiful town and all it has to offer," passionately expressed Keesee.



WORDS: Kelsey MacArthur

(clockwise from top)

TOP: Tomás Saraceno's "Cloud City" during its summer 2012 tenure as the summer commission at the Metropolitan Museum of Art in New York. **RIGHT MIDDLE:** Jason Hackenwerth sitting in the balloon art he created for the 2011 Green Box Arts Festival. **BOTTOM RIGHT:** Kenneth Snelson's "Sleeping Dragon" piece, installed at Mountain Road Corner during Green Box 2010 and permanently installed in front of the Kirkpatrick Oil Headquarters in Oklahoma City. **BOTTOM LEFT:** Keigwin + Company dance performance featuring Jason Hackenwerth's balloon art, at the 2011 Green Box Arts Festival. **LEFT MIDDLE:** Permanent Bernar Venet public art installation at Green Mountain Falls' Mountain Road Corner, installed in 2011.

GREEN BOX ARTS FESTIVAL
June 23rd - July 3rd
For a full schedule visit
greenboxarts.org

CLOUD CITY
June 23rd - July 3rd
1:00pm - 7:00pm



image: Crystal Allen baker: Sabra Testa

MODERN ART DESSERTS

Recipes for Cakes, Cookies, Confections, and Frozen Treats Based on Iconic Works of Art

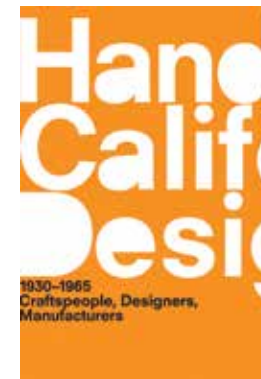


MODERN ART DESSERTS

Caitlin Freeman

Ten Speed Press

It's common for kids to eat their art supplies (think crayons with bite marks), but art can inspire adult taste buds too. *Modern Art Desserts* translates 27 works from icons like Warhol and Matisse into colorful confections. A tetrahedral city by Buckminster Fuller becomes a marshmallow pyramid atop hot chocolate. A Richard Avedon photograph of a beekeeper morphs into a honey parfait. It's an unusual premise, but the book holds your attention with its behind-the-scenes anecdotes of sweet success (and kitchen experiments gone wrong). Freeman is both pastry chef and inventor, sculpting desserts like the masters she admires.



A HANDBOOK OF CALIFORNIA DESIGN, 1930-1965

Winy Maas and Felix Madrazo

Los Angeles County Museum of Art and MIT Press

What's in a name? California is shorthand for culture. The Golden State exports lifestyle and innovation, thanks to a roaring economic engine and a wealth of creative designers. *A Handbook of California Design, 1930-1965* is a field guide on dynamic leaders that have marked the American existence from its western shores, from Sister Corita Kent's silkscreens to Levis' jeans. It's a carefully crafted presentation but could use more anecdotes and less chronology. A half-page description is allotted for each name, serving as a launch pad for further investigation into these indispensable imaginations. Think of the book as a handy dictionary for quick reference rather than a full-course meal.



LANDPRINTS: THE LANDSCAPE DESIGNS OF BERNARD TRAINOR

Susan Heeger and Bernard Trainor

Princeton Architectural Press

A good book transports the reader to a different place. *Landprints* pulls us directly into the rugged serenity of California. Australian-born designer Bernard Trainor is a man of delicacy and vision. His imprint on the built environment is one of respect and precision, a combination that leaves a legacy for his clients and a visual escape for the rest of us. The book's photography verges on the poetic, capturing sinuous seaside retreats and verdant inland gardens. Thoughtful prose by writer Susan Heeger completes the refreshing package. This book is an inspiring piece in the mosaic of American design.



SCANDINAVIAN DESIGN

Charlotte and Peter Fiell

Taschen

Maybe it's something in the water. Scandinavia has produced more world-leading designers over the past century than anywhere else. This hefty compilation of more than 150 designers of furniture, textiles and ceramics—among others—gives a cursory view of their work, complete with compelling full-color photos. This chunky volume is a must-have handbook for anyone interested in the highly celebrated realm of Scandinavian goods. The casual page-turner will put faces to ubiquitous objects that have sparked countless imitators. Aficionados will enjoy comprehensive essays that demarcate Norway, Sweden, Finland, Iceland and Denmark's distinctive styles. The book also pinpoints areas of interest, so dust off your passport for a closer look.



CITY SHOCK: PLANNING THE UNEXPECTED

Winy Maas and Felix Madrazo

nai010

What if instead of rising, sea levels actually began to recede? Floridians could bike to Cuba for a weekend getaway. *City Shock* plays fortune-teller, imagining cataclysmic events (like dropping oceans) that would change everything. While Dutch-centric, the ten scenarios are presented with mock newspaper headlines, infographics, and doctored photos that make you rethink what the future holds. The authors suggest that city planning is largely rooted in fear. They stoke the fire with tales of meteorites and super-charged flu strains but also throw in some sunnier possibilities like space elevators. The point is that cautionary planning is moot in the face of unexpected global events. Even though a forgiving eye is required for some graphics, the overall message is thoughtfully conveyed, mostly through the lens of The Netherlands. Fear of the unknown hinders the potential of spatial planning, so it's time for a bolder approach.



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