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INDOOR / OUTDOOR LIVING AT ITS BEST :: P. 52



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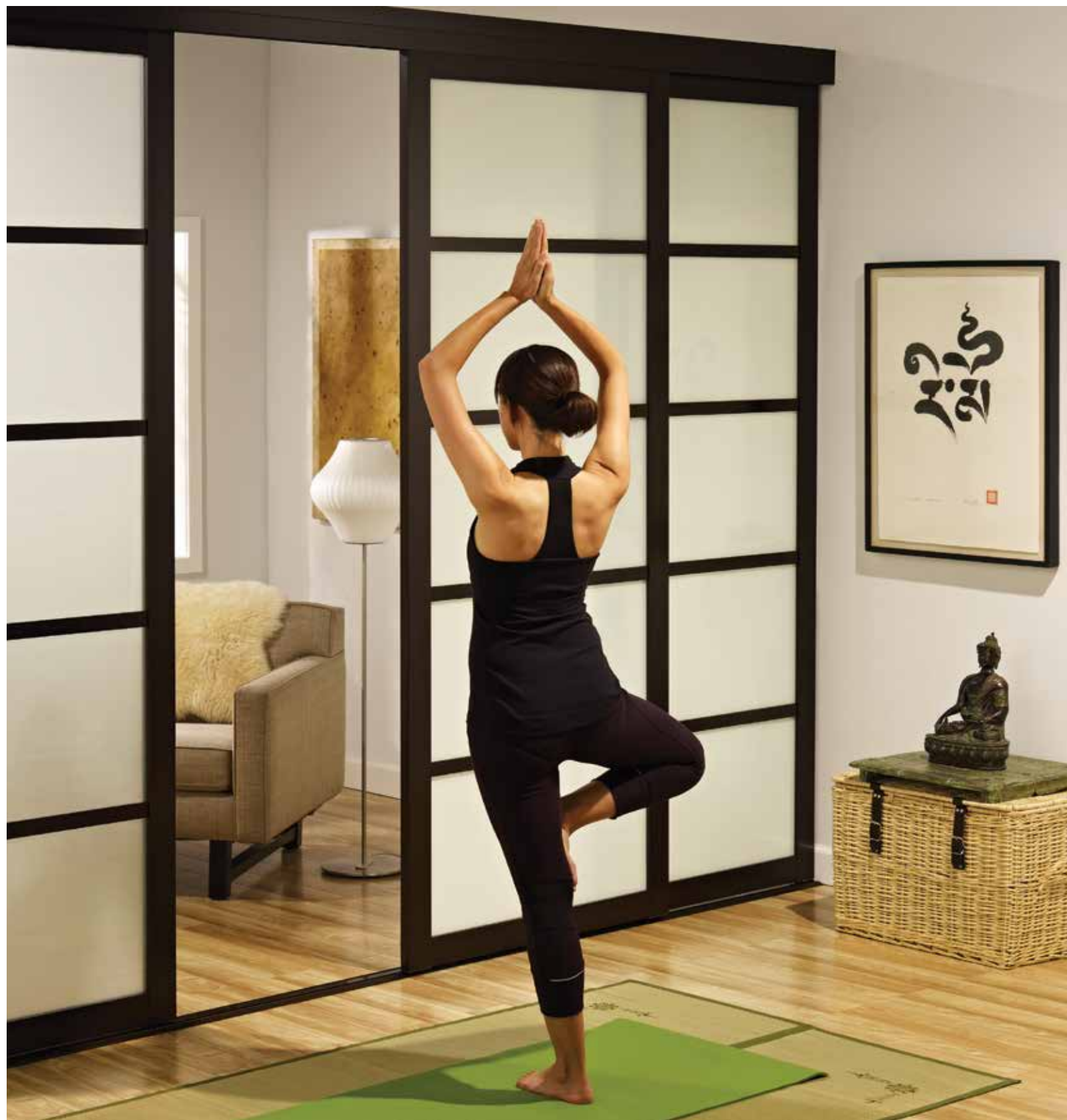
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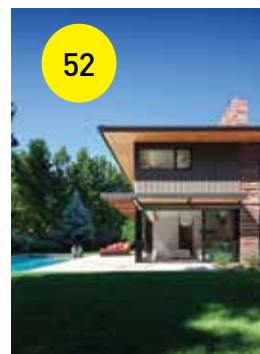
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IMAGE: "Album 15" Danae Falliers • Courtesy of the artist and Robischon Gallery • danaefalliers.com

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"Summer is a great time to visit art museums, which offer the refreshing rinse of swimming pools—only instead of cool water, you immerse yourself in art." -Jerry Saltz

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The "Blue Mall" of Cinderella City shot by Ron Pollard shortly before its demolition in the mid '90s. See Pollard's essay on p.134.



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HELLO!

MUSIC.

My introduction to art and creativity started with drawing and painting when I was a little boy, but close behind was music, which really took a hold of me around 12 years old, well before architecture and graphic design started to gain my focus. Music has been a constant ever since. From my first Talking Heads album (and other late '70s Punk and New Wave bands) in seventh grade, I have always been drawn to the bands and music that were trying something different, creating new sounds, and paving their own paths.

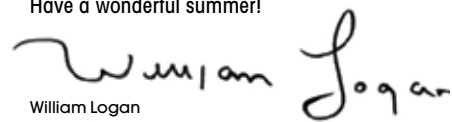
Before starting *Modern In Denver*, I realized that the art, design, and architecture that resonated the most for me embodied the same drive, spirit, and approach of the music I listened to and loved. At its core, it's about pushing boundaries and exploration, and to me, that is the essence of "Modern" in its most distilled sense. It's moving the needle forward or if necessary, its creating a new needle. These thoughts lead to a conversation with writer and friend Kevin Janowiak who agreed to examine the topic further. The result is the essay on p. 66, which explores the common language between modern architecture and avant garde music over the last 60 years. It is a fun piece that shows how the best of both arts looked to new materials, challenged conventions, and sought to strip away the unnecessary.

That drive to push boundaries, take risks, and come up with something genuinely new is what we look for when sourcing the products, profiles, and projects that fill our pages at *Modern In Denver*. And this summer issue (our 25th!) is no exception. In addition to Janowiak's essay, visit an amazing Belcaro midcentury ranch renovation that chose to do things differently (p. 52). Instead of following convention and keeping the ranch a single story, Sexton Lawton decided to add a second story—and it worked—extremely well. A feat much harder than it might seem, they were able to maintain the best of the original ranch and open it up in a thoughtful and refreshing way.

Simple Brown and its client, brand-building firm Sterling Rice Group, also pushed boundaries and came up with what they call an "Experience Design Center" in its Boulder offices, which includes a full kitchen to extend their creative expertise for its restaurant- and food-based clients all the way to the food itself. That is the kind of thinking we love. In this issue, we also profile two new Colorado companies, BriteHub and Prescient; both are pushing boundaries and trying to redefine their respective markets.

This issue also includes a special edition of our recurring photo essay section, which features photographer Ron Pollard's beautiful and haunting images of the long-gone Cinderella City mall, built in the late '60s and a landmark for nearly 30 years. Almost everyone has memories of being at Cinderella City or knows someone who shopped (or hung out) there. Pollard saw the potential and power of capturing such a public space in its final last days. While still and empty, the echoes of the life it once embodied are clearly palpable. These images mesmerize me, and I am excited to present them in this issue.

Have a wonderful summer!



William Logan
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ON THE COVER



The cover image on our summer issue, a ranch in the Belcaro neighborhood, received an extensive renovation thanks to Sexton Lawton Architecture. Photographed by Raul Garcia, the cover image shows the stained White Oak staircase heading to a second story, which was added on during the reconstruction. The homeowners sought more square footage, yet were sensitive to the character of ranch-style homes, typically built out rather than up. The addition is tucked away, so that the front of the home blends seamlessly with the historic neighborhood. In addition to more room, maximizing indoor-outdoor space was at the top of the wish list, and the result is the home appearing as an oversized cabana for seamless roaming from inside to out.



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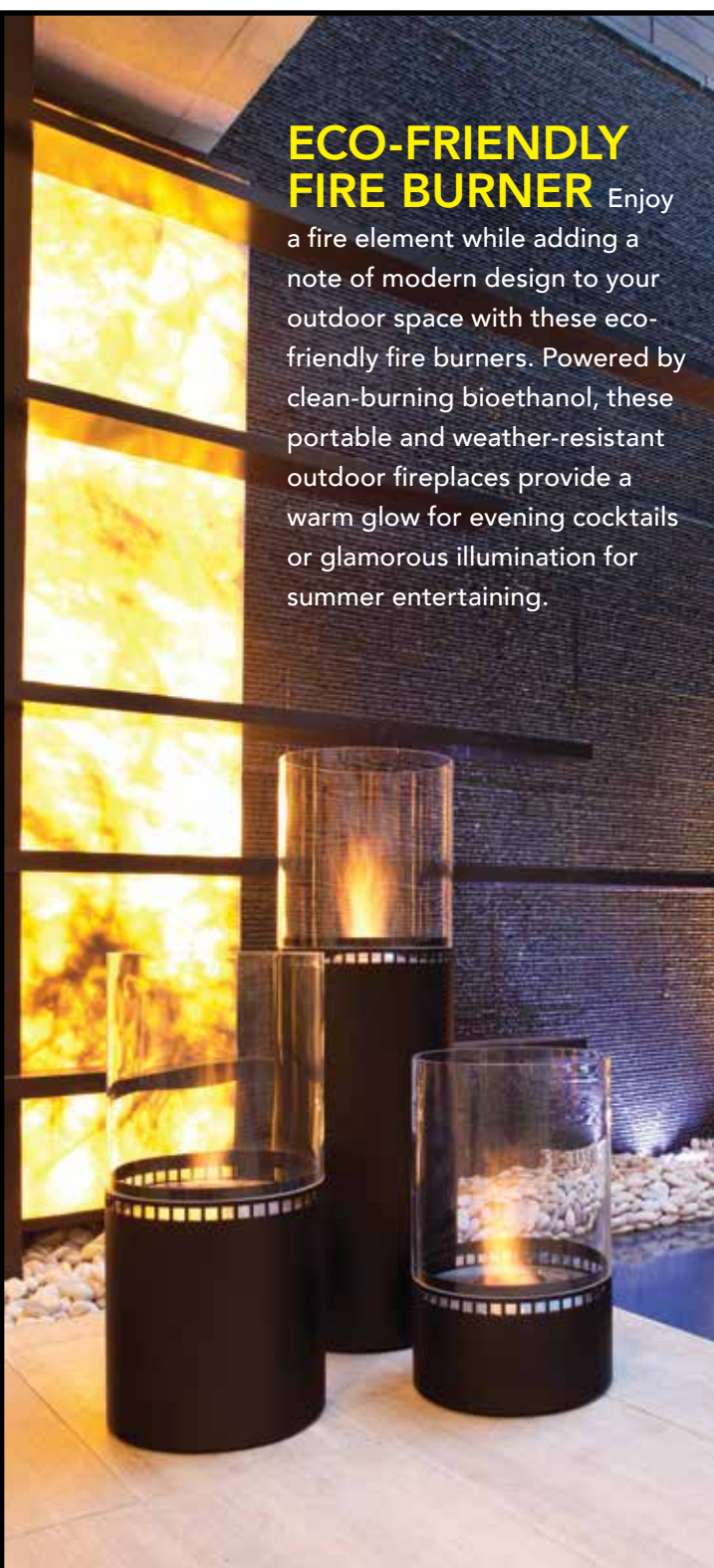
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UNSEATING TRADITION

Historical wooden seating known as Tyrolean chairs (from their Austrian roots) get a contemporary makeover by designer Luca Nichetto. Simplified and clean, La-Dina is a solid seat made of ash wood that is simple to assemble, as well. "The legs are fixed into the solid wood of the seat, which in turn is secured to the backrest by clamping a wedge applied by pressure," said Nichetto, who designed the chair for Casamania.

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



SEE-THRU VASES

Like the clear, enclosed ant farms to observe the antics of insects, the Boskke Cube lets you peer into the mechanics of how plants grow. The transparent cube is a window into the soil, roots, and movement of a plant. The planter itself is also a reservoir to hold enough water for a month's supply and was developed by New Zealand siblings Patrick and Jake Morris.

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



WRITER'S BLOCK

A block of Alpine spruce is transformed into a useful objet d'art with Vienna-based Less & More's Drawing Daisy, a wooden pencil holder. The natural woodgrain and simple design keep things clean with a space for the tools you need.

[+etsy.com/shop/lessandmore](http://etsy.com/shop/lessandmore)



TABLE SERVICE

A lip circles the edge of the Around Coffee Table as if Danish designer Thomas Bentzen intended to personify the inanimate, modern object and create what looks like a bow-tie-wearing butler waiting to serve. Bentzen has said, "I like to create objects that are functional and simple and meet the human need while in use—and simply create joy while not." The table series, manufactured by Muuto, continues his adventure into Scandinavian design values.

+danishdesignstore.com



ENLIGHTENED

Don't call La Discrète a lamp. It desires to be so much more! The light hides in a rectangle frame so, attached to a wall, it offers brightness and a spot to store keys in sight. Or it will highlight collectibles, a small library, or other items in a window-box frame. Designed by Fabien Dumas, La Discrète makes itself inconspicuous while it does its various jobs.

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How many steel rods does it take to make a chair? Try 80. That's how many design studio Toer used to create Dome, a stool with a raised pouf made out of curved steel rods stuck into the wooden base. Designer Wouter Widdershoven said the rods work together to strengthen the seat, making it strong enough for anyone to sit on. "The design is a result of our fascination for structural tension," he said.

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By mixing modern technology with nostalgia, product designer Bryson Lovett scored a crowdfunding hit when he created a better bird cam—without a camera. Bird Photo Booth, with a design inspired by the iconic 1948 Polaroid Land Camera, is a shelter for one's iPhone or GoPro. With a food tray right in front of the "lens," the Booth can capture incredibly detailed shots of the typically skittish feathered creatures. And it will stream live video and photos to your iPad. Most importantly, said Lovett, it eliminates the need for pricy telephoto lenses or waiting hours for that perfect close-up shot. Lovett makes each White Oak hardwood case by hand.

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



ECO ICON

The iconic Eames Shell Chair from 1950 continues to influence modern design so much that it has become a common screen print, is used in numerous logos, and even has its own hashtag (#shellspotting). And now, it's a little more Earth-friendly. Herman Miller, for whom Ray and Charles Eames designed the Shell Chair, has revamped the fiber-glass making process to a less volatile, monomer-free 'dry bind' process. The chair is available in eight archival colors.

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SIZZLING STYLE

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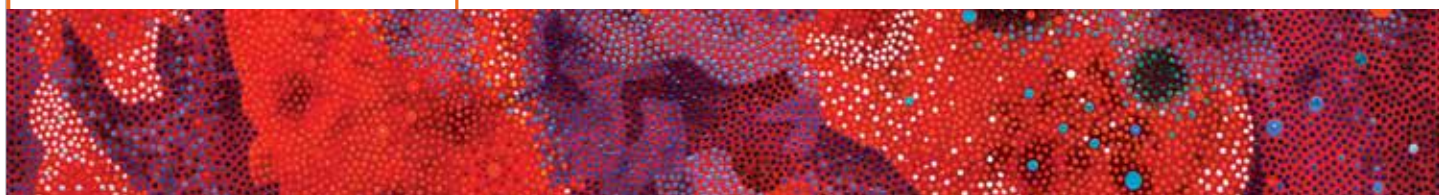
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Marshmallow Sofa, 1956, by Irving Harper (from the original edition of fewer than 200)
below, detail of *Conception of Space Mysteries*, 1974, by Vance Kirkland



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INDOOR / OUTDOOR



Ranch Reprise

AFTER YEARS OF INCONGRUOUS ALTERATIONS, SEXTON LAWTON ARCHITECTURE PEELS BACK THE LAYERS ON A MIDCENTURY BELCARO PARK RANCH TO REVEAL ITS FULL POTENTIAL.

WORDS: Sarah Goldblatt, AIA
IMAGES: Raul Garcia

BELCARO PARK is one of Denver's less documented midcentury neighborhoods. Rambling one-story "California Contemporary" ranches and modest post-war ranch-style homes populate the area's tree-lined streets and gentle rolling hills that surround the historic Phipps mansion. Building new custom homes in this idyllic, inner-city setting has rivalled buying vintage and renovating. As a result, fewer expansive ranches on large lots remain intact. When one does surface on the market, it takes a discerning eye to appreciate the timeless attributes of these well-worn gems.

Jenn and Nick Kemp's ranch romance began when they purchased their first home in Albuquerque, New Mexico shortly after they were married. They fell in love with home's flow, livability and how it embraced the desert landscape. "Once we lived in a ranch, the style and feel grew on us," said Jenn.

After Jenn completed her radiology residency in Albuquerque and landed her first job in Denver, the couple searched the local housing market for a home with similar appeal. An unassuming ranch in Belcaro Park suited them well until their growing family and a pair of dogs placed a premium on space. Reluctant to leave the neighborhood, the Kemps revisited a sprawling ranch that had cycled on and off the market for nearly a decade. With multiple owners since 1954, its interior had been remodeled beyond recognition. "We kept looking at it, but couldn't visualize how it would work for us," said Nick.

Enter Matt Oberlies, a friend and building contractor, who suggested the couple tour the home with architect Matt Lawton of Denver-based Sexton Lawton Architecture, owned by a husband and wife team. Jenn and Nick were immediately drawn to Lawton's gentle demeanor and his initial ideas for the home. With a shared vision for stewardship of the home's original character, the team embarked on a journey of renewing the once-classic ranch.

With two children in the mix, Gigi and Wylie, and two Labs, Kona and Chief, the Kemps wanted to be sure the new home would be in complete harmony with their lifestyle. Nick, a lawyer who works primarily from home, loved the rustic red sandstone fireplaces

PROJECT CREDITS

ARCHITECT

Sexton Lawton Architecture

CONTRACTOR

Oberlies Construction

INTERIOR DESIGN

Sexton Lawton Architecture

STRUCTURAL ENGINEER

Studio 8.18 Engineering

LANDSCAPE DESIGN

Luna Landscaping

POOL CONTRACTOR

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The Kemps wanted a seamless floor plan that allowed unobstructed views throughout the house but also areas that afforded privacy. New custom walnut cabinetry throughout is a nod to the midcentury aesthetic and serves as functional room dividers. Much to the homeowners' delight, sandstone fireplaces with built-in shelves and raised hearths were uncovered in the renovation process.

“Redoing this house was one of the most rewarding, pleasurable experiences of my entire life, right up there with my wedding day and graduating from medical school. It was truly a joy.” -Jenn Kemp, homeowner



and the idea of being surrounded by wood-burning fires. Jenn envisioned the house as an oversized cabana for seamless roaming from inside to out, but with distinct zones for kids and adults. While their wish list included more square footage, they were sensitive to the character of ranch-style homes that were typically built out, rather than up. A second story addition was a difficult proposition, especially in a neighborhood with strict covenants. The Kemps agreed with Lawton's position: "If you are going to

touch the house, it's got to fit in and look like it's always been there, at least from the neighbors' perspective." Lawton enlisted his 3D computer design skills to communicate to his clients how the second-floor addition and interior would look and function for them. He spent hours modeling every part of the house to illustrate the experience from each vantage point. "The models allowed the homeowners to dive in quickly," said Lawton. "It was the closest thing to a real-time design process."

During construction, the architect, clients, and contractor would meet daily to experience the progress and evolving feel of the home. The process was a rare example of collaboration according to Lawton. "No one person was leading with a myopic view of what the house should be," he said. "With Jenn and Nick providing input at every stage, it was a true dialogue. I think the final design reflects exactly what they wanted."

The home's fluidity is a testament to the exquisite precedent set by California

Contemporary ranch homes. "The indoor-outdoor connection was already there," said Lawton of the home's existing glass walls and orientation to the site. "We just enhanced what was there." Fully remodeled, the Kemps' house features an elegant flow and the ability to "unzip" completely to bring the outside in. The inconspicuous second level addition is nestled into the long, original roof line and looks as if it grew naturally from it. The mass of the two-story addition lands in the secluded backyard and serves to define a series

of outdoor rooms. From the street, the resulting home appears as traditional and unassuming as when it was built 60 years ago. "Neighbors stop by all the time," said Nick, "and tell us how much they appreciate the design." The original ranch houses, with their open, flexible plans, were designed to keep pace with modern lifestyles. The Kemps' deftly remodeled ranch demonstrates that enduring quality. 

FACING PAGE: The two-story addition is only fully visible from within the Kemps' leafy backyard. The addition was designed to recede into the existing roof line to maintain the home's original scale and context in the neighborhood. Retractable window and door systems allow the home to "unzip," heightening the indoor-outdoor experience.

ABOVE: The sculptural zigzag staircase is fabricated with a steel substructure and clad in stained White Oak. The transparent glass handrail with thin steel supports allows natural southern light to illuminate the stairs throughout the day.



The Kemps wanted to emulate a European-style kitchen that would be minimal in appearance, but highly functional. Their induction cook-top is centered in an island of white Calcutta marble. Custom base cabinets at the island have a cool gray automobile paint finish. The perimeter countertops are fabricated from absolute black granite while the walnut base cabinets continue the classic midcentury vibe. A sleek folding panel window system allows the kitchen to have full exposure to the exterior.

BEFORE

"At some point it was open ranch," said Nick Kemp of the home's original floor plan, "but a series of additions and remodels made the layout odd. You had to walk through a bedroom and a closet to get to another bedroom." Although the existing house had large expanses of glass oriented to the backyard, much of the openness had been altered with compartmentalized spaces and low ceilings. "The great thing about these one-story ranches is that they are built fairly simply, allowing for easy intervention," said architect Matt Lawton. Instead of altering the footprint of the house, they strategically subtracted walls and added glass.



TOP: Luminescent tile flows like a wave from floor to ceiling in the powder room, which doubles as a cabana. Built-in towel storage and easily cleanable finishes make it easy for swimmers to change quickly before heading to the pool.

BOTTOM: In keeping with the spirit of a midcentury home, architect Matt Lawton designed built-in furnishings to maximize efficiency and minimize clutter. One child's room features a floating bunk bed suspended by a cable and bookshelves, doubling as steps to the upper bunk. Built-in storage along the west-facing windows becomes a perfect perch for reading or capturing mountain views.



COMPUTER MODELS

Lawton employed his 3D computer modeling skills to illustrate every angle of the house to his clients. This helped the homeowners understand their living space from every vantage point and to achieve their desired balance of openness and privacy. "We all felt like we knew the house before construction even started," said Lawton.

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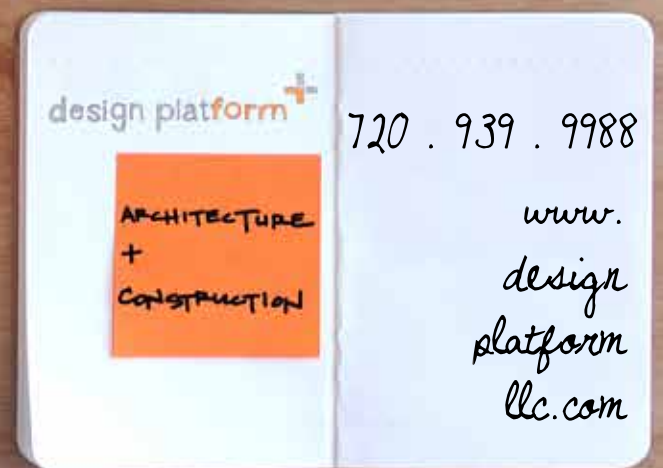
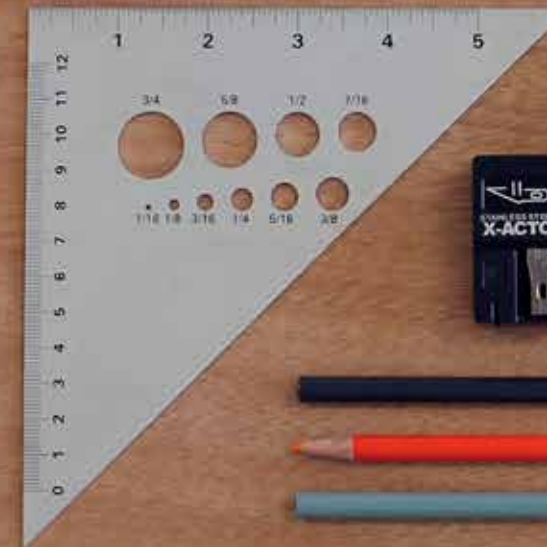
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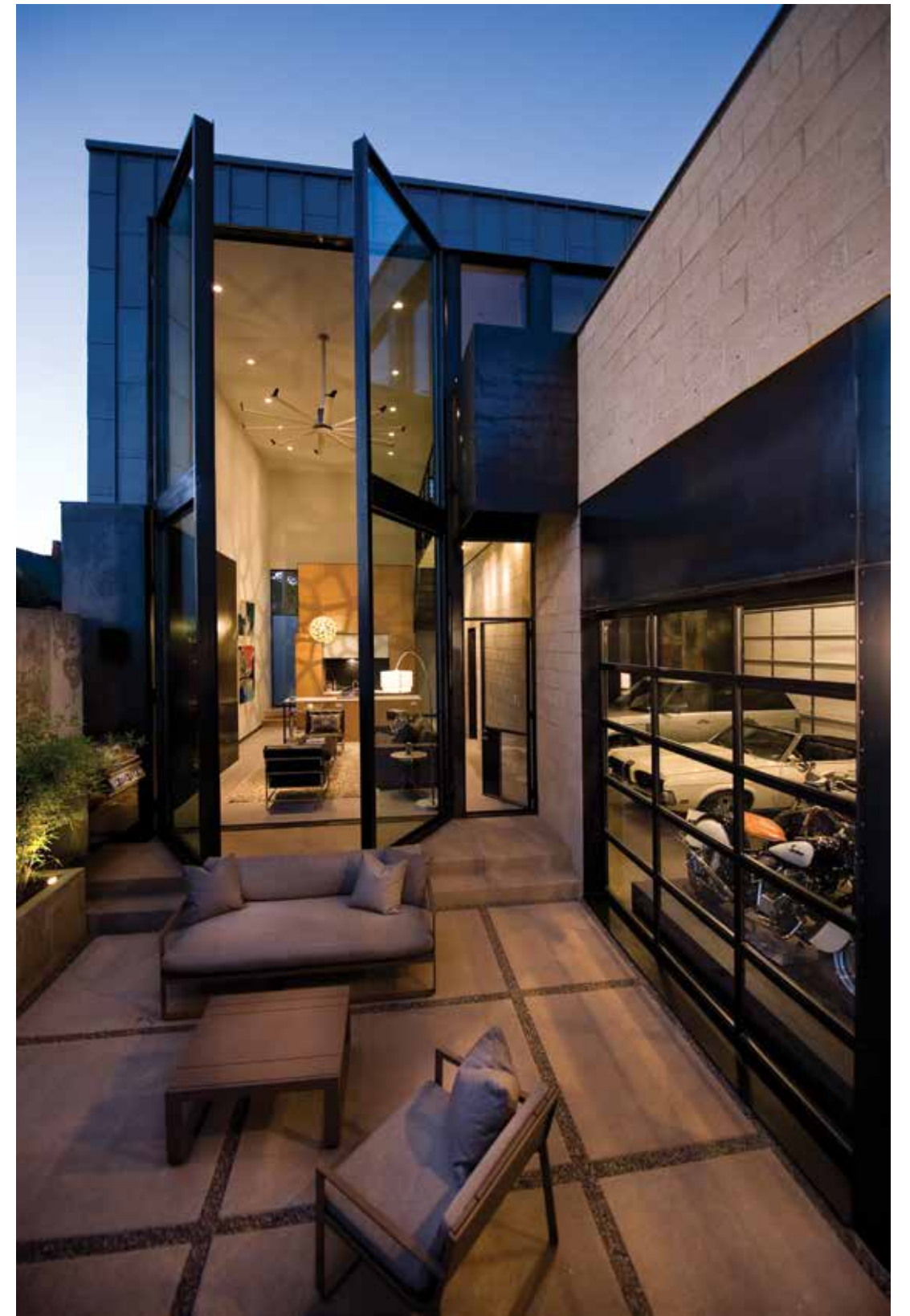
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Danae Falliers
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THE COMMON LANGUAGE OF MUSIC+ ARCHITECTURE

WALK INTO A MODERN HOUSE. WHITE WALLS AND BUFFED FLOORS. QUIET EXCEPT FOR FOOTSTEPS AND ECHOES. SOUNDS MORE LIKE A MUSEUM THAN A PLACE TO HANG YOUR HAT. BUT TURN ON THE STEREO, AND THAT PLACE INSTANTLY GETS A PULSE. MUSIC BESTOWS LIFE UPON OUR HOMES, TRANSFORMING INANIMATE OBJECTS INTO SOMETHING MORE HUMAN. SURE, SOME MUSIC IS JUST NOISE—A DAILY SOUNDTRACK OF RADIO JINGLES AND ELEVATOR ACCOMPANIMENT. BUT PLAY THE RIGHT TUNES IN THE RIGHT CONTEXT AND YOU'LL MOVE PEOPLE, IN ALL SENSES OF THE WORD.

STORY BY:
KEVIN JANOWIAK

The building itself is part of that harmony. Some songs are designed for stadiums, others for the bedroom. But the connections between architecture and music run deeper than the venue. Look at terminology used by the creators and you'll see overlap: words like rhythm, accents, theme variation. Architects and musicians often speak the same language. View the two art forms through the lens of modernism, and you'll observe more common DNA. Both embraced new materials, questioned assumptions, and stripped down structures to their cores. "Before the modernist period, a cutting-edge musician tried to make melody and harmony even more expressive," said Jack Sheinbaum, a professor of musicology at the University of Denver. "But then, the questions change to: 'Wait a minute, why do I even need melody and harmony?'"

Architects asked similar questions and rewrote the rules over the last 65 years. Why not break down the barrier between indoor and outdoor space? Why not put a kitchen in a living room? For example, look to the Denver Art Museum (DAM) with its jutting triangles and deviant geometry. "The museum is very abstract and jarring," said Michael Knorr, an architect based in Denver and Las Vegas. "It reminds me of electronic composers at midcentury who used atonality and didn't follow formal structure." Daniel Libeskind, architect of the DAM extension, was once an accomplished pianist and accordion player. And so he often invokes musical analogies when describing his projects, calling them precise and emotional compositions where one wrong note can ruin the mood.

Of course, music and architecture do not always run on parallel rails. A saxophone solo requires a very different skill set than designing a high-rise, but their growth comes from the same petri dish of culture and technology. Pioneers in both fields became modern by pushing boundaries. Dip into musical history from modal Jazz to Hip-Hop and you'll see that creativity evolves faster than we do.

REBELS WITH A CAUSE

Picking your favorite album is harder than picking your favorite child. And anytime you rank artists of any kind, you're asking for a fight, or at least a vigorous debate. So, don't consider these pioneering musicians and architects to be a definitive best-of list. Instead, look to them as fine examples of risk takers and boundary pushers. These iconoclasts probably wouldn't do well together as roommates. But as a group they broke ground and built modern wonders.



DAVE BRUBECK // JAZZ AT OBERLIN (1953)
This live album of Jazz standards was recorded years before Brubeck tinkered with time signatures. But it's far from a paint-by-numbers affair. Listen to the subtle solos and you can hear great forces at work: BeBop shifting to Cool Jazz and a younger generation along for the ride.



CHARLES MINGUS // PITHECANTHROPUS ERECTUS (1956)
In the title track, Mingus and his adventurous musicians evoke the story of prehistoric man. But the improvisations and tempo changes are highly evolved. Arrangements were taught by ear, yet structured into movements. The lesson: Jazz compositions can be both organized and open-ended.



ORNETTE COLEMAN // THE SHAPE OF JAZZ TO COME (1959)
As a founding father of avant garde Jazz, Coleman has a polarizing reputation. Anytime you ditch chord changes and harmonic structure, you risk sounding abrasive. But this prophetic album ushered in a new era of jazz soloing, one more like a flowing conversation than a set script.



RAY CHARLES // MODERN SOUNDS IN COUNTRY AND WESTERN MUSIC (1962)
With a melting pot of sleepy Country classics spiked with Gospel, Charles broke down racial barriers in music. This album flew off the shelves, a crossover hit at the height of the Civil Rights Movement. The songs may be about loneliness and heartbreak, but "Modern Sounds" is ultimately about common ground.

CUT THE CHORD

Let's start with the Jazz album that everybody knows about, "Kind of Blue" by Miles Davis. And let's start at the beginning of that record. The first track "So What" lives up to its defiant title by subverting traditional Tin Pan Alley song structure. Normally, horns lead the melody, but Davis freezes them in a two-note loop, while the bass lines are thrust to center stage. Skip to track two, "Freddie Freeloader," and you'll hear an abstraction that breaks Blues conventions; chord progressions are thrown out the window. "It's an intellectual modernist exercise," said Sheinbaum, "but it's still beautiful and enjoyable."

Why did Cool Jazz musicians want to be different? Partially because for the first time, musicians in the 20th century acutely felt their place in history, argued Sheinbaum. "Before the 1950s, most music

you would hear in your life was only the music of your generation, but now we have all of music history at our fingertips," he said. In other words, postwar musicians carved out a distinction between popularity and quality that survives today—a new ambition beyond concert and album sales.

That unconventional streak led to natural allies with architecture. Miles Davis met Bruce Goff, a largely self-taught chair of the School of Architecture at the →



FRANK LLOYD WRIGHT

Arguably America's most cherished architect, Frank Lloyd Wright was as prolific as he was influential. With a voracious work ethic and boundless imagination, he left an indelible mark via residential, office, religious, hotel, and mixed-use structures. He's synonymous with the Prairie School of Architecture, but Wright's organic Fallingwater residence and Esonian homes also show that geniuses can evolve. His internationally celebrated Guggenheim Museum in New York City further cemented his legacy and playfulness with shapes. Since Wright's death in 1959, he's had many imitators but few detractors.



LUDWIG MIES VAN DER ROHE

There were many modernist pioneers but few matched the massive strides of German-American architect Ludwig Mies van der Rohe. His abandonment of flourish created a tidal wave of influence over the avant-garde and, eventually, mainstream culture. With efficiency as his muse, his aesthetic trickles down into every detail, like the Barcelona chair designed with Lilly Reich. His pared-down "skin and bones" concepts dot the international landscape, with a heavy concentration in Chicago.



University of Oklahoma. Far from smoky clubs on the coasts, Jazz icons performed private concerts for Goff and his students. Goff dotted the prairie with eclectic and organic homes, but he also experimented with player-piano rolls. Goff didn't bother with proper musical notation; he simply sliced triangles and circles into the paper rolls and let the piano do the work. It was music designed visually—an adventurous mix of careful planning and random results.

How did it turn out? "Not too bad," Michael Knorr said with a laugh. He heard them at an exhibition in Washington D.C. Goff wasn't trying to emulate Miles Davis. But both took bold risks and blazed their own trails.

"Jazz is like a river," Knorr said. "You can go off on interesting tangents that are not strictly bound by the course of the river. I think modern architecture is the same way."

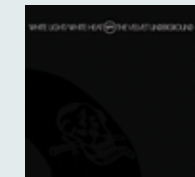
ROCKING THE BOAT

The sea change eventually flows from Jazz into Rock music, spilling over into the roots of Punk and New Wave in the '70s. Modern music again flips expectations and flips off protocol. Think of minimalists like the Ramones, armed with three chords, two-minute songs, and one cohesive fashion sense. The lesson: You don't have to be a virtuoso to have a band. You can use brute force, rattling off anthems like a machine gun. But simple doesn't mean stupid. Johnny Ramone was once asked why his songs

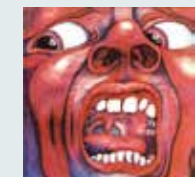


OSCAR NIEMEYER

Brazilian architect Oscar Niemeyer was obsessed with curves, a natural trait born from a country of crescent beaches and the snaking Amazon River. By pushing reinforced concrete to its pliable limits, he created bold contours and monuments more sensual than monolithic. When named chief architect of Brazil's new capital city Brasilia in 1956, Niemeyer had the rare opportunity to design an urban environment from scratch. He thrived under the pressure, transforming cattle country to a modernist laboratory with bleached structures that seem to levitate.



VELVET UNDERGROUND // WHITE LIGHT / WHITE HEAT (1968)
This attack on pop sensibilities is relentless, a brutal sludge of guitar distortion and feedback. Recorded in only two days, "White Light / White Heat" shows a band fully divorced from Andy Warhol. Its sloppy experimentation and "anti-beauty" paved the way for avant-garde Rock and Punk to come.



KING CRIMSON // IN THE COURT OF THE CRIMSON KING (1969)
Blues chords are the building blocks of Rock. But this landmark prog album used atypical construction materials instead: military music, Jazz noodling, Classical antiquity and Psychedelic bluster to name a few. It's modern music that can sound old, with room for both Mellotrons and harpsichords.



MILES DAVIS // BITCHES BREW (1970)
Davis reinvents himself again—out with Cool Jazz, in with an electric orchestra and supersized rhythm section. Although unpalatable to some of his followers, the wild grooves created new strains of funk and fusion. Listen carefully and you can hear Davis give instructions to his crew on the fly.



PATTI SMITH // HORSES (1975)
This debut album launched Smith from New York club darling to the poet laureate of Punk. Garage Rock is recast for a grittier age, starting with her snarling take on "Gloria." It's a frenzied assault on gender roles and tired Rock clichés.



KRAFTWERK // TRANS-EUROPE EXPRESS (1977)

It's been called "modern Electronic music's birth certificate." Four Germans, armed with the latest sequencers and synthesizers, pound out minimalist melodies in three different languages. The album chugs along mechanized tracks, like a sleek train to new destinations in dance music.



TALKING HEADS // FEAR OF MUSIC (1979)

David Byrne squeezes poetry out of robotic rhythms. Loaded with one-word song titles, this album gets to the point quickly with hard-hitting production. But behind the weird textures and bleak urban lyrics are plenty of infectious hooks. It's dystopia you can dance to.



PUBLIC IMAGE LTD // SECOND EDITION (1979)

Never mind the Sex Pistols, here's John Lydon's Experimental Post-Punk phase. This album has a metallic sheen, from the all-aluminum guitar played by Keith Levene to the innovative packaging, a 16mm film canister. Enigmatic lyrics are set to a bass-heavy sound that meanders.



THE CLASH // SANDINISTA! (1980)

Joe Strummer stuffed three albums with risk-taking and genre-hopping: Dub, Reggae, Rockabilly, Calypso, and more. "London Calling" is usually perched higher on best-of lists, but this ambitious album is a beautiful mess. It's a brazen romp through a volatile world.



ZAHA HADID

To witness a waking dream, look no further than the work of Zaha Hadid. Her neo-futuristic constructions bend the mind and fool the eye. With progressive detail and optical movement, her imaginings are as muscular as they are functional. As the first woman to receive the Pritzker Prize, the Iranian architect is an unrestrained model of free-thinking. Even her yacht concepts are mind-blowingly original. She is a true visionary and an important contributor to the built environment.

were so short. His reply was that they were actually long songs played very quickly. Modernism can come across as stark, but a closer look reveals complexity within all the open space. For Sheinbaum, Punk is a reaction to the "hot" emotional passion of Classic Rock.

Next in line is New Wave, which cools down the temperature even more. "We expect soaring intensity from classic rock," Sheinbaum said, "but New Wave strips all the emotion out of it."

Guitars are no longer a given, and synthesizers let you squeeze out new tones, impossible to produce without machines.

Of course, plenty of musicians still revisited the past. Progressive Rock bands like Pink Floyd and King Crimson aimed for the old grandeur of symphonies and operas but used the latest tools. Like modern architecture, natural and synthetic materials are woven together. "Quiet acoustic sections contrast with loud electric sections," said Sheinbaum, who has published several articles on Progressive Rock. "It's a statement on the 20th century condition of modernity and lost innocence." Again, musicians and architects feel the burden of history and have something to say about it. ➤

REM KOOLHAAS

Dutch architect and city planner Rem Koolhaas tries to downplay his celebrity status in interviews. He's more interested in urban density and well-oiled infrastructure than himself. But with masterful and massive projects like the CCTV Headquarters in Beijing and a train hub in northern France, global attention is a given. His first big splash in the United States was the 2004 Seattle Public Library, a striking "Books Spiral" bathed in natural light. Koolhaas once wrote screenplays but now devotes himself to the serious study of modern cities.



RHYTHM SECTION

Rock embraced new technology in the '70s and '80s, but it took Hip-Hop and Electronic Music to seal the deal with a kiss. Grandmaster Flash invented a new science for the dance floor, scratching vinyl and redefining turntables into instruments. The secret was extracting the "break," what Flash called the short, catchy parts of records that grab hold of your ears and never let go—Hip-Hop samples from the best sounds available in any genre, at any time, period. Like a modern architect who seamlessly combines styles, rappers tinker with recipes to show that apples and oranges sometimes do go together. Electronic Dance Music stretched out the concept of the

FRANK GEHRY

It's easy to spot a building by Canadian-American architect Frank Gehry. Just look for tourists taking pictures of it. With his penchant for unusual materials and postmodern amorphous shapes, Gehry stands out from the crowd. The one-time truck driver earned money from cardboard furniture then renovated his Santa Monica home in 1978. His novel use of corrugated steel jump-started his career, one with decades of praise for high-profile works like the Walt Disney Concert Hall in Los Angeles and the titanium-clad Guggenheim Museum in Bilbao.



of downtown Chicago. Traveling DJs could roam there to fill up on hard-to-get vinyl. They mined the racks for gems and brought them to the world. It's a geographical dispersion like the way modernist architects like Cliff May and Richard Neutra imported



SANTIAGO CALATRAVA

If architecture is a language, then Santiago Calatrava has an accent all his own. The Spanish-born architect and structural engineer has taken the color white to new heights with gleaming bridges and cultural institutions. His first American work, at the Milwaukee Art Museum, appears to float above the lakefront like a sinuous beacon. The building's "wings" open during the day and fold at night, proving that architecture doesn't have to sit still.

"break" even further—whole songs with only percussion and rhythm, vocals stripped off like an unwanted distraction. Originally dubbed "hard disco" by Rock journalists, Chicago House hammers out repetition with no time for melody or subtlety. Like any new genre, House had a mothership: a record store called Imports Etc. just south

Californian lifestyle to the rest of the American landscape. "Much of Electronic Dance Music is fascinating and avant-garde and noisy on purpose," said Sheinbaum. "It's as much a modernist approach to making art as anything that happened in Jazz." To its detractors, Electronic Music can sound like wall-shaking ✎



THE ART OF NOISE // INTO BATTLE WITH THE ART OF NOISE (1983)

These Brits left a large wake, rippling all the way to nascent breakdancing culture in America. This enlightened EP pulsed with novel sound collages, digital technology pushed to its max at the time. "The Art of Noise" got its name from an early 20th century manifesto, but the ultimate goal was to leap ahead.



PUBLIC ENEMY // IT TAKES A NATION OF MILLIONS TO HOLD US BACK (1988)

Chuck D made the Hip-Hop equivalent to Marvin Gaye's "What's Going On," a combustible mix of political commentary and multilayered production. Flavor Flav provides comic relief, but this is a serious fight for the underbelly of America. The weapons? Revolutionary rhymes and a "wall of noise."



DE LA SOUL // 3 FEET HIGH AND RISING (1989)

De La Soul's debut is anti-Gangsta Rap, brimming with positivity and light-hearted sketches. Samples are mined from surprising sources like Steely Dan and Johnny Cash. These East Coasters sounded totally different than any of their peers and sparked a golden age of Jazz Rap.



MASSIVE ATTACK // BLUE LINES (1991)

It's not often a debut album gives birth to a new genre. "Blue Lines" captivated and sedated listeners with its ethereal mix of Soul, Symphony, and Rap. Although the Trip-Hop capitol is in England, the sounds are global from American Funk to Jamaican Dub.



FRANKIE KNUCKLES // BEYOND THE MIX (1991)
Originally a student of textile design, Knuckles swapped scissors for turntables in the '70s and never looked back. After a decade of working Chicago clubs like the Warehouse, his audience ballooned from mostly gay black men to international fame and a prestigious title—the “Godfather of House Music.”



WU-TANG CLAN // ENTER THE WU-TANG (36 CHAMBERS) (1993)
With RZA as lead architect, this album set the blueprint for modern Hip-Hop production and moved Rap’s headquarters back to the Atlantic. A great return on investment for \$300 worth of studio time. All nine members ooze charisma, along with the unusual backdrop of Soul and kung-fu samples.



DJ SHADOW // ENDTRODUCING... (1996)
Sampling had been around for a long time when DJ Shadow crafted this instrumental Hip-Hop record. But never had an album been composed entirely of sampled content. It’s like turning a spice into the main ingredient—overwhelming and exciting at the same time.



Radiohead // Kid A (2000)
Disillusioned with guitar anthems and well-worn conventions of Rock, Thom Yorke started over. Boldly dropping the instruments that made them millions, the band cooked up a new recipe of electronic dissonance and nervous energy. Turns out fans like a challenge: Kid A debuted at No. 1 in the U.S.



I.M. PEI

The breakout career of I.M. Pei has roots in Colorado with his design of the National Center for Atmospheric Research in Boulder. He established his lofty reputation by combining inspiration from natural surroundings with the singular spirit of the project at hand. His modernist constructions launched an era, the zenith being his famous pyramidal addition to the Louvre. Still contributing his prowess to the world of design in his 90s, Pei is an inspiration inside and outside the drafting room.

mindless hypnosis. But there are brains behind the beats. Look at Daft Punk’s carefully crafted image—it’s a fully synthesized vision for music that also happens to sell out arenas. With their faces hidden by helmets, the French duo removes the human element to sound and transports their audience into an alien future. An architectural equivalent could be Paolo Soleri, with his massive hypercities that seem ripped from a science fiction movie set. His floating pyramids and urban beehives were more imagination than reality, but wait a few thousand years and Soleri might have the last

laugh. Most of us have a hard time thinking beyond next week’s schedule, but Soleri and Daft Punk looked way beyond the horizon.

Thanks to digital production, fanciful designs can now be churned out in warp speed. But we should be careful to not drown in theory, said Christopher Herr, an architect based in Boulder and Denver. “Both architecture and music are artistic expressions, but both need to be founded upon technical mastery,” said Herr, who also plays principal horn in a local symphony. In other words, art shouldn’t scare away an audience—it can be challenging yet approachable.

Clearly there are no straight lines to be drawn in music history. Any attempt at a rigid family tree does a disservice to thousands of sub-genres and permutations. Garage Rock Revival and Neo-Soul are signs that the history can repeat itself. Musical collages and mash-ups poke holes in traditional categories. Bands can reinvent themselves

like Radiohead. In the end, modern music and architecture do not hit dead ends. Sound waves can be stretched and twisted into unlimited forms. Steel, wood, and glass can be rearranged to match evolving lifestyles. And technology does more and more of the heavy lifting. Like oral tradition, the languages of architecture and music adapt and thrive. **NI**

FACT: Author Kevin Janowiak has listened in full to every one of *Rolling Stone’s* 500 Greatest Albums of All Time—although that number is actually 515 albums. It took him four years to finish album number 515.

JEAN NOUVEL

Brazen and imaginative, Jean Nouvel is one of the most experimental architects alive today. The unconventional textures, drama, and scope of his work show that high risk can yield high rewards—and he’s got the 2008 Pritzker Prize to prove it. From his gravity-defying cantilever on the Lucerne Culture and Congress Centre, to his white-speckled Tower 25 in Cyprus, to the rainbow capsule Torre Agbar skyscraper in Barcelona, his enterprising work speaks loud and clear.



HIT PLAY!

SOUND + STYLE



SOUND STYLE

Wireless speakers have come a long way from the tinny-sounding plastic boxes that looked like they belonged next to a desktop computer. With new and improved features like Bluetooth 4.0 technology, wireless speakers sound better—and look better!

SIMPLE STYLE

The Copenhagen speaker series mixes classic looks with modern appeal by combining a custom-weave by textile maker Kvadrat and the convenience of wireless, high-fidelity sound. Created by Vifa, Denmark’s venerable pioneer of sound technology, the portable speakers shape is reminiscent of the old, black '80s stereo. But with minimal control buttons built into the case and its colorful options, the Copenhagen is anything but boom box.

+vifa.dk/#copenhagen

HIT PLAY!

SOUND + STYLE



ALARMINGLY SUBTLE (ABOVE)

Soundfreaq's update to its minimalist Sound Rise alarm clock now has a smaller footprint—about one-third smaller than the original. There's no more charging dock, but a USB port to plug in a smartphone at night. The limited Novo Freaq pictured is part of The Novogratz Collection for Soundfreaq. Black and wood/taupe options are part of the permanent collection, which features an alarm that increases its volume as you wake.

+soundfreaq.com/soundrise



LON LITTLE SPEAKER (ABOVE LEFT)

The petite Little Speaker from Boulder's LON Little Shop is a mere 2-by-2 inches. But don't judge it by its size. For such a pint-sized system, the sound is impressive, especially for the small price of \$38. The best part: It's capable of streaming music for up to 5 hours on one charge.

+lonlittleshop.com

SCULPTURAL CASE (CENTER LEFT)

Encased in white porcelain, the UnMonday Model 4.3 speaker is sculptural, elegant, and audiophile-worthy. And if you pair it with up to five others at home, you can set up a five-channel surround sound system in your living room. There's a motion sensor inside each speaker so, depending on which of the six sides you tilt it, Model 4.3 turns itself into a front, rear right, center, or other surround option. Tilt it upside down to mute. Everything is linked wirelessly via AirPlay (WiFi). Just set up and enjoy.

+unmonday.com

SMARTER SOUND (LEFT)

When Justin Kaufmann put Glowdeck on Kickstarter, he hit a nerve with people who realized they needed this "smartphone companion." Glowdeck raised 700 percent more than it asked—and no wonder! Glowdeck is a sleek box with a real-wood finish that charges your smartphone by touch using Qi wireless technology. No cable needed! Plus, it has Bluetooth to stream music out of its built-in speakers or broadcast phone calls. The crowdfunding project enlisted supporters as beta testers so now the wait is on to see when Glowdeck hits the market.

+glowdeck.com



SOUND WAVES (ABOVE LEFT)

For those who like to mix their audio technology with water, the sporty Urchin speaker by Boom comes equipped with its own silicone wet suit to resist splashes (though it only promises to be water-resistant). Urchin is also built to be shockproof and dustproof so it will be as active as you want to be.

+boommovement.com

ULTIMATE SOUND (ABOVE)

Audio-technicians at Devialet mixed analog and digital into a high-end system to create a hybrid amplifier that is winning raves from audiophiles. The systems start with the Devialet 120 and go up to the Devialet 800—the numbers represent the wattage. It has phono and analog line inputs plus USB, Ethernet, and digital coaxial, not to mention a few boasts like, "Distortion is no longer even measurable."

+en.devialet.com

MINIMALISTIC MUSIC (LEFT)

The best-looking home sound system is often one you don't see. And Bang & Olufsen has hidden the new BeoSound Essence quite nicely. The only hint is the round controller attached a wall. It looks like a thermostat, only simpler. Attached wirelessly to a hidden component box and linked (wirelessly if using a special BeoLab transmitter) to the company's speakers, the spherical controller simply responds to touch. Or use the free app to control your music on a smartphone.

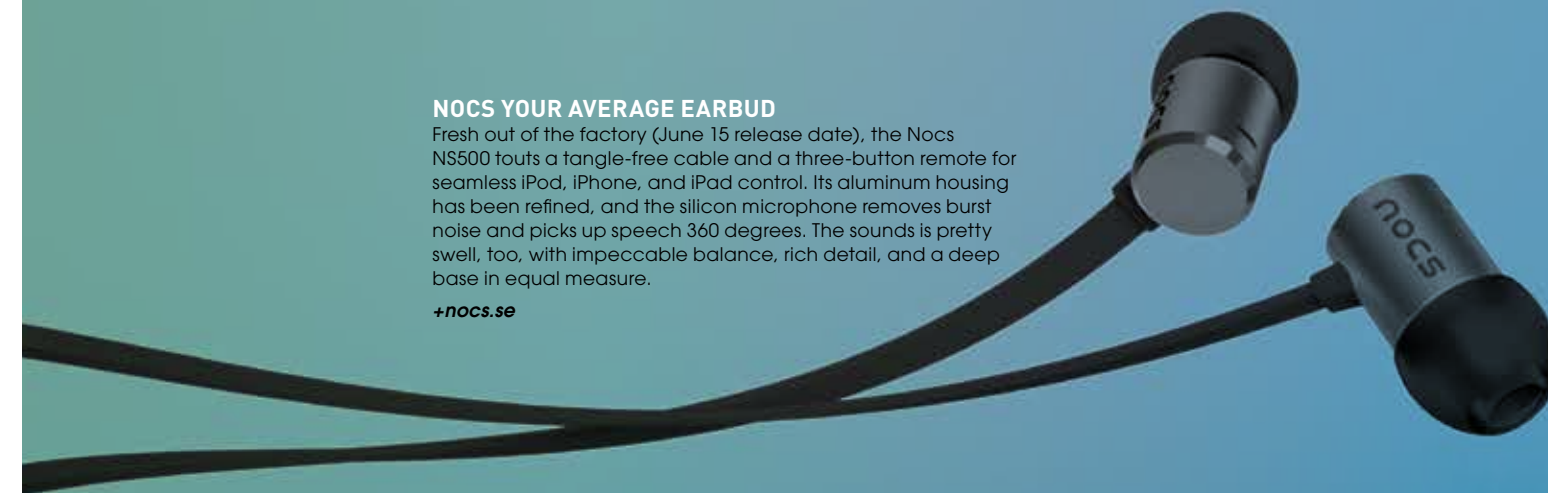
+bang-olufsen.com/en/beosound-essence



NOC'S YOUR AVERAGE EARBUD

Fresh out of the factory (June 15 release date), the Nocs NS500 touts a tangle-free cable and a three-button remote for seamless iPod, iPhone, and iPad control. Its aluminum housing has been refined, and the silicon microphone removes burst noise and picks up speech 360 degrees. The sounds is pretty swell, too, with impeccable balance, rich detail, and a deep base in equal measure.

+nocs.se



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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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ALIGNED WITH NATURE

When Dominique Gettliffe saw the site his clients had purchased in tiny Crestone, deep in southwest Colorado, he didn't see plains. He saw a vast ocean, waiting for a magnificent vessel.

WORDS: Rob Bowman • IMAGES: David Lauer



While Colorado is land-locked, the view of the San Luis valley rolls out endlessly from the shared space of the home. The setting sun leaves the land in dark, ocean blues. The face of the home rolls up and eliminates the boundaries that define indoor and outdoor. The distinction becomes arbitrary and there is no more inside and outside. There is just home.

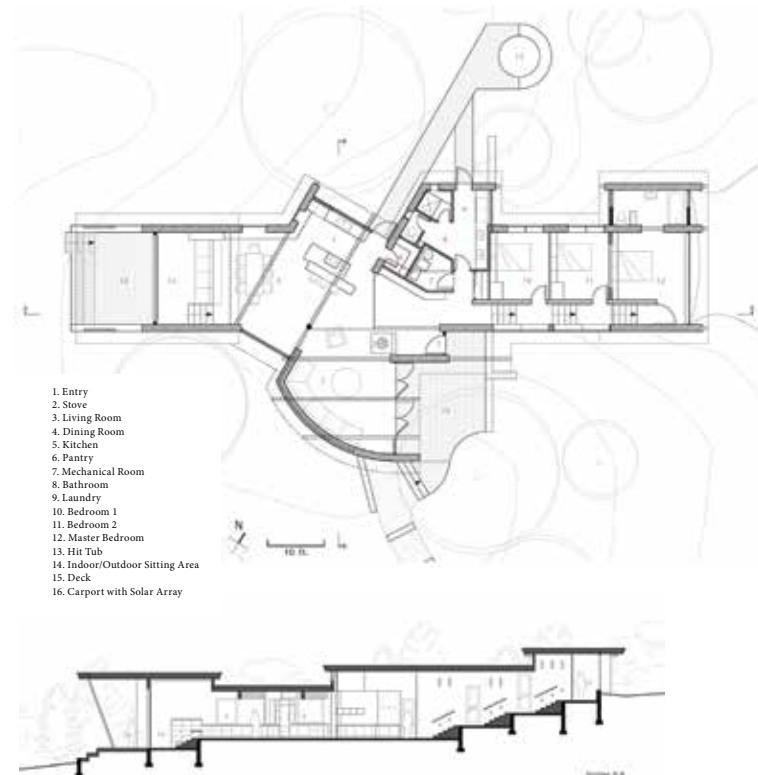


Gettliffe Architecture in Boulder was tasked with creating a getaway, a place for family and friends to unwind—in itself, not an unusual request. But this was not going to be another ordinary vacation home. Instead, they wanted a retreat that fit into the natural environment as discretely as possible, a place that would tie in natural forces, a place “where they could enjoy the beauty of the place, of the mountains and the valley,” said Dominique Gettliffe, “but also the beauty of the spirit of the place. They wanted to make it a gift for those they love.”

THE LOCATION

The Sangre de Cristo mountain range juts up suddenly out of the San Luis Valley. The homeowners wanted the home to take advantage of this area, yet not alter or destroy what made it special. While the family had a personal connection with Gettliffe, they also knew that he was perfect for the

“The alignment of the house allowed us to have very little impact on the gravity and flow of water around the home. This was very important to the owners who wanted none of the natural drainage to be disturbed,” said architect Alejandra Baltodano. The multi-layer topography of the home aids in this process, and the flow in the home mimics the land. Rainwater is collected and carefully routed to avoid accelerating erosion.



project. “We wanted to be connected to the sun as much as possible and to enjoy as much natural lighting that we could at all times,” the homeowner said. This desire well suited Gettliffe who came to Colorado to be part of the passive solar energy movement in the 1980s, which evolved into the green movement currently driving much of modern design.

Gettliffe and architect Alejandra Baltodano went to the site and immediately understood why the owners had fallen in love with the area. Gettliffe said, “There is a tension where the house sits between the mountains and the valley. The mountains are enormous and the valley is vast. It forms almost a sort of ocean view. There is a push and pull between these contrasts.” Gettliffe and Baltodano worked to design a home that stretched to connect these contrasting forces. “We observe all of these natural forces and integrate them into the

design of the building. A place where one can move through the fluidity of the space, both in and outside of the building. Horizontally, vertically, there needs to be a flow that matches the topography of the area,” Gettliffe said. That relationship to the topography creates a kind of dance between the home and the land. The house, while one story, has five levels in order to match the natural topography of the area. This gives the home minimal impact on the environment and changes the dynamic between home and the land. The house doesn’t lay on the ground so much as they each seem to be embracing.

INCORPORATING NATURE

The home lays along a line that flows down from northeast to southwest. The bedrooms are at the top of this flow line, buttressed by a curtain of 14,000-foot mountains, and the house rolls down the slope into areas where guests are more likely to be found, ending

“We observe all of these natural forces and integrate them into the design of the building. A place where one can move through the fluidity of the space, both in and outside of the building. Horizontally, vertically, there needs to be a flow that matches the topography of the area.”

-Dominique Gettliffe

The house has a purposely inconspicuous profile and doesn’t raise above the level of the trees. This discrete shape helps to preserve the beauty of the area that attracted the family to the site in the first place. It goes beyond the silhouette of the house. The road stops far from the home, enhancing its seclusion.



Gettliffe and his team oversaw every aspect of the home. The unique shapes inside meant custom-built furnishings that accented the home and kept the natural flow. Preserving that flow also meant adapting the design as it was built. Zoellner from Modern Primitive was instrumental in pointing out opportunities for additional sunlight with discrete windows at the tops of some walls.

in an open hosting area, which opens dramatically onto that “ocean” view. The mountains delay the sun’s break and shield the home from behind. When the rays make it over the range, they do so at full strength and bathe the home in warmth. As the sun sinks into the horizon at the end of that vast view, the retreat wrings every last bit of natural light out of the day.

To fully utilize the light year-round, the home is aligned with special consideration for the Earth’s orbit and designed so that the sun will set in alignment with the long axis of the home every year on December 21—the first day of winter and the darkest day of the year. Every precious drop of sun is used, even when there is less of it available.

This attitude of conservation informs every design decision in the home, which is outfitted with energy-saving design, in both cutting-edge and archaic ways. The technology is as one would expect in a home of this quality and pedigree, with dual-flush toilets and high-efficiency water heaters. But the ancient methods are the most intriguing: The walls of the home are built from bales of straw.



Straw bale walls are common to the area and have been utilized for decades. But they haven’t been utilized with such bold and innovative features. The straw bales and stucco made for easily bendable materials and gave an easy grace to curving the walls. Its environmentally friendly material and malleability gives such a heft to the walls and makes it a wonderful resource. Paired with the energy-efficient and cutting-edge ideas filling the home, the materials and techniques make for a vibrant hybrid of traditional and modern to produce something entirely new. The entry wall exposes this unique construction method—a deliberate gap in the plaster covered by a glass panel shows spines of straw sticking through, a reminder of what naturally surrounds the home.



Images on this page: Courtesy of Gettliffe Architecture

THE MATERIAL

This technique, while not common, has extraordinary advantages and distinct aesthetic qualities. The heft of the bales makes for walls that can be as much as 16-inches deep. This depth creates a feeling of safety and comfort that perfectly suits a retreat home. The bales, covered in plaster and stucco, make for incredible insulation. The home maintains a consistent temperature with very little assistance, which comes from the home’s unconventional base. While it has a traditional concrete foundation, its interior is filled by a 2-foot-deep base of sand. Warmed by a passive and active solar system, it gently radiates heat through the floors in winter and retains the cool of the night in summer.

The home’s construction not only used unorthodox natural materials, but it also grew and developed, like a natural process. Gettliffe called on Tom Zoellner from Modern Primitive Design and Building to help the designs take form. Well into the design phase, the client looked at the sharp, dominant angles and requested something more cocoon-like. The team adjusted the design to include a long, curved wall. This wall gives the home a gentleness that defines it. The malleability of the straw bale technique redefines the feel of the project. It turns it into something closer to a heart, an organ of warmth and care at the foot of the mountains where family and friends gather.

THE HARMONY

The southwest wall of the home rolls up to optimize the light and the “ocean” view. This openness redefines the home and is able to transform from something secluded to something integrated into nature on a grand scale. This creates a synchronicity of not just the natural and the man-made, but also between nature and human beings.

The homeowners see the home as an escape—a place for family and friends to reorient themselves. The precise alignment of the home with the setting, not just of the site, but the mountains, the earth, even the stars themselves, makes it more than just a ship on an ocean of valley, tailed by waves of mountains. It serves a vessel that sails, yet anchors those who visit.



HELLO. THIS IS THE PAGE IN THE MAGAZINE THAT ENCOURAGES YOU TO JOIN OUR NEWSLETTER. IT'S A GOOD LIST TO BE ON. REALLY. WE SHARE ALL KINDS OF COOL DESIGN STORIES, RELEVANT NEWS, AND YOU ARE THE VERY FIRST TO GET INVITED TO OUR EVENTS. SO TAKE A SECOND AND JOIN US. IT'S SIMPLE, JUST GO TO:



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As the bedrooms sit at the northeast end of the home, the morning sun serves as an alarm clock. However, the expansive mountains delay the light, allowing the family to sleep late.



Photo by Kristopher Lewis
www.KristopherLewis.com

INGREDIENTS

A PALETTE FOR YOUR PALATE. This is the tasty section of MID where we serve up an eclectic mix of new and interesting products, people and places - all related to food and eating. **yum!**

WE'VE GOT THE BEET

Goodbye, kale. Hello, beets! This veggie with Colorado roots is Denver's latest food trend showing up on menus everywhere. Indeed, beets pack plenty of health benefits, and after doing some digging, we came up with even more fun facts about this sweet, earthy gem. **READ ON!**

WORDS: Amy Phare

1 **CU grads are making rum with beets.**

Using only 100 percent Colorado-grown veggies, Devin Mills and his team at Rado Distilling are producing rum out of sugar beets after coming up with the idea in business school at the University of Colorado Denver. "We liked the idea of a truly local distillery, and sugar beets are a local source of sugar," said CEO Devin Mills. Their primary product will be canned cocktails, and they are teaming with a local soda company to begin distributing in November. "Our main focus is to keep Colorado in mind in addition to putting a unique, craft twist to things," said CMO Kristin Dero. They'll be working with sugar beet molasses to create a dark rum, too!

2 **The sugar beet industry was born in Colorado.**

In 1901, Charles Boettcher and partners were true pioneers, having brought the sugar beet industry to northeastern Colorado. Get a glimpse into history and see how sugar is made from beets at the Great Western Sugar Factory exhibit at the Loveland Museum.

3 **Beets boost stamina.** Beets are rich in nitrates, which your body converts into nitric oxide. Nitric oxide relaxes and dilates blood vessels, improving blood flow and blood pressure. That means enhanced workouts...and a boost between the sheets. Known as nature's Viagra, beets were used as an aphrodisiac in Roman times.

4 **You can cook with the greens.** According to Chris Clarke, Resident Foodie at Door to Door Organics in Louisville, you can

use them the same way you'd use spinach or swiss chard. "In terms of calories per square foot, it's hard to beat the beet," said Bryant Mason, Founder of The Urban Farm Co. of Colorado. "You can get so much food from the roots and the greens." Clarke likes the greens as they hold up well and don't disintegrate when cooked.

5 **Grilled beets are amazing.**

"They'll caramelize beautifully and have lovely grill flavor," said Clarke, who has been working professionally with beets and teaching about them for 20 years. She shared with us an easy cooking tip: Peel the beets, slice them thin, add a little oil and salt, and simply throw them on the grill. "There are people who are beet averse, but there is also a section of the population who have just never had them prepared properly," she said.

6 **Colorado is home to the Sugar Beet Festival.**

Come September, the town of Sterling will hold its annual tribute to agriculture with the 34th anniversary of Sugar Beet Days. The town has a long history in the beet industry, and in 1930, the Sugar Beet Factory in Sterling processed a record 224,000 tons of beets!

7 **They're hearty.**

Beets are a crop that take well to Colorado soil. They make a great garden addition, as they can survive frost. According to Mason, beets are a cold season crop. "You can plant them in spring and again in the fall," he said. "We plant them again just to get those leafy greens."

8 **Beets are good for you!** Packed with vitamin C, fiber, potassium, and folate, beets are good for your bones, liver, kidneys, and pancreas and can help reduce birth defects. Their powerful phytonutrients may help ward off cancer, and their presence of betalain helps fight inflammation and protects the liver from fatty deposits. Betalains also gives beets that rich ruby color, which, a fun fact Clarke adds, "is a pigment that will show up next day."

So whether you juice, broil, bake, grill, or eat them raw, beets of all varieties pack the punch from local history to nutrition benefits. Whatever you do, **"Don't be discouraged by the beet,"** said Anthony Salazar, "Chef Sal" at the Kitchen Next Door in Glendale.

Beef Box Bakery and Cafe

>>Beef Brownie
1030 E. 22nd Avenue
Denver

Bull & Bush Brewery

>>Turnip the Beets Tripel Beer
4700 Cherry Creek Dr. South
Denver

Renegade Brewing

>>Beetnik French Saison
925 W. 9th Avenue
Denver

Root Down

>>Beet Down Cocktail
1600 W. 33rd Avenue
Denver

Blooming Beets Kitchen

>>Beet and Apple Pancakes
3303 30th Street
Boulder

Tables

>>Beef-Goat Cheese
Flatbread
2267 Kearney Street
Denver



(RECIPE) Beet Burger from The Kitchen Next Door

EAT THE BEET

At The Kitchen Next Door at 658 S. Colorado Blvd. in Glendale, Anthony Salazar or "Chef Sal" is serving beets in various ways from salads to beet burgers. "Beet burgers are my favorite," said Door to Door Organics Resident Foodie Chris Clarke. "You can also put beets on top of a burger. It's crazy good because of the sweetness." To make your own beet burgers at home, we tapped into the expertise of the crew at The Kitchen Next Door, who shared with us the recipe here.

BEET BURGER

Yields 10-15 patties

INGREDIENTS

Roasted beets (visit moderninddenver.com for recipe)
1/4 cup carrots (chopped small)
1/2 cup yellow onion (chopped small)
1/4 cup chopped celery (chopped small)
1 cup chickpeas/garbanzo beans
3/4 cup Panko bread crumbs
2 eggs
1/2 teaspoon ground cumin seed
1/2 teaspoon smoked paprika
Salt to taste

PREPARATION

Preheat oven to 350 degrees. Stirring frequently, cook the carrots, celery, and onion with a touch of salt until soft, transparent, and with little to no moisture left. Cool and reserve. In a food processor, buzz the roasted beets until coarse, then buzz the chickpeas until paste-like. Add all ingredients together, except the salt. Mix very thoroughly to evenly incorporate the eggs. Add salt to taste.

Using gloves, form burger mix into desired size. Place all patties on a sheet tray lightly-lined with oil or a Silpat. Heat in the oven for 20 minutes. This mixture will hold for a approximately three to four days.

INGREDIENTS



THE BEST THING SINCE SLICED BREAD

The toaster has remained largely unchanged since the the first electric pop-up of its kind was introduced in the early 1900s. But come October, an Italian manufacturer will overthrow this kitchen staple as we know it.

The Noun is no mere toaster, but a revolutionary cooking appliance built from glass ceramic. It truly marries form and function, using infrared to cook food placed directly onto the transparent surface, such as bread, meat, fish, or vegetables. That's right, this toaster can cook steak.

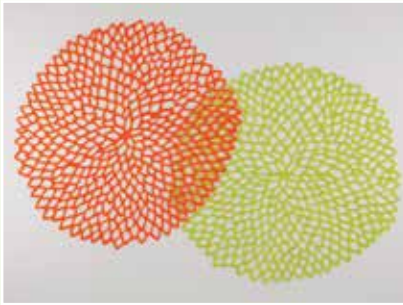
Designed by Andreas Seegatz of Stars and made by Bugatti, the Noun is the perfect mix of aesthetics, technology, and performance. Not only can you cook by controlling the Noun from a mobile app, but in 80 seconds, the Noun reaches 300 degrees at 1400 watts. Toast is ready in seconds. But let's face it—who wants toast when you can use it to make a three-course meal?

+ casabugatti.com



FIND THE BEET

We're not the only ones crazy about beets. Spots all over Denver are cooking, stewing, and brewing the root in droves, and we have the scoop on where to taste some delightful dishes and drinks.



REPLACED VINYL

Sandy Chilewich has an affinity for natural fibers and recently developed a phthalate-free yarn called TerraStrand. Even so, don't count out synthetics from the textile designer, who used Lycra to refresh the legging industry with Hue back in the '80s. Today, Chilewich, who runs Chilewich|Sultan with husband Joe Sultan, is playing with vinyl. Yes, vinyl! Using a technique to mold vinyl, she created an intricate circular lattice and turned the results into a new line of placemats and chargers. Dahlia, the colorful line of durable place settings, works well inside and out and has its own awe-inspiring beauty, much like its namesake.

+chilewich.com



FOODSKIN FLEXIBLE LUNCHBOX

Talk about minimalism. The Foodskin Flexible Lunchbox appears to be as flat as a card-carrying case. But its silicone sides stretch to accommodate almost any foodstuff, including unwrapped sandwiches! It's dishwasher friendly, too!

+firebox.com

COOKING UP FRESH IDEAS



SEMPLER BROWN DESIGN MELTS ITS RESTAURANT AND THEATER EXPERTISE INTO A STATE-OF-THE-ART TEST KITCHEN FOR A GLOBAL CULINARY AND BRAND STRATEGY FIRM, STERLING RICE GROUP.

WORDS: Sarah Goldblatt, AIA

CULINARY TV SHOWS LIKE "IRON CHEF AMERICA," with its lavish Kitchen Stadium set, have elevated cooking to the level of a spectator sport. Sterling Rice Group (SRG)—a Boulder-based strategic and creative branding agency with an impressive list of food-focused clients like Hershey, SoDelicious, and Qdoba—uses kitchen theater on a daily basis to engage its clients and stir up new culinary possibilities.

For nearly a decade, the renowned brand-building firm relied on a "jerry-rigged" break room and a warren of conference rooms on the fourth floor of its Boulder office building to communicate to clients what they do best: cook up ideas. "The spaces were disconnected and chefs were tripping over one another," said Joan Bleacher, SRG Chief Financial Officer. The company was preparing to upgrade and refresh its workplace when the building's street level space—already outfitted with a commercial kitchen—became available for lease. The firm seized the opportunity to create a world-class Experience Design Center that would serve as an engine for inspiration and keep pace with the firm's innovation potential. "We were very excited to take our kitchen capabilities to another level to do what we had longed dreamed of doing," said Bleacher.

To realize that dream, SRG turned to Denver-based architecture firm Semple Brown Design. With a deep portfolio of restaurant designs like Frasca, The Kitchen, and Stueben's, and performance spaces like the beloved Ellie Caulkins Opera house, Semple Brown was an ideal fit. "Our space is an incredibly important participant



IMAGE: David Lauer

in our creative process," said Buddy Ketchner, SRG President. "This is a place where ideas happen and Semple Brown understands how to create that environment."

Conceived as a one-stop-shop for inventing, testing, and bringing food ideas to fruition (think Wonka's Inventing Room) Semple Brown interior designer, Mary Kay Sunset, explains that flexibility and transparency were key to enabling all the desired functions to work in concert.

To capture the firm's creative culinary process and strategically reuse the existing kitchen infrastructure, Semple Brown located the test kitchen at the epicenter of the workshop space. A folding glass panel wall provides clear views into the chef stations and also serves to separate the kitchen from the adjacent event space equipped with a gourmet solid surface demonstration island that seats 10. Here, freshly prepared food samples move quickly from the kitchen to client who can both observe the process and evaluate the product. Surrounding low-rise, stadium-like seating offers additional vantage points for observers. "We wanted to create an atmosphere that would enhance the sensory experience and where great ideas could happen," said Sunset of the warm, theatrical-inspired lighting that casts an ambient glow throughout and provides optimal levels for scrutinizing details.

Glass-enclosed breakout spaces, infused with natural light and street-level pedestrian activity, are arrayed along the perimeter for simultaneous brainstorming sessions. Inside



"It's food, it's theater, and you get to see it, taste it, discuss it, and ultimately the best ideas rise to the top."

Joan Bleacher
Sterling Rice Group CFO



"There is a great energy working in Sterling Rice's Culinary Center," said John Cooke, Qdoba's VP for Menu Strategy & Innovation on his company's recent experience developing their new seasonal Mango Mojo Burrito. "Teams of people from a variety of backgrounds are brainstorming product ideas, chefs are working in the kitchen bringing those ideas to life, and presenting many flavors and products to the team for consideration. Being able to see, smell, touch, and taste our product in real-time helped us find the perfect flavor."

these rooms, concepts for new foods, product variations, or occasions are generated with words, pictures, and even sets and props. Onsite chefs then transform the ideas into edible products that are presented back to the group for evaluation. "The whole space works together to elevate the process and create an environment where ideas thrive and can be easily shared," said Bleacher. "We not only have the ability to see the food fully prepared," she said, "but to participate in the transformation. It's food, it's theater, and you get to see it, taste it, discuss it, and ultimately the best ideas rise to the top."

Needless to say, Sterling Rice's clients are amazed with the new top-shelf facility. "They look at our workshop space and say it's among the best R&D kitchens they have seen," said Bleacher. With Semple Brown Design's restaurant and theater expertise, SLG now has a high-performing space that conveys its deep culinary expertise and enables spontaneous creativity—all essential ingredients when your clients want a recipe for success.



IMAGES: Tim Murphy

FINE ART VS. FRIDGE

A designer's unique take in creating a non-traditional focal point in the heart of the home

WORDS: Amy Phare

CUSTOM OPTIONS. FUNCTIONALITY. SPACE UTILIZATION. IMPROVED CIRCULATION. BEAUTY. These were just a few of Cecilia Tanoni's remodeling objectives with a unit at The Delgany Lofts in Denver. But there was an even bigger challenge that Tanoni, Interior Designer at Cecilia Tanoni Interiors, needed to tackle.

Her clients' own a large and colorful art collection. "I wanted to create a space that would not compete with the art but would balance it," said Tanoni. To draw the eye to the art rather than the appliances, she did away with an exposed hood and concealed the refrigerator, making it look less like a cooking area. "I was going for a beautiful background that balanced art. I didn't want it to look industrial, more like furniture than kitchen cabinets." Along the back wall, you'll notice there are no visual outlets and the backsplash has no cutouts. "It made it look elegant and doesn't scream 'here's the kitchen,'" she said.

But the space is not just eye candy. Function was a tremendous consideration for Tanoni, who brought her perspective to the project as a former professional chef. "There



"I was going for a beautiful background that balanced art. I didn't want it to look industrial, more like furniture than kitchen cabinets." - Cecilia Tanoni

was a lot of underutilized space, not only in the cabinetry but in the circulation. I wanted to make it a very efficient and functional space but also beautiful," she said.

After consulting with Eileen Saunders, a certified kitchen designer at Kitchens at the Denver, Tanoni was drawn to the Zonavita line of cabinetry because of its customizable options and functionality. "I immediately knew it was what we were looking for. Having worked in a commercial kitchen, I have appreciation for the organization," Tanoni said about the product, which offers user-friendly drawers versus shelving along with a zoning system.

That system is Zonavita's DYNAMIC SPACE, five individual kitchen zones, including: consumables, non-consumables, cleaning, preparation, and cooking. "They call it dynamic, and I think it's the perfect word, because it saves you time, and



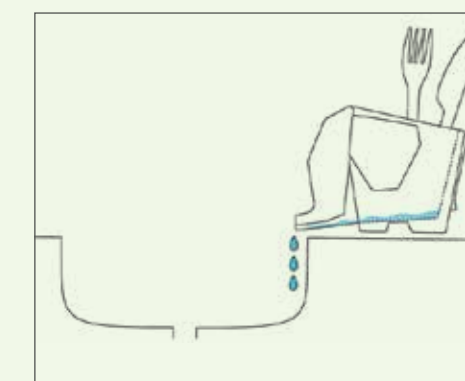
This Zonavita line utilizes drawers and pull-outs in base cabinets in lieu of shelving, as that traditional model makes it difficult to find and view contents. The system here prevents the homeowners from bending and stretching to access items. On the exterior, minimalist door handles, hidden outlets, and the lack of backsplash cutouts offer a clean, modern look.



I was able to prove it when I cooked that night," said Tanoni, who was invited to cook in the homeowners' kitchen after the remodel. "I would always find myself standing in the right place at the right time because of how things were organized. For me, it's all about functionality. The kitchen is the most functional place in the house. It's a failure if it doesn't perform."

Adding to the functionality was the addition of a tucked away butler's pantry. By transforming an underutilized closet in a room behind the kitchen, Tanoni designed the pantry complete with open shelves, two Sub-Zero integrated freezer drawers, and an under-counter beverage refrigerator. It occupies an L-shaped space, designed to mask the open shelving when looking in. From the pantry addition to deepening the island in the kitchen, "We were pretty successful in maximizing every square inch," Tanoni said.

+ceciliatanoni.com
+zonavitacolorado.com



JUMBO THE ELEPHANT

Peleg Design's whimsical Jumbo the Elephant makes an adorable container for just-washed utensils. It's practical, too! Excess water drains out of Jumbo's plastic trunk and right back into the sink.

+mnkbusiness.com



YOU SAY YOU WANT A (GARDEN) REVOLUTION

THESE GUYS HAVE A REAL SOLUTION...HERE'S THE PLAN.

WORDS: Amy Phare

Gabe Blanchet and Jamie Byron believe that everybody on the planet deserves access to healthy, locally, and sustainably grown food. So they did something about it.

The duo, who met at MIT, developed an aquaponic appliance, the Grove, which enables people to grow their own food with technology making farming simpler, economical, and accessible to everyone. Essentially, they're building farms. For every kitchen.

By using aquaponics, plants grow faster and denser without soil, so there's no mess. But the best part is that you can control the Grove with one click. Use the app to grow anything from heirloom tomatoes to strawberries, from rosemary to kale—all in January if you desire. From the app, the Grove also controls water, pH levels, and air temperature. Blanchet and Byron have truly revolutionized sustainable gardening as we know it, equipping communities with the tools to grow healthy food themselves, right where they live. And we love it!

+ grovelabs.io

RETHINK THE DRINK

SHAKE UP SUMMER ENTERTAINING WITH VINTAGE-INSPIRED GLASSWARE

FROM ROOFTOPS TO PATIOS, A COOL DRINK GOES HAND-IN-HAND WITH WARM SUMMER DAYS.

And while we take into account modern design when it comes to counters and couches, what about cocktails? "If I am going to eat off of something, drink out of something, or sit in something, it is going to be great design," Vance Kirkland once said, a distinguished painter whose collection is part of Denver's Kirkland Museum of Fine & Decorative Art.

display at the Kirkland. That piece (below) was designed so one could hold both a cocktail and cigarette in the same hand. "Colombo is almost always pictured with a pipe," said Maya Wright, the Kirkland's Communications Manager & Historian. "Smoking was certainly an icon of the era."

We took a trip to the Kirkland to check out the expansive collection of rare, vintage drinkware. It turns out that function was just as important as form in 1964 when Joe Colombo designed the Asimmetrico Glass, or the "smoke glass," on

Among our favorites selected is the Polynesian Bis Mai Tai Cocktail Glass, designed by Trader Vic's founder. Stems like this were used at Trader Vic's at the Cosmopolitan Hotel in Denver. Have a look below at our picks from the Kirkland's summery glassware. And for the full collection, take a step back in time with a trip to the museum.

SEE THESE GLASSES IN PERSON
Kirkland Museum of Fine & Decorative Art
1311 Pearl Street, Denver
www.kirklandmuseum.org

Collection of Kirkland Museum of Fine & Decorative Art



ASIMMETRICO GLASS
Year: 1964
Designer: Joe Colombo

ODD BALL (NO. 3010) OLD FASHIONED GLASS
Year: 1967
Manufacturer: Morgantown Glass Works

POLYNESIAN BIS MAI TAI COCKTAIL GLASS
with Optic Bowl,
Year: 1958
Stem design: Victor Jules Bergeron, Jr.

ASTERISK JUICE GLASS
Year: 1957
Designer: Russel Wright

NORMANDIE MARTINI GLASS
Year: 1958
Manufacturer: Morgantown Glass Works

ECLIPSE TUMBLER
Year: 1957
Designer: Russel Wright



Twisted Martini Glasses
+Uncommongoods.com



Atomic Diner Drink Glass
+RetroPlanet.net



Libertini Martini Glass
+CB2.com



Party Glass (Pink Dots)
+Fishseddy.com

INSPIRED? GET THESE!

Want to replicate the Kirkland's collection in your home? We've found the following current-day glasses to help spruce up your summer soirées!

INGREDIENTS



MIELE FUTURA SERIES

DIAMOND G 5975 SCVI

The Diamond is Miele's only dishwasher with 16 wash programs, including ExtraQuiet, Heavy Soil, Starch/Cheese, Tall Items, Plastics, and Glass. It also has an AutoClose function, and at just 37dB, this machine is only slightly louder than a whisper.

+4bac.com

THE DIRT ON DISHWASHER TECHNOLOGY

CLEAN+SMART

TODAY'S DISHWASHERS CLEAN BETTER, ARE QUIETER, AND USE LESS ENERGY

Chances are your dishwasher is something that gets very little thought until you remodel—or it breaks. Why wait to buy until you're forced to eat takeout? After all, with today's technology, dishwashers are energy-efficient time savers that can shave hundreds off your utility bills, having come a long way since they were introduced in the late 1800s. So just what should you look for when you're in the market for a new dishwasher?

First off, today's models are quiet! Better insulation means decibels lower than the sound of a light rainfall. Also, many now feature a 24-hour time delay program and additional, adjustable racks for customized wash cycles. When it comes to drying, the latest options range from Zeolite—or moisture-sucking crystals—to inline water heaters. Some even come equipped with hard food disposal units, which work like your sink's garbage disposal.

In addition, there is now smart phone integration, sensors, and even varying sizes, including slim compact versions, tall tubs, and even dishwasher drawers. Whew!

We did some research and tracked down a few models that passed the test, featuring the latest technology and options. Check them out before you find yourself painstakingly washing by hand—or watching your water bill soar!

CLEAN+SMART NEW DISHWASHERS

GE PROFILE

PDT750SSFSS

This GE is all about the clean factor. It packs four dedicated integrated bottle wash jets in the upper rack help clean hard-to-reach areas inside tall items and 100+ cleaning jets that deliver complete coverage to every corner of the dishwasher.

+geappliances.com



BOSCH

SHP65T55UC

This dishwasher features five wash programs and five wash options, so you can select a custom cycle for each load. The RackMatic system lets you make rack adjustments, and its InfoLight shines on the floor so you know the dishwasher's running.

+bosch-home.com/us

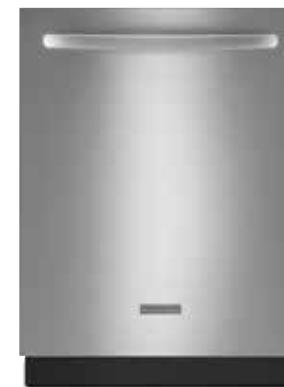


KITCHENAID

KDTE304DSS

Not only does it pack performance, but we love the name of this KitchenAid: the Architect® Series dishwasher. The highlight though is its ProScrub® Option which eliminates pre-scrubbing with 40 spray jets that remove seared or baked-on foods.

+kitchenaid.com



ASKO

D5654

With nine wash programs and many features, this dishwasher is a best bet. What sets apart the Asko though is the ability to unify your kitchen, as the handles can be customized to match your Sub-Zero and Wolf appliances.

+rothliving.com



INGREDIENTS

A MODERN SCOOP

Frustrated with the world of ice-cream scoopers, Dr. Karl Ulrich from the Wharton School at the University of Pennsylvania decided to build a better scooper. The crowds loved it and funded his project 12-times over. Now the new Belle-V ice cream scoop is ready for consumers to check out themselves. The angled head works with the natural rolling action of your wrists and the aluminum body conducts heat to help unload the fresh scoop. Yum!

+belle-v.com



SCALABLE SOLUTIONS

COLORADO-BORN BUSINESS BRITEHUB CONNECTS ENTREPRENEURS TO SERVICE PROVIDERS AND MANUFACTURERS TO GET PRODUCTS TO MARKET

WORDS: AMY PHARE

There is no better time to produce a great idea. Unlike centuries ago, there is greater access to design tools and software, along with limitless outlets for creativity. These days, anyone can be an entrepreneur and create a prototype—but not everyone can scale up. Until now.

BH

MEET BRITEHUB

The brainchild of Dorian Ferlauto and Alex Henry, BriteHub (formerly Elihuu) is a web-based service connecting entrepreneurs with service providers and manufacturers, turning ideas into reality. Or as Ferlauto sums it, “We’re the match.com for manufacturing.”

Launched last year right here in Colorado, the tech startup is a solution Ferlauto conjured after scouting products nationwide for retail. “Designers often got into publications with small batches or prototyping but had no idea how to scale up,” said Ferlauto, BriteHub founder and CEO. “I saw a lot of white space when it came to consumer demand, like someone wanting 200 chairs.”

So Ferlauto dove in head-first, conducting extensive market research and tapping into the expertise of Henry, whose background lies in design and web development. “I was interested in the whole process, because I not only enjoy problem solving and building web applications, but also I knew the pain and frustration of approaching and finding quality manufacturers,” said Henry, co-founder and CDO who designed and coordinated manufacturing for a line of bicycles. “The gaps she talked about I understood from first-hand experience.”

After partnering with Henry, creating a small team, and using the power of the Internet to connect communities, Ferlauto—with a non-tech background—launched a tech company. The solution is the first of its kind, and business is booming. But just how does it work?



“WE’RE THE TOTAL SERVICE SOLUTION FROM BEGINNING TO END, AND WE REALLY CARE. OUR MISSION IS THAT YOU’RE CONNECTING DOTS ALONG WAY SO WHEN YOU GET TO PRODUCTION, YOU’RE READY, EMPOWERED, AND EDUCATED TO TAKE NEXT STEPS.”

-Dorian Ferlauto, BriteHub Founder and CEO



“WE’RE REALLY TRYING TO REMOVE ANY INTIMIDATION IN CREATING A PRODUCT OR BUSINESS. THERE ARE A LOT OF THINGS SCARY ABOUT THAT AND A LOT OF UNKNOWNNS, BUT WITH OUR PLATFORM, WE WANT TO SEE PEOPLE SUCCEED AND NOT TO BE INTIMIDATED.”

-Alex Henry, BriteHub Co-Founder and CDO

01. CONCEPT 02. R&D 03. DESIGN-FOR-MANUFACTURE ASSETS 04. MANUFACTURE



- 01. CONCEPT:
 - Ideation
 - Sketches
 - Prototype
- 02. R&D:
 - Process & Material
 - Quantity & Pricing
 - Testing
 - Certifications
- 03. DESIGN-FOR-MANUFACTURE ASSETS:
 - Technical Drawings
 - Engineering Files
 - Spec Kit
- 04. MANUFACTURE:
 - Production



BriteHub is the center point of manufacturing education, connecting entrepreneurs with service providers and manufacturers to create design-for-manufacture assets that get products to market. Create a service RFQ to become production-ready and a manufacture RFQ when you are ready to begin production. No matter where you are in the process, BriteHub can help.

THE PROCESS

Have an idea? For \$19.99 an entrepreneur can submit a request for quotation (RFQ) on the BriteHub site, specifying requirements such as the location of the manufacturer or the type of material used. BriteHub then submits the requirements to a vetted community of engineers, designers, CAD specialists, and production run experts. BriteHub's matchmaking algorithms provide at least two quality manufacturing bids to the entrepreneur, who may return for post-production help with packaging, labeling, shipping, and distribution.

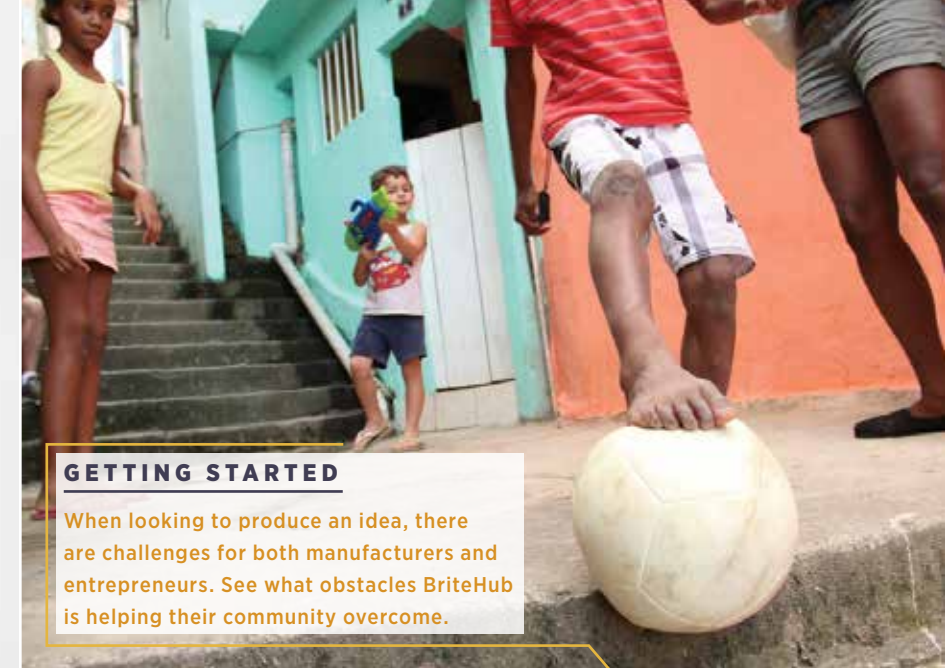
"We're really trying to remove any intimidation in creating a product or business," said Henry. "There are a lot of things scary about that and a lot of

unknowns, but with our platform, we want to see people succeed and not to be intimidated."

On the production side, manufacturers get a snapshot of a project as a match comes across. To learn more, they sign a non-disclosure agreement and are charged \$49 to be able to submit quotes. "We don't lock anyone in," said Ferlauto. "It's more engagement. We are building collaboration between two parties so everyone stays on the site." The platform offers messaging capabilities, allowing both parties to manage the project in one place. "It's the Airbnb concept. You talk and negotiate online," she said.



At first, Boulder-based Ubooly produced this toy themselves. After then manufacturing overseas and encountering many missteps, they partnered with BriteHub to bring manufacturing to the U.S. and to scale up. The toy allows you to insert your smartphone (as the face), by which children can access educational apps and learn languages.



GETTING STARTED

When looking to produce an idea, there are challenges for both manufacturers and entrepreneurs. See what obstacles BriteHub is helping their community overcome.

BRITEHUB IN ACTION

One company that benefitted from that collaboration is Boulder-based Ubooly, which wanted to increase production and move manufacturing domestically. CEO Carly Gloge met BriteHub's founders after they participated in Techstars, a startup accelerator program. While they haven't produced yet with the new vendor, Gloge said the difference already is the stability in communication. "That's been a huge piece and important to us," she said. "The great thing is we can hop on a flight and see manufacturers the same day. There is more of a dialogue that takes place." She also cites flexibility as a benefit with BriteHub vendors, as small and new companies may find difficulty with mass production.

Victor Angel, VP of Product Development at Uncharted Play, also benefitted from a logistical standpoint when they partnered with BriteHub. "There was a lot of back and forth, doing same thing over and over with vendors," he said, "When we starting using BriteHub, it was gratifying uploading one file and it sending to multiple vendors at once without having to answer the same questions." Uncharted Play, produces an energy-harnessing soccer ball (above) and jump rope. Used in pilot programs in Nigeria, Mexico, Brazil, and South Africa, energy is produced when children play with the toys, which they use as lighting at home to complete homework. "These are already thriving companies who are taking it to the next level," said Ferlauto.

CHALLENGES FOR MANUFACTURERS

EXCESS CAPACITY

Equipment downtime can cost manufacturers up to \$100,000 per hour.

GENERATING LEADS

It is difficult to find qualified leads to maximize output.

COMPANY OUTREACH

Few opportunities exist to market company capabilities and additional services (design, engineering, certifications, etc.).

GLOBAL FIT

It is difficult to stay competitive in a global marketplace with evolving technologies.

ADAPTING TO CUSTOMER NEEDS

There is no efficient platform to stay organized while quickly adapting to customer needs.

ENTREPRENEUR CHALLENGES

DESIGN TO MANUFACTURE KNOWLEDGE

Not all designers understand the design-to-manufacturing process.

STAY ORGANIZED

There is no single platform to organize and manage the logistics of a production run.

COMMUNICATION

There is no centralized tool for designers to communicate with manufacturers and suppliers.

FINDING QUALIFIED MANUFACTURERS

There are no tools for vetting manufacturers based on manufacturing process or industry specialty.

FIND HELP ALONG THE WAY

There is no organization tool for designers to network with other designers and industry specific engineers to take ideas and create working files.

“It’s so clever what they’re doing, taking the headache of sourcing and manufacturing off designers hands. We’ve been doing this a few years with relative success, but it’s so labor intensive and you need experience to avoid the pitfalls. If I were an independent designer, it would be too daunting to take the next step. It’s great that they’re lowering barriers of entry.”

-Victor Angel, VP of Product Development, Uncharted Play

WHAT’S NEXT

Among the things they hope to see expand is the type of talent within the BriteHub community. “In New York, we saw a lot of engineers who are designers. They have this extensive knowledge and education, but their careers might be making things for medical devices,” said Henry. “But they could team with the soccer ball company, for instance, and maybe that would bring them excitement.”

While BriteHub has its roots in Colorado, the team recently relocated to the San Francisco Bay Area to be among the hardware startups. As they expand, the struggle isn’t in building a community, but rather bandwidth and time. “This space is huge, and we’re trying to solve a giant problem,” said Henry. “We have all these ideas and solutions, but it’s a matter of getting them out and doing it quickly enough.”

To keep up with the demand, they will focus on growing their engineering and development teams and expanding BriteHub features, all while continuing to empower entrepreneurs. “We’re the total service solution from beginning to end, and we really care,” said Ferlauto. “Our mission is that you’re connecting dots along way so when you get to production, you’re ready, empowered, and educated to take next steps.”

britehub.com



sources // references

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303.789.9945 • 4bac.com

Birdsall

1540 S. Broadway Denver, CO
303.722.2535 • birdsallgarden.com

Bulthaup

1038 Bannock St. Denver, CO
303.777.5409 • denver.bulthaup.com

Capco Tile & Stone

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303.759.1919 • capcotile.com

Cheri Belz

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303.887.1358 • coolranchcolorado.com

Cosentino

12435 E. 42nd Ave Suite 50 Denver, CO
303.895.3450 • silestoneusa.com

Davis Urban

3316 Tejon St. #105 Denver, CO
303.919.9530 • davisurban.com

Discount Cabinet & Appliance

5969 N. Broadway Denver, CO
303.292.9830 • discountcabinets.com

Decorative Materials

595 South Broadway #121E Denver, CO
303.722.1333 • decorativematerials.com

Design Platform

3310 Brighton Blvd. Denver, CO
720.939.9988 • designplatformllc.com

Designs By Sundown

4501 S. Santa Fe Dr. Englewood, CO
303.789.4400 • designsbysundown.com

Fury Design

4020 Everett St. Wheat Ridge, CO
303.458.5880 • furydesign.com

Herr Architecture

1445 Pearl St. Ste. 208 Boulder, CO
303.247.0405 • christopherherr.com

Harvey Hine Architecture

1701 15th St. Suite B Boulder, CO
303.444.8488 • hmhai.com

Lynnel Art to Form

3507 Ringsby Ct. Denver, CO
303.333.1312 • lynnel.com

Kirkland Museum of Fine & Decorative Art

1311 Pearl Street, Denver, CO
303.832.8576 • kirklandmuseum.org

Kitchens at the Denver

761 Kalamath St. Ste C Denver, CO
303.629.0119 • kitchensofcolorado.com

Kitchen Distributors

1309 W. Littleton Blvd. Littleton, CO
303.795.0665 • kitchendistributors.com

Mile Hi Modern

1660 17th St. Denver, CO
720.849.1956 • milehimodern.com

Minteriors

10403 W. 44th Ave. Wheat Ridge, CO
303.482.6868 • minteriorsdenver.com

Muse Studio

800.960.muse
musestudio.com

Old Greenwich Builders

110 Cook St. Ste. 202 Denver, CO
303.333.2234 • oldgreenwichbuilders.com

Pappas Architecture

5455 E. Evans Place Denver, CO
303.733.0877 • pappasarc.com

Room & Board

222 Detroit St. Denver, CO
303.322.6462 • roomandboard.com

Residential Systems Inc.

610 Garrison St. Ste. F Denver, CO
303.277.9983 • residentialsystemsinc.com

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1190 Plum Valley Lane Highlands Ranch, CO
855.426.0945 • schompbmw.com



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billsniderstudios.com

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Studio 2b

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303.298.0900 • studio2bdenver.com

Studio Como

2590 Walnut St. Denver, CO
303.296.1495 • studiocomo.com

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303.399.4564 • kitchensofcolorado.com

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303.955.0562 • tomecekstudio.com

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303.570.2006 • treehousedenver.com

Tres Birds Architecture

3821 Steele St. Unit B Denver, CO •
303.442.3790 • tresbirds.com

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3507 Ringsby Ct. Ste. 107 Denver, CO
720.378.5033 • vertical-arts.com

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1720 15th St. Boulder, CO
303.442.3700 • workshop8.us

Workplace Resource

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303.571.5211 • wrcolo.com

Zona Vita Kitchens

761 Kalamath St. Denver, CO
303.629.0119 • zonavitacolorado.com





At the "Beadles" house (above and right) in Colorado Springs, notice that the glass meets the brick wall seamlessly, providing an undistracted indoor/outdoor feel while demonstrating Elizabeth Wright Ingraham's precision. This home's strong horizontal lines give it the open feel, and its clean, modern look is achieved with unadorned exterior window and door surrounds. Ingraham served not only as the architect, but as the contractor and supervising architect for this project.



AN ARCHITECT IN HER OWN WRIGHT

Elizabeth Wright Ingraham had big shoes to fill. Her father, architect John Lloyd Wright, invented Lincoln Logs. Her grandfather: Frank Lloyd Wright.

WORDS: Amy Phare
IMAGES: Ron Pollard

While she followed their footsteps, Ingraham charted her own path after relocating to Colorado, having built 150 buildings here before she passed away in 2013. She left behind an enormous local presence as an educator, community activist, public figure, and accomplished modern architect in what was, and still is, a heavily male-dominated field.

GO WEST, YOUNG WOMAN

The year was 1947 when Ingraham and her husband and business partner, Gordon, left Chicago. "She felt freedom in the west that was very important to her," said Elaine Freed, historic preservationist and author of *Modern at Mid-Century: The Early Fifties Houses of Ingraham and Ingraham*. "She was very optimistic and forward looking."

She met Gordon at Taliesin, the architectural school her grandfather founded, and the couple traveled 11,000 miles in an attempt plant roots for their new life and practice. The pair settled in Colorado Springs, a town with promise and a lively art scene. "People in Colorado Springs—specifically architects—felt proud to know and have worked with Elizabeth," said JoeArchitect's Joe Church, AIA, who was an intern for Ingraham and later a colleague. "She was a highly principled architect, and people felt proud in that regard. She was an example of someone who held onto that a lot longer than many others in the profession."

Colorado Springs offered the Ingrahams plenty of opportunity and few competitors. A. Jan Ruhtenberg among them. "Between those two firms, they presented this community with two most important architectural movements that existed at that time," said Freed. "They were representing the top of the heap. Ruhtenberg was expressing what he learned under (Ludwig) Mies van der Rohe, and the Ingrahams were reflecting Frank Lloyd Wright in their work. They brought impact and results of those two major modernist movements."

THE LEGACY AND THE LEAP

While Ingraham & Ingraham, Architects perpetuated Wright's Usonian architecture—modest homes affordable to the upper middle class—imitation wasn't fulfilling. "Being from a long line of Wrights, the pressure got to her," said Mark Harris, Architect-Principal at markharris ARCHITECTS, Inc. "She'd say if you are continually emulating someone else's work, you'll never have your own conversation."

After a divorce in 1974, Ingraham formed Elizabeth Wright Ingraham and Associates, pursuing her own architectural ideas. "She had a lifelong struggle with always being introduced as the granddaughter of Frank Lloyd Wright," said friend to Ingraham, Gregory Friesen, FAIA, of CSNA Architects. "It took her a long time to break out and develop her own way of thinking of architecture. She was the happiest she had been when she had done that. Elizabeth was similar to her grandfather in shedding her past and reinventing herself artistically."

Yet it wasn't until her 70s that Ingraham designed and built her most experimental architectural projects, for example, the Fountain Library. "She was so excited about the whole culture of libraries," said Church, who contributed to the Fountain project. "It was not just about access to books, but access to information was so central to everything she did professionally. There couldn't have been a better match for Liz from a project standpoint."

ON CIVIC DUTY AND CITIZENRY

According to Harris, Ingraham described the library as the most obvious example of democracy at work. "That was part of her mandate: You need to be responsible at all levels, educated to your capacity, and you should seek that capacity," he said. "Educate yourself, and that ties into her definition of a citizen, an involved participant. To be involved, you must be educated. The library is critical to democracy, well-educated human beings, and intelligence. That's why she loved designing them."

When Ingraham worked on a library, she took into consideration its height, as it would be the first civic building children would encounter, and she didn't want to overwhelm them. "She was very generous and interested in young people and always wanted to figure out what people were working on," Freed said about Ingraham, who raised four children and often mentored while practicing. "It was not the usual chit chat with kids. She was always pushing them to accomplish things."

Through her lectures, writing, and conferences, Ingraham raised awareness of social and environmental architectural issues. She founded Crossroads, an international exchange program, and co-founded the Women's Forum in Colorado. "She was a very direct, intelligent woman at a time when there were not many females in architecture," said friend and photographer Ron Pollard. "She was really erudite and thoughtful."



In 1970, she founded the Wright-Ingraham Institute, a non-profit education and research institution established to promote the conservation and use of human and natural resources. "If anyone remembers anything, it's her saying, 'Get involved, dammit. Get your house in order, and get organized.' It was a mantra," Harris said. "She implored people to be involved."

Ingraham was passionate, active in the community, and even led a peace march in Colorado Springs. "She was a very vigorous person, quite opinionated," said Freed. "She was hardly a shrinking violet. Her approach was quite the departure from what was expected of women in the '50s."

MAKING HER MARK

She practiced until she was 85, and according to Church, Ingraham would have said she was still working until the moment she died. "The Wright genes tell you to keep on going," said Freed.

Colleagues and friends all paint the same picture of Ingraham's influence in Colorado as Friesen said: "Her most lasting legacy was just her never-ending passion for architecture and the way it can have meaningful impact on daily life," he said. "She was consumed by it."

As Harris put it, "There was only, only, only one Liz." She continues to create impact, having been recently inducted into the Colorado Women's Hall of Fame Class of 2014, acknowledged for her fight to gain equal footing in her architectural practice. In her later years, Ingraham reminisced to Pollard, "We were going to change the world." And she did.

INGRAHAM WRIGHT HOMES LECTURE

On September 4, Elaine Freed will present "Architecture in Colorado Springs" as the guest speaker during the September membership meeting of the Historic Preservation Alliance of Colorado Springs. Her presentation will focus on Colorado Springs architects who made significant impacts, including the Ingraham-Wright team as well as A. Jan Ruhtenberg.

+ www.hpasprings.org



This is the first of two homes designed for the Vradenburg family by Ingraham and Ingraham, Architects. The overhang here serves as both coverage for the entrance and carport. Like Frank Lloyd Wright's designs, Ingraham tucked away her unusual entrances from obvious view. This project also incorporates Ingraham's signature elements of that period, including the use of redwood, a flat roof, a connection to the outdoors, and an open floor plan.



Elizabeth Wright Ingraham was known for her fondness of libraries, and through her firm, Elizabeth Wright Ingraham Architects, she designed the Fountain Branch Library addition in 2006. "She was so excited about the whole culture of libraries, even to the point of being enthusiastic about libraries redefining and rediscovering themselves for computer communication," said Joe Church, AIA. "It was not just about access to books, but access to information was so central to everything she did professionally. There couldn't have been a better match for Liz from a project standpoint."

The Wood-Peterson house in Colorado Springs was built in 1950 by Ingraham and Ingraham, Architects, who used flat fieldstone set in poured concrete through much of the home. "Elizabeth's work tended to be very strongly materially based," said Joe Church, AIA. "She would learn of a new material or new material system and really strive to use it in what she understood to be the best possible way." You'll notice they kept the stairwell clean by eliminating a railing and included built-in cabinets that appear in many of their homes.



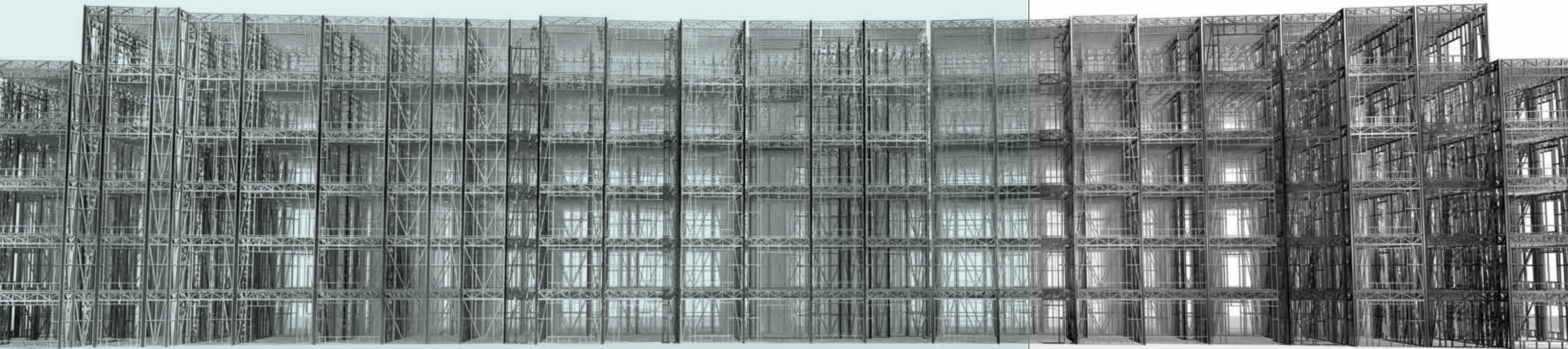


The bridge at "La Casa" overlooks the Pueblo Reservoir, and the concrete walls shield the homeowners from desert critters. Another bridge was built on the property to connect the home to a guest cottage. La Casa was one of Elizabeth Wright Ingraham's later projects, when she began to veer from Frank Lloyd Wright's influence. It was built in Pueblo West in 1995 on what Ingraham described as an unbelievably hostile environment. She worked hard to protect the interior, after battling 110 mile-an-hour winds, 17 rattlesnakes, and hail kicking up from the ground that required replacing the glass twice.



The "Solaz" residence was among the projects in Elizabeth Wright Ingraham's later years which fell more within the traditional style of Ludwig Mies van der Rohe, whom Ingraham studied under. "Elizabeth said that looking around at Wright's work and at Fallingwater, she felt as though her grandfather did everything he could in the direction she chose," Freed said. "He triumphed at what he had done and took it to the highest level." Finding her own path and adapting materials for use to the Colorado environment, Ingraham then shied away from cedar and redwood and shifted to blocks, stucco, and steel.





Denver-based Prescient Co-Founders John Vanker (left) and Michael Lastowski (right) are hoping to change the design and construction process and industry.

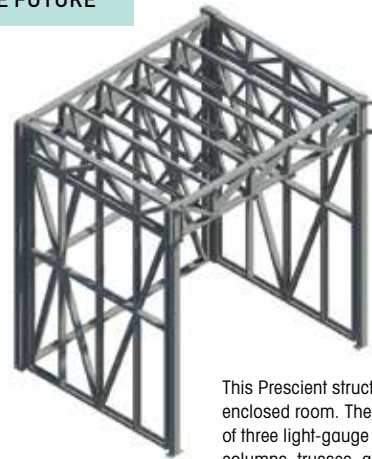
FRAMING THE FUTURE

WORDS: Beth Mosenthal
IMAGES: Crystal Allen

PRESCIENT'S INTEGRATED CONSTRUCTION PLATFORM OFFERS ONE-STOP SHOPPING, FROM DESIGN TO MANUFACTURING WITH ITS AUTOMATED ENGINEERING, WELDING ROBOTS, AND BARCODED ASSEMBLY. IT'S MAKING BUILDING MORE EFFICIENT, MORE AFFORDABLE, AND ECO-FRIENDLY.

IF YOU WERE to visit the five-story, 73-unit B Street LoHi Building by Palisade Partners, Confluence Builders and Craine Architecture while under construction, you would have noticed that each piece of structural light-gauge steel had a QR code. If you were to pull out your smartphone and scan the QR code, you would then be directed to a 3D architectural drawing showing where that piece of structure was located in relation to every other component in the building. You would also find precise information about recycled content, dimensions, and data regarding this seemingly simple piece of steel.

**FRAMING
THE FUTURE**



This Prescient structure forms a semi-enclosed room. The system is comprised of three light-gauge steel components: columns, trusses, and panels.

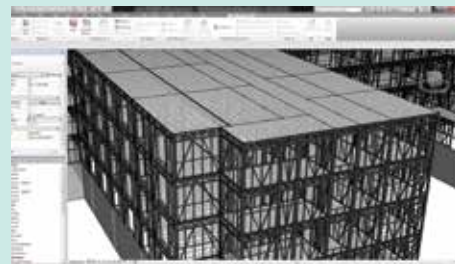
In many ways, this integration of technology and building suggests that the future is here for Denver's building industry.

Just ask CEO and Co-Founder of Prescient, John Vanker, a former developer with 25 years of real estate experience, an entrepreneurial spirit, and a keen understanding of the construction process. Vanker is happily embracing what he calls Prescient's "disruptive innovations"—i.e. an approach to creating innovative technology that not only challenges how buildings are being designed and constructed, but creates a sea change in age-old practices and procedures.

Having relocated to Denver via Chicago almost 15 years ago, Vanker and his business partner, Co-Founder, President, and COO Michael Lastowski, started the Denver-based development company 15 years ago. After developing different types of multi-unit buildings, they "saw a lot of planning modules that were similar in terms of layout and proportion from one project to the next," said Lastowski. "With the exception of the exterior and amenity spaces, it seemed unnecessary to recreate the wheel each time, so we focused on standardization of design and engineering to make a building project more predictable."

But how do you standardize a process that entails different requirements and myriad consultants with each new project? With accessible, open-platform software such as Autodesk's Building Information Modeling (BIM) platform—Revit—Vanker and Lastowski saw an opportunity to integrate engineering and architectural design much earlier in the design process.

Fast-forward to 2012. Launching their startup with a team of programmers, engineers, and architects, Vanker and Lastowski were able to develop proprietary software that helps architects and engineers design a building. The software and patented framing system employ three simple, patent-pending components: light-gauge and cold-rolled steel columns, trusses, and panels, to create infinite combinations of structural assemblies. The software then feeds the specifications for each piece of steel to robots at the company's 60,000-square-foot manufacturing plant, where the pieces are cut to length and welded together. The pieces are barcoded, shipped to the site, and assembled by Prescient-certified installers.



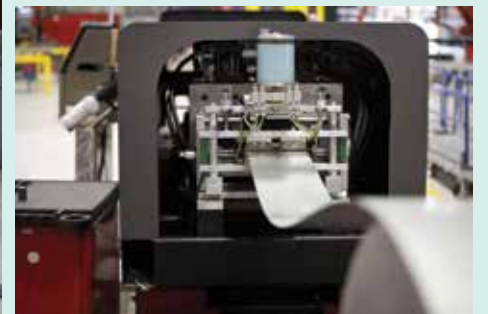
Prescient's proprietary software allows designers to use a Prescient grid in the software platform Revit to create floorplans. As each wall is drawn, the structure automatically populates the model, as well as its associated data and properties.



After each piece of structure is cut to dimensions by machines synthesizing data from a computer model, a barcode is applied to each piece with a QR code. When scanned by a phone, the associated data helps installers locate the piece in the context of the larger assembly.



In lieu of the traditional craftsman welder, Prescient has utilized programmed robot arms to bring a new level of precision and accuracy to the welds on each piece of structure.



FROM BALLPOINT TO BIM

THE EVOLUTION OF ARCHITECTURAL DESIGN SOFTWARE

PRE-1980s

Two-dimensional hand-drafted architectural drawings were produced with ink on paper such as mylar. Copies were made through evolving methods of "blueprinting," i.e. utilizing chemicals and ultra violet light to produce a negative image copy of an existing drawing.

LATE 1970s/EARLY 1980s

The advent of Computer Aided Design (CAD) enabled the creation of digital 2D and 3D drawings produced in an electronic format and reproduced by large-format printers. During this time, traditional building design remained heavily dependent on 2D drawings (plans, sections, and elevations) to understand how a 3D physical building could be built.

LATE 1980s/EARLY 1990s

While the term Building Information Modeling, or BIM, had been introduced as early as the 1970s, the release of products such as Graphisoft's Archicad in 1987 and later the widely-used virtual building platform, Autodesk's Revit in 2000 created a widespread adoption of software in which building design is represented through a virtual model consisting of a combinations of "objects" that possess specific geometry, relations and attributes. Objects are defined parametrically so that if a related object is changed, dependent ones will automatically also change. Virtual models are often shared among all consultants on a design team—from the architect to the engineers to the contractor, for increased coordination on all levels throughout the entire building process.

TODAY

While BIM continues to experience a widespread use across both design and engineering firms, structural, mechanical, and architectural design remain elements that are still modeled and coordinated uniquely for each design project.

WHERE PRESCIENT FITS IN

Prescient has interrupted the customization of structure per unique design project. By providing software that automatically generates structure per an architectural plan drawn on a "Prescient grid," in Revit, the time and planning required to create unique structural solutions for each new building design is replaced by a standardized product, manufactured per software outputs, and assembled as a kit-of-parts on site.


With this technology, a staff of 40 based in Denver and 20 based in Poland, and the ability to produce up to 4 million square feet of projects in one year, Prescient is hoping to provide an alternative to traditional wood, concrete, or steel structural systems by offering a method that is "faster, better, cheaper, and greener."

While it's yet to be determined whether the product is in fact cheaper than traditional wood construction, the product is undeniably efficient with regard to height, span, and sustainability. Prescient structural systems can be used in buildings up to 12-stories high and can span column-free up to 24 feet—hence the reason it is well-suited for multi-unit buildings.

A company that prides itself in its environmental practices, Prescient tries to source locally and uses steel with as much as 98 percent recycled content. All structural components are manufactured to a precise dimension, producing zero waste. "Currently, more than 40 percent of waste in landfills is generated from construction waste," said Vanker, "If we think about the future of a building with a 1-200 year lifespan, light-gauge steel that is being recycled and utilized in our current projects can be recycled again."

So what does Prescient's gaining popularity in the Denver building market mean for both the local and global building industry? The growth of companies such as

Prescient indicates that Denver's current reputation as a city that is operating in both digital and urban realms will only continue to open new doors for both optimization and innovation.

With 3.5 million square feet of structure in the pipeline and plans to open three to five Prescient manufacturing facilities in the U.S. by 2016, it would be prudent to advise you to carry your smartphone the next time you're on one of the many multi-unit construction sites throughout Denver's constantly evolving landscape. 



"In multi-unit buildings, we saw a lot of planning modules that were similar in terms of layout and proportion from one project to the next. With the exception of the exterior and amenity spaces, it seemed unnecessary to recreate the wheel each time." -Michael Lastowski, Co-Founder and COO



HOP ON!

BIKES + GEAR FOR YOUR SUMMER RIDE!

Whether you're an urban bicycle commuter or an off-road mountain cyclist, bike season has arrived, and with it comes a slew of new models and accessories featuring smart and innovative design. On a mission to get a grip on the latest in bicycle technology and adornment, we caught up with a few die-hard cyclists to find out their must-haves. From a crash-sensing alarm to a Boulder-built bamboo bike, check out these items from their wish lists to keep you safe, stylish, and to help get your glutes in gear. **HAPPY RIDING!**



PEDAL POWER
For the ultimate townie, get a bike you barely have to pedal. The Electra Townie Go! adds a pedal assist (read: a motor!) to boost its pedaling power, helping on hills and long distances. Now you can really cruise around town.

+electrabiike.com

WRIST KEY
A clever way to hide your keys while biking is right where you can see them: on your wrist. Pocketbands are silicone bracelets with a little slit to stash a key or a few dollar bills. Pocketbands are available in translucent and colorful opaque options.

+pocketbands.com



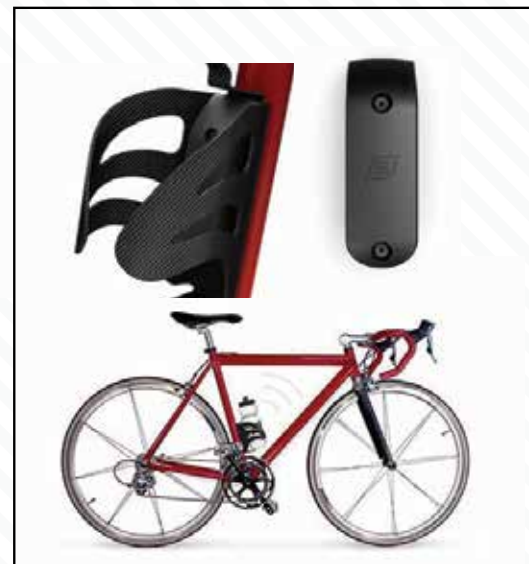
SECURE SPOT
If a pocket just won't do, mount your iPhone or even a GoPro to your bike during rides with the Quad Lock's Bike Mount Pro, one of the strongest mounts available. It snaps in and out of place so you can quickly grab your phone when you need it. The main complaint? Bike rides last longer than their iPhone batteries.

+quadlockcase.com



STRAPPING STORAGE
Out of pockets? The Transport Urban Bag holds pretty much everything you need without weighing down you and your pants. It looks like a messenger bag, sans bag. It's essentially a large strap with multiple pockets for your travel necessities, including zippered-pockets to secure items like wallets. The main pocket is roomy enough for an iPad mini!

+setgogear.com



PORTABLE PROTECTION
Defeat bicycle thievery with the BikeSpike, a covert GPS device that cleverly hides behind a water bottle carrier. With help from the cloud and your smartphone, BikeSpike can alert you if the bike moves, set off an alarm if the bike leaves its geo fence, and most importantly, tell you its location in real time. Off duty, it'll track your ride and how many calories you burned.

+bikespike.com



THE BAMBOO BICYCLE

Images this page: Allen Krughoff
hardcastlephotography.com

EAMES-INSPIRED DESIGNER AND CYCLIST TURNS PASSION INTO PURPOSE BUILDING BIKES IN BOULDER WITH UNEXPECTED MATERIALS

WORDS: Amy Phare

WHAT HAPPENS WHEN A DESIGNER AT AN ARCHITECTURAL FIRM GETS HIS HANDS ON A BIKE FRAME? This beautiful bamboo bicycle and an award at the North American Handmade Bicycle Show.

Meet Corey Collier, a Boulder entrepreneur and designer at Open Studio Architecture who married his design background with a love of cycling to create the Glissando bicycle. After earning an environmental design degree from University of Colorado Boulder, Collier took a sabbatical and competed for several years as a professional cyclist. "When I was done, I looked for a creative outlet," he said. "How do I apply design to something I'm passionate about?"

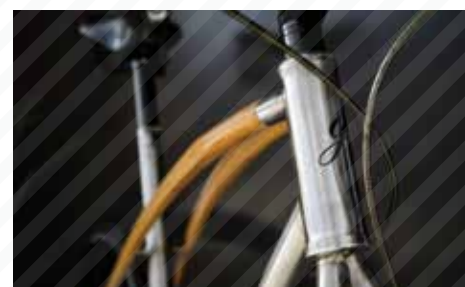
It was then that he approached friend and CEO of Boo Bicycles Nick Frey, who sold bamboo bikes in his Fort Collins' shop. The two collaborated and developed a concept that would not compete with, but rather complement Boo's collection of performance bikes. "I was carving, shaping, twisting, and turning—using everything in my garage as a prototype," said Collier. The result

was a high-end city bike made of bamboo and titanium. "The quality of the bamboo is really interesting, as it has been tested to have similar tensile strength to steel by weight, so it is strong and yet it has natural fibers similar to carbon fiber, so it absorbs bumps on road. It has the duality of material, and it's fairly light," he said. "It doesn't take away from integrity; it's not just aesthetic."

While Collier found inspiration from architect Charles Eames' molded plywood chair, his vision was also driven by the material. "Bamboo made it elegant," he said. "People love bamboo for flooring and banisters. The challenge was to apply that to a bike."

Since the prototype launched, Glissando Bicycle Frames has begun producing the bamboo bicycle in small quantities. "I've always found interest in architects creating furniture, and this is my response to sort of a unique take on architects applying design to a product," Collier said.

+glissandobicycleframes.com



"I was carving, shaping, twisting, and turning—using everything in my garage as a prototype" -Corey Collier



Each Glissando frame is assembled in Colorado using hand-selected, sustainably grown bamboo. The name Glissando came from a musical term, meaning rapid ascending or descending of the scale.



BACK SPLASH

Protect your bicycle-riding rump with the Plume, a mudguard for two-wheel travelers. The thin flap recoils just like those trendy slap-bracelets the kids love so much. But when not in use, it rolls up and out of the way—and adds a reflector to the back of your seat.

+plumemudguard.com



BIKE SUPPORT

A helmet protects your brain in an accident but what happens immediately after impact? If you have the ICEdot Crash Sensor attached to your helmet, it will contact your pre-selected emergency contacts. When ICEdot senses impact, it sets off an alarm, which you will need to disable if you're okay. If you're not, its Bluetooth will link to your smartphone and text your emergency numbers with a message and your GPS coordinates.

+icedot.org



CRAFTY WHEELS

Avery County Cycles hand crafts its wheels right here in Denver. But the name comes from the place where founder Josh Culbertson learned how to ride a bike: Avery County, North Carolina. There, his grandfather had a workshop and as a young boy, he watched his grandfather build things like model airplanes. "In his shop, I learned the fundamentals of craftsmanship and attention to detail. These are the same skills applied to every steel frame produced at Avery County Cycles," he said.

+averycountycycles.com



THE MODERN IN DENVER PHOTO ESSAY

Welcome to Modern in Denver's photo essay series. In 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.

ABANDONED MALL

CINDERELLA CITY

A VISUAL NARRATIVE OF WHEN A MEGA MALL IN ENGLEWOOD WENT FROM DIAMONDS TO DUST.

WORDS: Amy Phare

**A 40-FOOT FOUNTAIN. A 28-FOOT HANDMADE CAROUSEL.
A 600-PERSON THEATER. MORE THAN A MILLION SQUARE FEET.**

Once upon a time, that was the glory of Cinderella City, the largest shopping center west of the Mississippi River. Even if you never stepped inside the Englewood megastructure, you undoubtedly know someone who has.

Designed by Texan developer Gerri Von Frellick in 1968, Cinderella City's architecture was nothing short of grandeur. It boasted five individual malls—the Gold Mall, Rose Mall, Shamrock Mall, Cinder Alley, and a 73,000-square-foot center court, the Blue Mall. Its soaring columns towered over infinitesimal shoppers, who could easily get lost in 250+ stores. Cinderella City took three years to construct and had two grand openings. While it was enchanting for many, a fairy tale it was not.

The proposal to bulldoze and build on the land home to KLZ Radio towers was met with opposition from both local residents and city officials. Five years of litigation ensued and an alternate location was approved. Ground eventually broke at Santa Fe and Hampden, devouring Englewood's City Park and burying its stream below the concrete structure. Exacerbating the controversy, the structure itself was not built to be sustained. Perhaps a hasty oversight or simply a pricey stunt, Cinderella City was a novelty that would soon turn to dust.

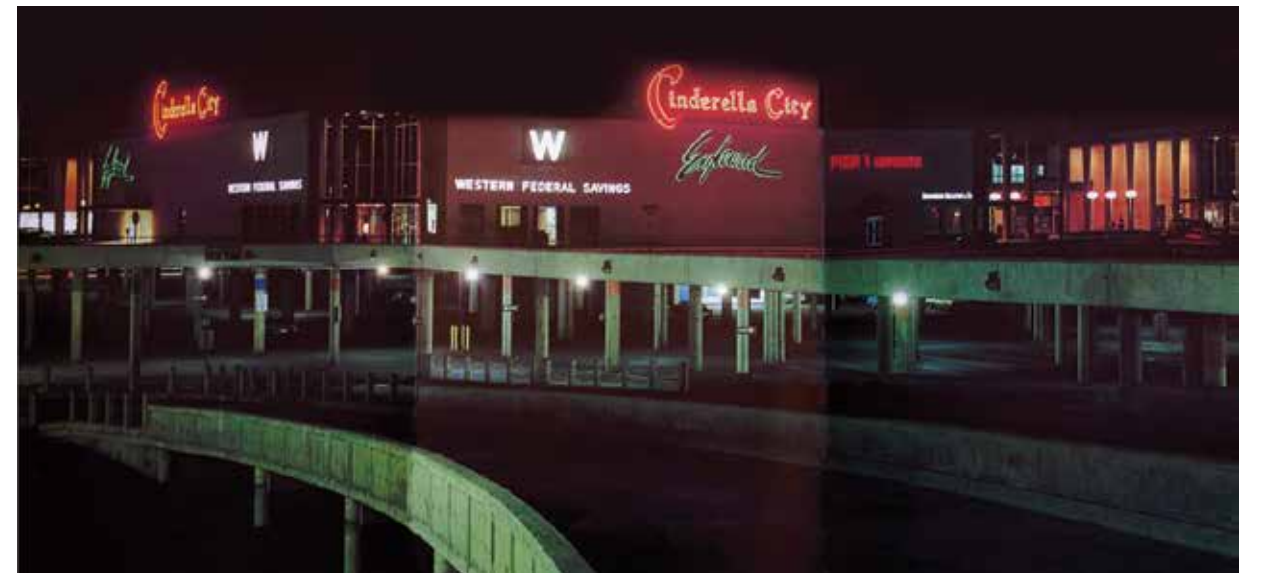
Below the park where Von Frellick laid his lavish masterpiece was a landfill, causing Cinderella City to crumble in just a few years. The garbage heap below compromised the soil, leaving a rocky, shifting foundation. Pillars cracked, making the parking garage and stores above unsafe, and in the early 1980s, Von Frellick sold the mall. Under new ownership, it underwent a massive renovation, yet it could not withstand competition from newer developments like Park Meadows and Cherry Creek Mall. Empty, gated storefronts soon flanked the halls. Shops fled in droves. Cinderella City became a simulacrum.

In the late 1990s, the dead mall sat abandoned, yet unlike most urban decay, it was still very much alive in its dilapidated state. Its vivid colors and persona left a striking spirit. Bold remnants remained, albeit tattered and soiled. Such livelihood and demise, a juxtaposition not unlike its heyday. And in that raw and honest form, it was captured.

Just before its demolition, photographer Ron Pollard went in. Left alone with his camera to roam the floors of a desolate and haunting 1.35-million-square-foot failure, his lens captured the tale of Cinderella City—the story of one man's master plan that may have been magical, but would never be happily ever after.







These historic images show the lure and liveliness of Cinderella City in its prime, long before it was demolished in the late 1990s.





RON POLLARD

Ron Pollard grew up in Littleton, Colorado, where he attended Columbine High School. He received a BFA in fine arts and art history from the School of the Art Institute of Chicago and attended graduate school at UCLA. Pollard has worked as a professional architectural photographer for 25 years. His non-commercial work has been shown at the Aspen Art Museum, MCA Denver, and The University of Syracuse. For the past 10 years, Pollard, his brother Roger, and their friend Brad Gessner have been shepherding a collection of unauthenticated Russian avant garde art through the dark corridors of the art world. MCA Denver Director and Chief Animator Adam Lerner wrote a book about the collection and their journey, *From Russia with Doubt*, which was published by Princeton Architectural Press. A link to the collection can be found at www.anonag.com.

To see more of Pollard's work, visit:
ronpollardphoto.com



IN PRINT

WORDS: Kevin Janowiak



SHOW TIME: THE 50 MOST INFLUENTIAL EXHIBITIONS OF CONTEMPORARY ART

Jens Hoffmann
Distributed Art Publishers

Art is a story so expansive that seemingly narrow subjects take up whole libraries. Consider *Show Time* a helpful librarian who points you toward the best of the contemporary collection. Hoffman, director of The Jewish Museum, argues that curation is now a relevant creative act unto itself—not just a sub-discipline of the arts. His thoughtful picks include unseen archival photographs of the world's most progressive and characteristic works. It's essentially an exhibition of exhibitions. And the selection criteria is sound, with examples ranging from the 1988 birth of Frieze London to the exhibition, *Places with a Past*, which proved art could celebrate marginalized audiences and thrive in non-traditional spaces. Hoffman's picks rose from the fade-out of the Cold War, marking a new era of exhibitions that are as cross-disciplinary and self-aware as they are intriguing.



SCANDINAVIAN MODERN

Magnus Englund and Chrystina Schmidt
Ryland Peters & Small

Instantly recognizable and internationally adored, modern Scandinavian design has left an indelible mark on the crafted world. But according to the authors of *Scandinavian Modern*, that wasn't always the case. This primer on the design evolution of uppermost Europe traces how major players came to prominence. Material history is cut into seven bite-sized pieces: wood, glass, textiles, ceramics, metal, plastic, and lighting. It spotlights icons like Arne Jacobsen's Series 7 chair and Poul Henningsen's PH 5 pendant lamp, but lesser-known vignettes keep the text interesting—like when Jacqueline Kennedy made headlines appearing in an inexpensive cotton dress made by Finnish textile company Marimekko. This easily digestible book speaks from a slightly American perspective but still extracts the essence of Scandinavian design and its remarkable journey from backwater necessity to global masters of reduction.



PAPER KNOWLEDGE: TOWARD A MEDIA HISTORY OF DOCUMENTS

Lisa Gitelman
Duke University Press

Ashes to ashes, dust to dust, birth certificate to death certificate. Our lives are bound in paper, from crumpled receipts to prized diplomas. But where does all that stuff go? *Paper Knowledge* digs into the recycling bin of history to answer that question, dusting off mimeographs and microfilm to reveal their revolutionary impact. You can practically smell the musty libraries and government archives mentioned. For a book about massive amounts of paper, the tour is surprisingly short—150 pages in four slim chapters. But it feels longer, due to the heavy academic tone and mundane terminology. Patience is rewarded though, with lively anecdotes on the subversive use of photocopying, including zines and the Pentagon Papers leak.



FIRE ISLAND MODERNIST: HORACE GIFFORD AND THE ARCHITECTURE OF SEDUCTION

Christopher Bascom Rawlins
Metropolis Books

Like waves crashing on the New York coastline, Horace Gifford shimmered in the sun, and then fell into quiet obscurity. The prolific, unlicensed architect created 78 homes in his lifetime, beginning client relationships with this memorable caveat: "There are two things you should know about me. I'm gay, and I'm manic-depressive." Often seen strolling to meetings in a swimsuit, carrying a briefcase, Gifford was as much a sight to behold as his untethered contributions to beach house modernism. However, *Fire Island Modernist* isn't simply a catalog of structures. It's also the story of a conflicted human, and how a camping spot transformed into a cultural catalyst. The writing quality is top-notch, plus the houses are fantastic. When most of America was homogenizing the residential landscape, Gifford let his designs run wild. He frequently banished washers and dryers, substituted windows for bathroom mirrors, and preferred unkempt verdure to manicured lawns. The ethos: live with nature, not just on it. This sincere homage to a man Rawlins considers a "missing link in midcentury modern architecture" is worth its weight in coffee table books.

AN OBJECT, PERSON, OR PLACE WE LOVE.
ONE LAST THING.

THE NEST BEST THING

MIDCENTURY-INSPIRED HOUSES TO ATTRACT THE MODERN-MINDED BIRD.

WORDS: Sarah Goldblatt
IMAGE: Crystal Allen

In his youth, Paul Coffaro spent endless hours honing his wood-working skills salvaging scrap wood to build elaborate forts and perfecting speedy wagon coasters to take the turns around his suburban California neighborhood. Growing up in a post-war Cliff May-inspired tract home in the 1960s meant he was also exposed to a fair share of commercial roadside architecture. With its bold, space-age geometry

and inverted roofs, the whimsical designs were intended to attract motorists traversing the high-speed landscape between city and suburb. The imagery stuck with him. "I have a full blown love affair with all things midcentury," said Coffaro, "especially California commercial techno-optimism architecture" made famous by the likes of John Lautner and the firm of Armét & Davis' 1950s diner designs.

After years working as a cabinet representative for several large factories, Coffaro submitted to his inner architect and started MidCentury Woodshop. Now he happily combines his carpentry know-how with his affinity for iconic midcentury form to create outdoor furniture and bird houses that emulate the visual imagery of the atomic age. Each hand crafted piece draws inspiration from the titans of modern design including Eames, Eichler, Wright and May. Whether you are looking for a California ranch, a Googie diner, or surf-shack, birds of any feather will welcome dining in this kind of style.

www.etsy.com/shop/MidCenturyWoodShop



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**NO PURCHASE NECESSARY TO ENTER OR WIN. VOID WHERE PROHIBITED BY LAW. For Official Rules see www.bellco.org/DreamKitchen. Sweepstakes Sponsor: Bellco Credit Union. Legal residents of the state of Colorado, at least 18 years of age are eligible. Sweepstakes Period: June 15, 2014, at 9:00 am MT, to October 15, 2014, at 5:59 pm MT. Choiceline Application must be made by 5:59pm MT, September 15, 2014 and close by October 15, 2014 to qualify for Sweepstakes. Prizes: Three \$10,000 credits towards the purchase of appliances at the BAC Appliance Center located at 1800 W. Oxford, Englewood, Colorado. Odds of winning depends on number of entries. To enter, open a Choiceline home equity loan product with a minimum \$10,000 advance or advance an additional \$10,000 to an existing Choiceline prior to the end of the Sweepstakes Period. To enter without opening a Choiceline, see Official Rules at the website listed for details. Limit of one entry per person. Bellco membership required.

***You must qualify for membership. Loan must close and \$5,000 must be advanced within 90 days of approval to qualify for no closing costs. \$5,000 advance for no closing costs can be used as part of the \$10,000 advance for the sweepstakes. Rates, terms and conditions are subject to change and may vary based on creditworthiness, qualifications and other factors. Closing costs will be paid by Bellco offer loan has been approved. An appraisal, paid by the borrower, may be required to determine the value of the property. All loans are subject to approval. Annual Percentage Rate for well qualified borrowers as of 5/19/14 is 3.75%. Maximum APR for the variable rate advance is 21%. The variable rate for advances shall be the Prime Rate as published in the "Money Rates" Section of the Wall Street Journal plus a percentage point margin based on your credit qualification. Property insurance is required.

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EQUAL HOUSING LENDER



Bellco.org/DreamKitchen

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FIND YOUR INSPIRATION.
LET OUR CHOICELINE HELP.

As you flip through home-remodeling magazines for inspiration, we'd like to point out that a kitchen remodel is considered one of the best returns on investment a homeowner can make. Let us help turn your inspiration into renovation with a money-saving Bellco Home Equity Choiceline. Visit Bellco.org/DreamKitchen to learn more about how our Choiceline works and enter for a chance to win \$10,000 toward your dream kitchen.

See inside cover for details

**TOWARD YOUR
DREAM KITCHEN**

**\$10,000
MIN**
YOU COULD

closing costs
on a ChoiceLine so you can
get cooking on your kitchen remodel.

\$0

Turning inspiration into renovation

CHOICELINE