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TRAVEL BY DESIGN  P. 128

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PROGRAM & HIGHLIGHTS - P. 92

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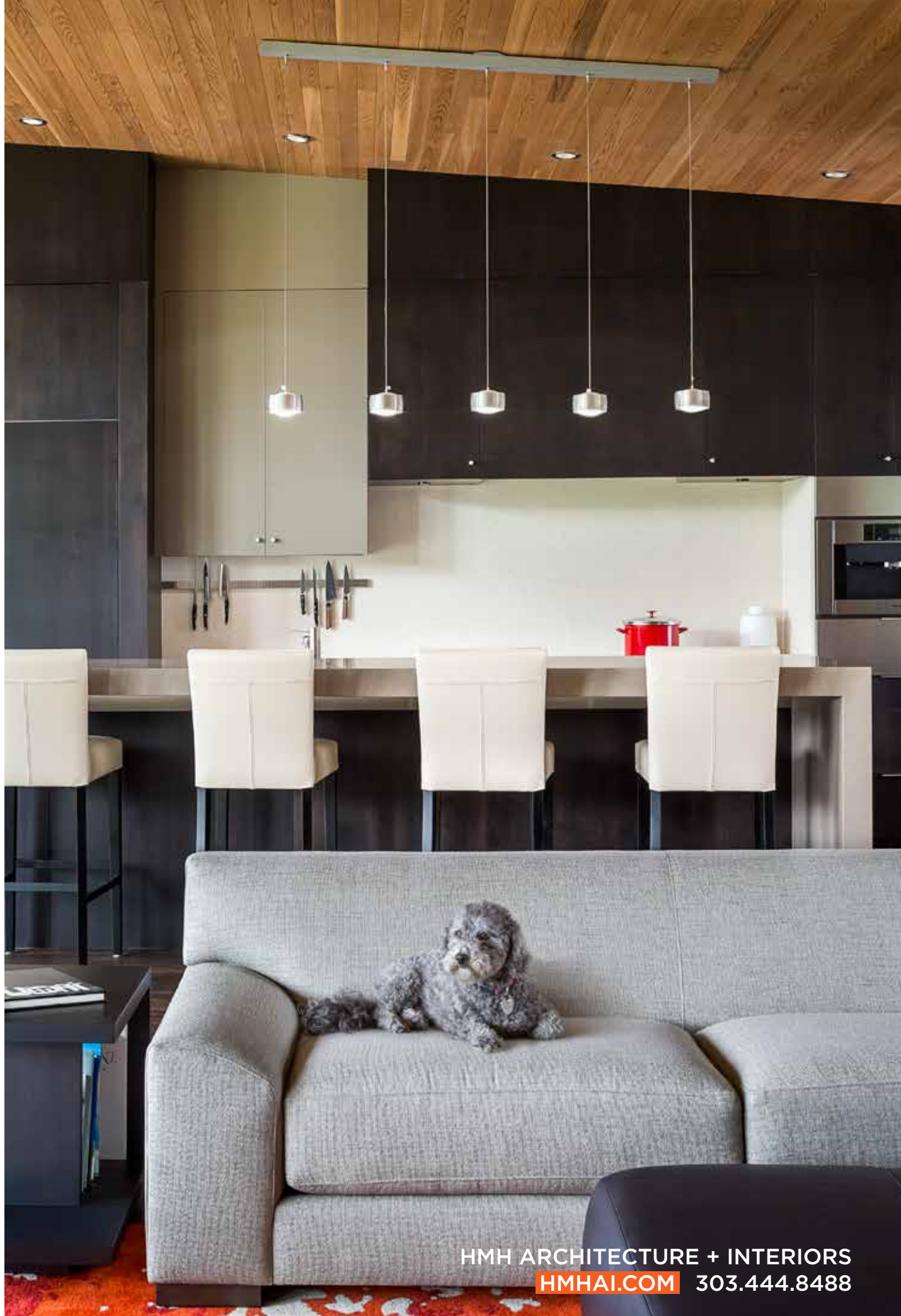
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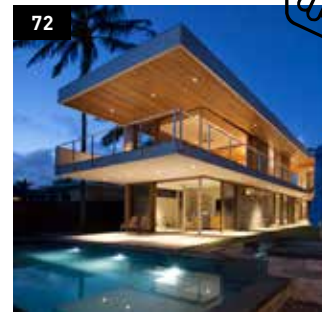
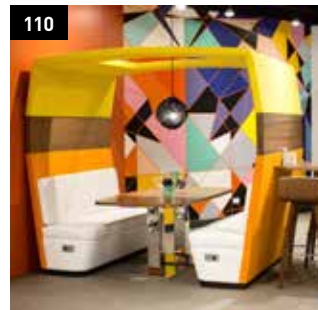


MODERN CLASSIC





*It happened one summer, it happened one time,  
It happened forever, for a short time...*



**40 // FIELD STUDY**

Our inspiring roundup of gadgets, modern accessories, and other items you didn't know you needed.

**54 // THE FIRST LADY OF DESIGN**

We celebrate the 100th birthday of Florence Knoll, whose mid-century furniture and office designs continue to influence the way we live and work today.

**64 // BACKYARD BEAUTY**

Go beyond the basic barbecue this summer. Have a look at this stylish alternative to standard backyard grills that will have you rethinking your options.

**70 // QUEEN OF THE CURVE**

Unconventional. Imaginative. Extravagant. Uncompromising. We honor the legacy of architect Zaha Hadid with a look at several new volumes celebrating her life and work.

**72 // ALOHA KOLOA**

Colorado architect Mike Piché, AIA embraced the opportunity to help a friend design a vacation house on the Hawaiian island of Kauai and found inspiration in mid-century modern master Vladimir Ossipoff..

**92 // DENVER DESIGN WEEK**

Modern In Denver is proud to be the media sponsor for the 2nd annual Denver Design Week, a showcase for the region's best architecture, interiors, art, brands and technology. We've got your guide to the full schedule of events and more.

**98 // VISION & PRECISION**

Meet multi-faceted veselbrand owner Kevin Vesel, who's gone from fashion photography to building to kitchen design all the while maintaining one singular trait: meticulous attention to detail.

**110 // OUR FLEXIBLE FUTURE**

The modern office has vastly evolved from what employers imagined decades ago. Find out how workplaces of today are attainably designed, not only for productivity, but for health, wellness and the changing dynamics of staff interaction.

**120 // ALL ABOARD**

A beacon towards the end of 16th Street near Union Station, RNL's innovative design for law firm Hogan Lovells takes the firm to bold new levels. Literally.

**142 // DIGITAL ANIMATION**

Computer graphics are changing the face of fine art. We talk with Ivar Zeile to find out how an ever-growing revolution of digital artists are turning pixels to pictures on your wall.



Giorgetti, Gea Beach Lounger

**150 // OUTDOOR FURNITURE**

Summertime and the living is easy with the latest in outdoor furniture. Whether on your deck, patio or poolside, relax and soak up the sun from any number of these collections.

**160 // ONE LAST THING**

Cassette tape culture is back and with it is Elbow: a sleekly designed player fast-forwarding the nostalgic trend to the future.



**128 // THE MEXICAN EVOLUTION**

This past spring, Mexico City was named World Design Capital for 2018, an incredible honor and more than enough reason for us to make a visit and explore the incredible past, present and future of this massive capital city's modern architecture and design landscape. Take a look and find out why the Mexican Moment is here now.

*"I was thrilled when this project came up, immediately calling my friend Josue Luna, a Mexico City native, without whom this article would not be possible.*

*Josue and I worked relentlessly to hit as many architecturally important and historically relevant spots as possible. We shot every sunrise and sunset for nine days straight, working through the 18-20 hours in-between. We used light tracking to plan every shot, driving 4-5 hours a day through endless traffic, navigating crowds and thunderstorms as we chased the light, and ate an obscene amount of tacos.*

*For me, that's Mexico City: overwhelmingly beautiful, culturally vibrant, with a whole lot of unpredictability in between."*

*\_James Florio, photographer*

**THIS PAGE:**  
Centro Universitario, Mexico City  
Go to [ModernInDenver.com](http://ModernInDenver.com) to see an extended photo essay on Centro University.



*Adrian Kinney*

Denver's Mid-Century Modern Expert

Broker Associate | Resident Realty

Adrian.Kinney@gmail.com

**To all of the Mid-Century Modernaires out there . . .**

maybe you already know the magic of living in a mid-century modern house, or you aspire to live in one someday. Or maybe you own a MCM home, but don't know what improvements to make next. Or perhaps you have just discovered the lifestyles of the Mid-Century and Modern and you want to learn more. For all of you, I am here to help. Helping Mid-Century Modernaires buy, sell, design, and preserve their homes is my joy and passion. Call or email me today, and let's talk about your mid-mod dreams!

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Get to know your neighborhoods with Adrian:

**Krisana Park** Dahlia & Edison, Denver

Krisana Park is the first mid-century modern neighborhood in Denver to successfully seek protections by establishing a Conservation Overlay, a zoning change that puts restrictions on the architectural form of new and renovated houses in the neighborhood, helping to preserve its unique character for years to come. Built in the mid-1950s by H.B. Wolff & Co., Krisana Park's homes are based on the "3-D Contemporary" design by architects Frenchie Gratts & Ed Warner. First revealed to the public at the Denver Home Show in May, 1954 the design features post-and-beam construction, a wide roof overhang, indoor-outdoor connection, vertical redwood siding, and Philippine mahogany interior paneling.

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-World Design Capital Initiative

Explore and engage  
OUR SUMMER ISSUE.

For five years now, the summer issue has been our opportunity to journey beyond the Rocky Mountain region and "Travel By Design." In past issues, we've had local creatives take us to their favorite vacation spots; we've compiled our own worldwide modern vacation rental directory, and have hit the streets of New York City.

This summer we travel to Hawaii and Mexico. On the island of Kauai, we visit a Colorado family's mid-century-modern-inspired Hawaiian beach home, which was reimagined by Colorado architect Mike Piche. In this article, you can enjoy your own Hawaiian vacation (of sorts) as you explore this alluring home, highlighted by strong roof lines and breezy indoor/outdoor connections which leave no need for heating or cooling systems. You can also read a short bio on Vladimir Ossipoff, the Hawaiian-based mid-century modern architect credited with bringing modern design to the islands; and to whom Piche sought to pay homage with his thoughtful redesign.

For another summer destination, we visit our neighbors to the south in Mexico City. We were thrilled to learn this spring that the vibrant metropolis was awarded World Design Capital for 2018 by the World Design Organization. This prestigious honor has never been awarded to any city in the Americas, so we knew it was the right time for us to explore this highly cultural mecca of almost ten million people. It is a remarkable city that is inspiring and steeped in creative history--pulsing with a dynamic and passionate design community that has been a driving force in elevating this city into a world leader.

We traveled the jammed boulevards and traversed the tight back streets, to take in the cutting-edge museums, hotels, libraries, and major civic buildings. If you are not familiar with the design DNA of Mexico City, you are in for a treat. Our special 14-page Mexico City feature starts on page 128 and showcases a stunning portfolio of images shot exclusively for Modern In Denver by photographer James Florio. There has never been a better time to visit this creative and colorful city. ¡Vamos Amigos!

While Denver is not yet a world design capital, it is growing at an incredible pace and it is clear we are well on our way. One indicator is the support Denver Design Week received in its inaugural year last summer. Thousands of people showed up and attended over 25 different sessions, tours, keynotes and parties. It was inspiring and exciting to see such support for Denver Design Week's first year. We are thrilled to be the media sponsor again for the second year of Denver Design Week, which will span seven days from July 15-21. We encourage you to check out our special Design Week section on page 92. And to attend this valuable week of programming that provides a needed platform for dialogue and discussion, shining a spotlight on the importance of good design in shaping the economic, social and culture quality of life in our great city and state.

Engage, explore and have a great summer!



William Logan  
william@modernindenver.com

## THE COVERS



This issue of Modern In Denver features two unique covers highlighting the theme of "Travel By Design". Photographer James Florio journeyed to Mexico City to capture examples of the vibrant architecture, like Museo Soumaya, that have made this cultural mecca one of the world's design capitals. The other features an image by Derek Skalko showcasing a modern beach home on the beautiful Hawaiian island of Kauai. The mid-century modern inspired home was designed by Colorado architect Mike Piché, AIA.



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YES, DO REACH OUT. Now is a really good time.



Modern In Denver is created by our dexterous hands and sometimes agile minds using an iMac 27", Adobe InDesign CC, Illustrator CC, Photoshop CC, FontAgent Pro, a Brother color laser printer, Apple Music, an iPhone 6 Plus, a Paper Mate flexi grip pen, and a much needed sense of humor.

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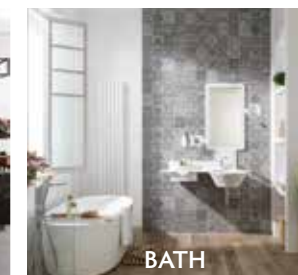
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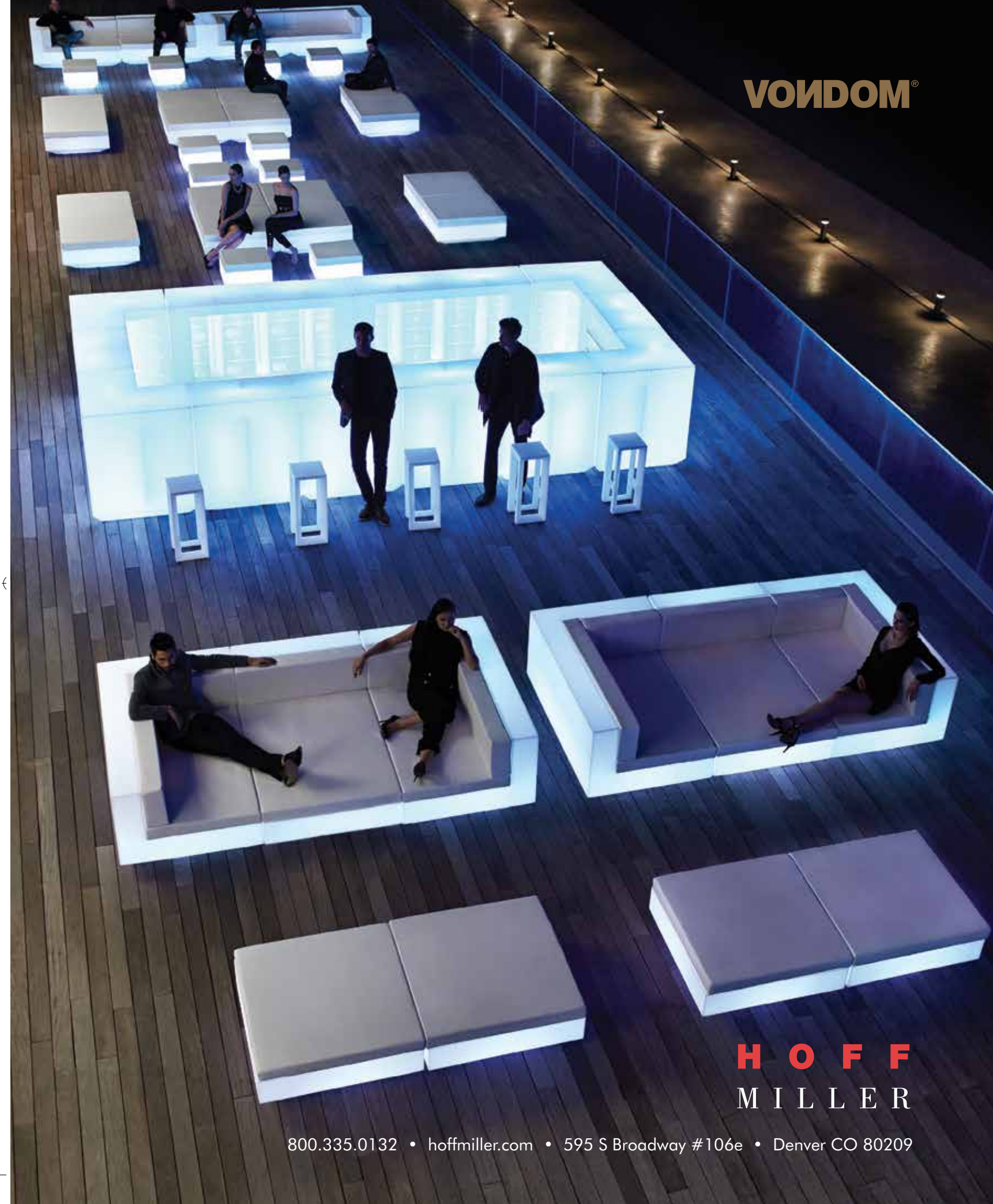


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# FIELD STUDY

furniture, tech, accessories, gear, surprises

WORDS: Tamara Chuang



## **Tiny Houses**

These small handcrafted structures are like building blocks for adults. How can one not want to play and stack or create a little village? The Mumbai, India-based design firm Material Immaterial excites imagination with the concrete structures. Each one is unique, if only from its texture and appearance after being popped out of a mold. Go on. What do you see?

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

## FIELD STUDY | furniture, tech, accessories, gear, surprises

### **Picture This**

Shows like “Madmen,” “The Sopranos” and “Game of Thrones,” ushered in what’s being termed “The Golden Age of TV”—an artistic breakthrough for the medium. Now, your TV itself can become a work of art. Designed by Yves Behar, the new Frame TV from Samsung blends seamlessly into the background, to hang on your wall along with your other favorite works of art.

Housed within a beveled frame (available in 55- and 65-inch), the TV features a sensor that notes if someone is still in the area and will display a digital image from its library of more than 150 paintings and photos. You can also upload your own images, so you can become that TV star you always wanted to be.

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### **Deal In**

For the minimalist card player, Minim is no joker. The regulation playing cards have spared every detail to limit what’s on deck. Instead of ornate royalty images and numbers, Minim relies on simple geometric symbols to challenge “how much design you can take away while still maintaining a playable deck,” according to creator Joe Doucet. Even the back of the cards are game for minimalism, showing only a single diagonal line.

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

**Handmade Home**

Thumbing its nose at mass commerce, Switzerland's ZigZagZurich offers handmade bedding and textiles based on original artwork for consumers who can afford them. A twin duvet set will set you back \$150, but sleep soundly knowing that you're supporting sustainable mills, local manufacturing and new artists who could use the exposure.

+zigzagzurich.com



**Coat On A Rope**

When there's no more room in the closet, go up. That's the view of Loop Rope, which attaches to the ceiling and is literally a rope with various loops on it to stash hats, coats and whatever else needs hanging. Designed by Roman Luyken, a founder of Peppermint Products, the space-saving hanger is made from steel-reinforced rope.

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### A New Dimension

Turning a physical chair into a 3-D digital image with an accuracy of up to 0.1 mm is now as simple as taking a stylus and touching every edge of the chair. The new InstruMents 01 (get it?) measures straight lines, an object's depth, and its bends and curves to get a precise 3-D image and exact measurements. It relies heavily on a supporting mobile app to document, compare and convert to other units. The examples of use have us in awe. Like getting a stairwell's measurements to order carpet. Or calculating a chair's nooks and crannies for recovering. And even documenting a child each year as she grows. Social sharing is built in.

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

### Knot Geometry

Don't think of hand-woven seat covers as from an era long gone. They're very modern with makers like weaver Yuka Wakamatsu selling handcrafted wool chair mats at stores like [AnalogueLife.com](http://AnalogueLife.com). Wakamatsu uses a technique called Kurashiki Knotting that she learned while training at a studio established by Tonomura Kichinosuke, the founder of the Kurashiki Folk Craft Museum. But Wakamatsu adds her own geometric twist to give a modern edge to old-fashioned seat covers.

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



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**Fine Light**

Dinner by candlelight is so last century. How about dining by a wine light? Bacco, a wine-bottle shaped light, is a major upgrade to the old college days when it was cool to stick a candle in an empty bottle and let it drip all over the table. The clean, frosted glass has a subtle glow that, fortunately, replaces dripping wax and hunting for matches. Created by Italian designer Matteo Ugolini for Karman, Bacco is also a twist on the Roman god of wine, Bacchus. It will light up dinner—and conversation.

+karmanitalia.it



**Light Weight**

Wooden tables have never looked so airy. From the new collection of furniture by Artisan in collaboration with Regular Company, Bloop is two thin rounded plains attached by a single leg so smoothly. It's as if the coffee table was carved from a single tree trunk (it's not). And the Neva Light Chair with its modern thin frame, looks so lightweight it's hard to believe it's made of wood (it is).

+regular.company



**Waste Not, Want This**

Americans are wasteful—we trash 13 million tons of materials and clothing each year, according to the Environmental Protection Agency. On the other extreme, there are people like Daniel Lev Coleman who are recycling dryer lint. Yes, that fuzzy stuff shed by our clothes after we've done the laundry. The Bay Area industrial designer mixed dryer lint and concrete to create the Lintite Chair. Lintite is part art, part social commentary. But most of all, it's a solid seat. And that fits Coleman's M.O.: "Challenge things to be different, not just better."

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### Game Changer

As an ode to '80s pop culture, designer Chicco Chiari chose Pac-Man as his muse for a new line of lamps called Fantasmi. However, Chiari didn't bother with '80s materials like plastic that would seem like a natural to build the colorful ghosts. He chose marble. Yes, the hard, cold and metamorphic rock made of recrystallized carbonate minerals. But to make opaque marble transparent enough to let some light through, some pieces are cut just 7/6 mm thick.

+[chiccochiari.it](http://chiccochiari.it)

### Speak Up

If you're going to buy a new speaker, at least get one that operates by a tap, an app or the sound of your voice. Like Whyd, which looks like a giant pill: a smooth, clean design available in white and four other colors. And even though there is growing competition in this area (Alexa, are you there?) the Whyd speaker includes a subwoofer and a full-range of drivers for its higher sound quality. Plus, it has five microphones that are listening for your next musical command. In a world full of too many wireless speakers and home assistants, the focus on superior sound and music has us saying, Whyd not?

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



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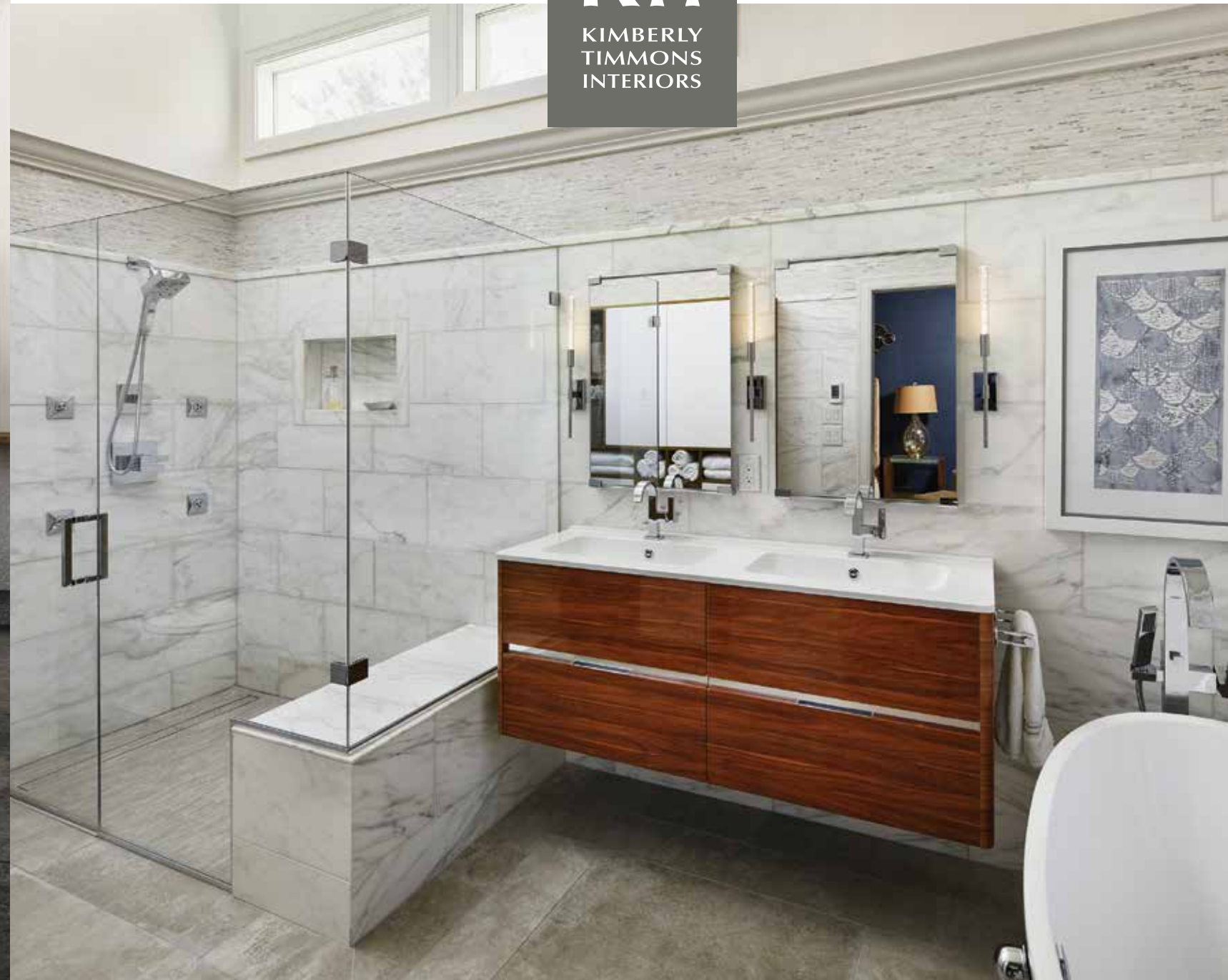
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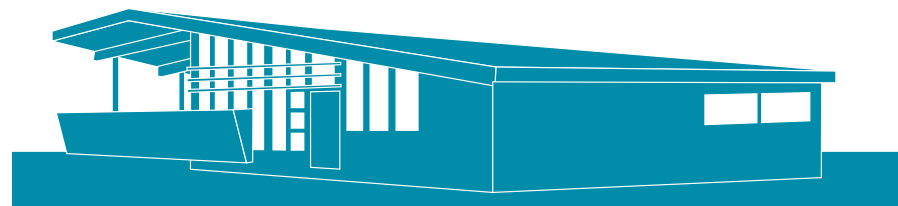
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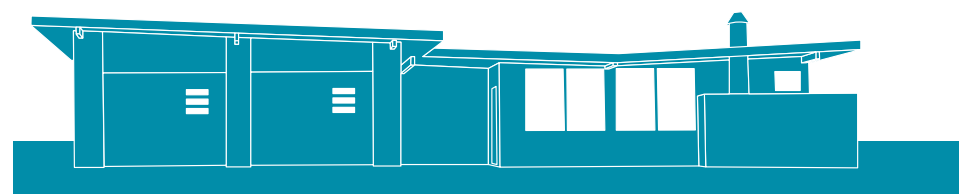
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 Happy Birthday!

# THE FIRST LADY OF DESIGN

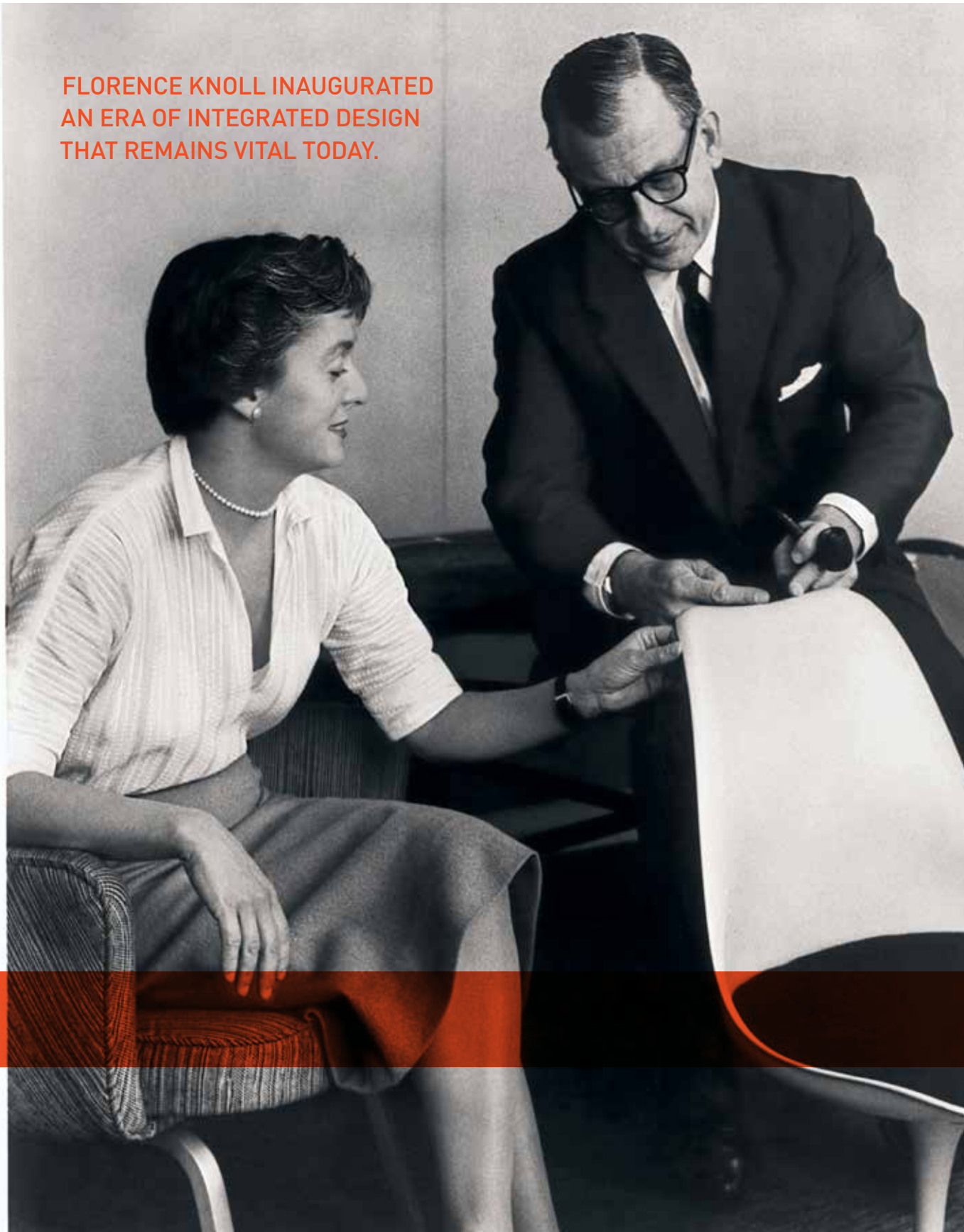
*In honor of her 100th birthday, we pay homage to Florence Knoll, whose transcendent mid-century furniture and office designs are still shaping the way we live and work today.*



WORDS: Jane Craig



FLORENCE KNOLL INAUGURATED AN ERA OF INTEGRATED DESIGN THAT REMAINS VITAL TODAY.



“FLORENCE KNOLL TRANSLATED THE BAUHAUS IDEA OF THE GESAMTKUNSTWERK, OR ‘TOTAL WORK OF ART,’ TO THE AMERICAN PUBLIC AND CORPORATE WORLD OF THE 1950s AND 1960s, THIS HELPED TO DEFINE AMERICAN MODERNISM AND SET A PRECEDENT FOR DESIGN THAT IS HOLISTIC RATHER THAN OBJECT-FOCUSED.” - Benjamin Pardo

**WE** owe the offices that we work in—and many of the rooms we live in—to the keen eye and forward thinking of architect, designer and planner Florence Knoll, who on May 24th celebrated the centennial of her birth.

“In many ways, the look of post-war America wouldn’t have happened without Florence Knoll,” says Tim Andreadis, head of the Department of Twentieth Century Design at Freeman’s Auction House, the nation’s oldest.

By founding the discipline of interior space planning in the U.S. in the 1950s, she essentially created the look of 20th-century corporate America. It’s a look based on practical use, comfort and aesthetics. And it can be seen in her work designing Modernist interiors in such places as CBS, the Heinz Research Center, Connecticut General, Idlewild (now JFK) Airport and the General Motors Technical Center.

“Florence Knoll translated the Bauhaus idea of the *gesamtkunstwerk*, or ‘total work of art,’ to the American public and corporate world of the 1950s and 1960s,” says Benjamin Pardo, executive vice president for design at Knoll headquarters in Pennsylvania.

“This helped to define American Modernism and set a precedent for

design that is holistic rather than object-focused. She inaugurated an era of integrated design that remains vital today.”

Knoll also designed furniture herself. Her distinctive, sleek metal-legged sofas, settees, lounge chairs, benches, credenzas and tables are still sold by Knoll, adds Ann Jimenez, a Denver-based sales representative for the company.

And this year, the company has added new products to the Florence Knoll Collection, including a hairpin stacking table, a mini desk and more relaxed lounge seating. Her original pieces are in demand at auction today,

too. “New generations of furniture buyers still respond to the sculptural, graphic forms created by Knoll in the 1940s, ‘50s and ‘60s,” says Andreadis. “The longevity of this furniture is remarkable.”

Just as important, she persuaded the likes of Ludwig Mies van der Rohe, Eero Saarinen, Harry Bertoia, Richard Schultz and Charles Pollock to let her company, Knoll Associates, manufacture their furniture.

The results would include such iconic pieces as van der Rohe’s Barcelona Collection and Saarinen’s Womb Chair and Pedestal Collection. →58

Knoll, opposite with lifelong friend and associate Eero Saarinen and his Tulip Chair, brought furniture by him and other influential mid-century designers like Mies van der Rohe and Harry Bertoia to the American public. **RIGHT:** her office designs were sleek and highly functional.





Knoll was known as much for starting her company's Planning Unit as for designing furniture. The unit applied architectural design principles to solve space problems, heavily influencing the look of the American business office for more than a half-century. **LEFT:** Saarinen dining chairs with a marble topped Knoll dining table. **OPPOSITE:** A 1953 image of the Knoll showroom in Chicago. An early Knoll advertisement for a Harry Certoia plastic side chair.



Knoll, born Florence Schust (known affectionately as “Shu” to friends), was really bred to become one of the preeminent voices of the Bauhaus in America. Orphaned at age 12, she attended the Kingswood School in Bloomfield Hills, Michigan, where she came under the tutelage of architect Eliel Saarinen. She learned about texture and color from his weaver wife, Loja, and befriended his son, Eero. Her summers were spent with the Saarinen family in Europe viewing art and architecture.

She went on to study at the Cranbrook Academy of Art, the Architectural Association in London, and under van der Rohe at the Illinois Institute of Technology, where she earned her architectural degree. She joined Hans Knoll's furniture company in 1943 as an interior designer. The two married in 1946 and changed the company name to Knoll Associates. When her husband died in 1955, she became company president. She retired in 1960, but remained as Knoll's director of design until 1965. (She remarried and has been known ever since as Florence Knoll Bassett.)

The recipient of many honors, including the National Medal of the

Arts, the American Society of Interior Designers' Total Design Award and the American Institute of Architects' Industrial Design Gold Medal, Knoll kept up her connection with the company, collaborating, for example, on a 2004 Philadelphia Museum of Art exhibition called “Defining Modern.”

“She was known for an extremely exacting eye—determining proportions, angles, materials, and other details down to the most minute level, always aware that the smallest decisions profoundly affect the overall outcome of a project, be it a sprawling office interior or a side chair,” says Pardo.

Maintaining that she did not merely decorate space but create it, Knoll established Knoll's Planning Unit in 1946 with the objective of applying design principles to solve space problems. This was a totally new concept at the time, but is widely practiced today.

“She thought about things from floor to ceiling,” Andreadis states. “From the carpet color, to how to divide up a big empty space, to how to plan for efficiency. And she used furniture designed specifically for the space,

where the forms really followed the function. She wouldn't just throw any chair or cabinet in there—it had to be purposeful.”

The Planning Unit rigorously researched each client—assessing their needs, defining patterns of use and understanding company hierarchies—before presenting a comprehensive design. Known for the philosophy “Good design is good business,” Knoll demonstrated that thoughtful spatial planning and high-quality furniture could improve the experiences of people, thereby improving their businesses.

“There was something really bright, fun and engaging about her designs that represented a kind of American ambition and optimism,” sums up Andreadis. “She could go toe-to-toe with the best of them—men or women—and win out because her understanding of design and planning was really unrivaled. She really does stand alone.” ■

“SHE WOULDN'T JUST THROW ANY CHAIR OR CABINET IN THERE—IT HAD TO BE PURPOSEFUL.”



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Denver is having an architectural identity crisis. All around the metro area we are seeing new construction. Many of the new built “contemporary” houses take their cues from one of the most notable architectural periods in American history . . . **Modernism** is a movement and architectural period that came to be in the 1940s, '50s, and '60s. This architectural style and philosophy has sleek, futuristic, and defined lines. It also has an unprecedented use of natural light and a seamless flow from indoors to out; all driven by big ideas around the relationship between buildings and the people that live in them. These homes are commonly known as California Contemporary or Mid-Century Modern (MCM) and the Denver area is fortunate to have thousands of MCM homes, many of which are in beautiful enclaves; some of whom are nationally known.

We are at a crucial point in Denver’s march through history. As Denver has grown and changed, some local MCM masterpieces have been lost, while others continue to be threatened in the name of “progress.” We don’t have to accept the destruction of Denver’s heritage of modern architecture; the remaining masterpieces and enclaves can still be saved for future generations to enjoy, understand, and be inspired by.

**Educate** yourself and your neighbors about the history of your Mid-Century Modern home.

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# BACKYARD BEAUTY

**Designer Daniel Germani Desig cooks up the ideal outdoor kitchen**

WORDS: Michael Behrenhausen



**THE JOY** of backyard barbecues during the summer is that they bring the intimate vibe and magnetic appeal that all kitchens seem to possess to an environment of fresh air and typically, more space. However many of us feel limited by the traditional choices for outdoor cooking: from messy, old charcoal beaters or clunky propane workhorses to high-end outdoor kitchen installs that end up eating into patio space as much as they do bank accounts.

Thankfully, designer Daniel Germani Desig, partnering with architectural surface brand Cosentino and Brown Jordan Outdoor Kitchens, thought outside of the norm for a tasty solution. The ASA-D2 is a re-imagined, modular outdoor kitchen that's ideal as both functional, versatile cooker and appealing central entertaining space.

The ASA-D2 is a light, free-standing unit boasting an ultra-durable aluminum structure and stainless steel exterior that's able to withstand exposure to the elements. The ultra-compact countertop is created by Dekton for Cosentino for extra durability, consisting of a blend of raw materials used to produce the very latest in glass and porcelain, as well as quartz work surfaces.

Its sleek, modular design is available in four different finishes and the chefs of the house (no matter their culinary expertise: from burgers and dogs to steaks, shish kabab and salmon) can take their choice of available appliance options. Plus, it features a convenient 360-degree functionality which provides access to storage and shelving on both sides.

Integrated into the countertop, the grill (by Caliber Appliances) offers a 20,000 BTU burner system along with radiant technology. It features a fully retractable, "disappearing" lid which opens and closes easily thanks to a special counterbalancing mechanism.

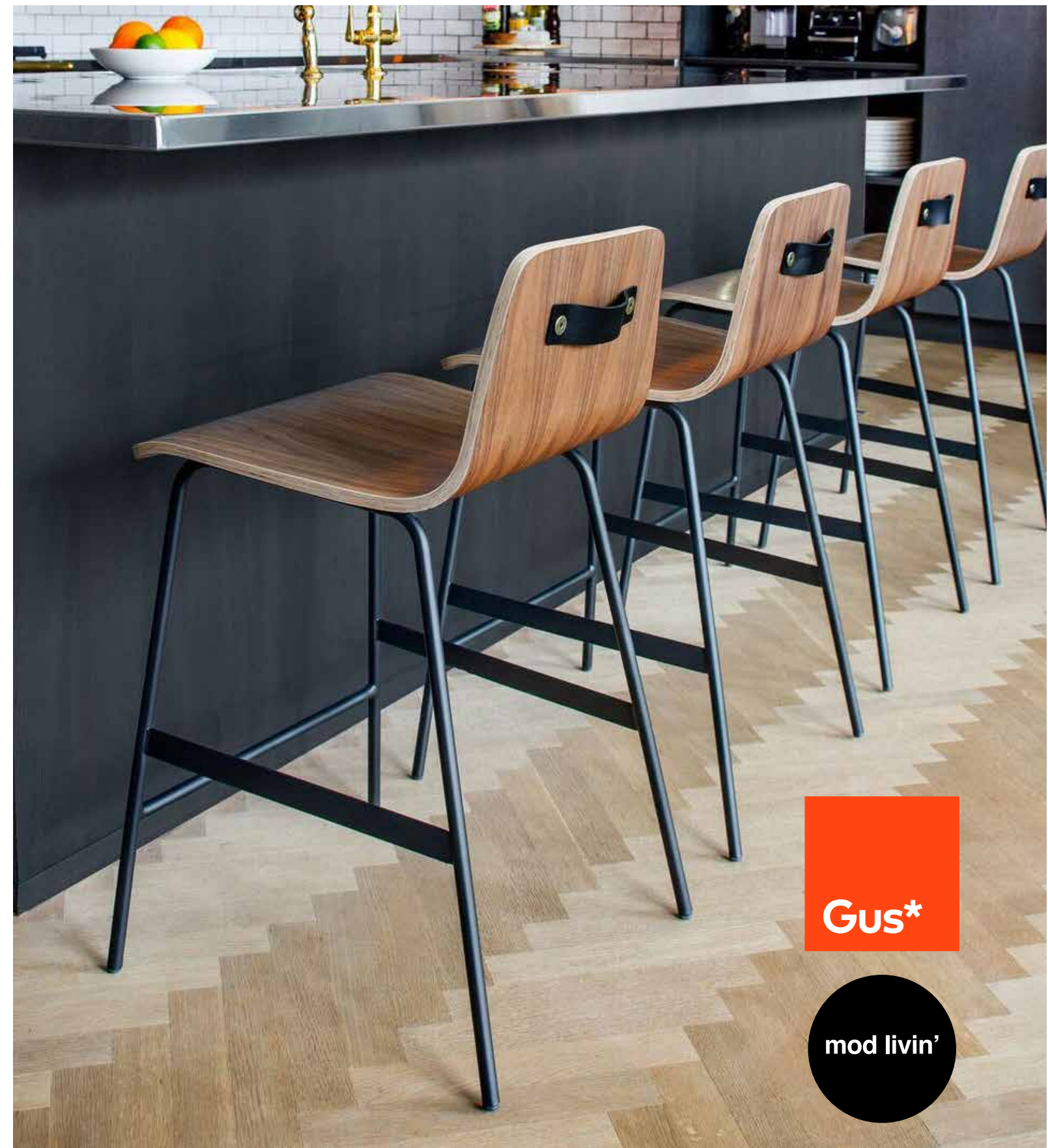
**"I WAS TIRED OF THE SAME OLD BORING, DUDE BARBECUES. INTRODUCING A FURNITURE FEEL TO A VERY UTILITARIAN PIECE WAS MY NUMBER ONE GOAL. ASA-D2 IS AN OUTDOOR KITCHEN THAT IS FLEXIBLE, LIGHT, MODULAR, EXTREMELY DURABLE AND RESILIENT TO THE ELEMENTS WITHOUT LEAVING OUT THE DESIGN ASPECT OUT OF THE EQUATION. MY CUSTOMER IS SOMEONE WHO ENJOYS DESIGN, LOVES ENTERTAINING OUTDOORS AND HAS A BLAST GRILLING IN A SEXY OUTDOOR KITCHEN WHILE DRINKING A DIRTY MARTINI WITH THREE BLUE CHEESE OLIVES."**

Says Germani of his design, "I was tired of the same old boring, dude barbecues. Introducing a furniture feel to a very utilitarian piece was my number one goal. ASA-D2 is an outdoor kitchen that is flexible, light, modular, extremely durable and resilient to the elements without leaving out the design aspect out of the equation. My customer is someone who enjoys design, loves entertaining outdoors and has a blast grilling in a sexy outdoor kitchen while drinking a dirty martini with three blue cheese olives."

ASA-D2 is available in four colors: Trilium (an aged, oxidized steel look), Spectra (a solid, shiny black), Aura (a replica of Calacatta marble), and Halo (a soft white with high-gloss finish).

The best thing about the ASA-D2? You're going to want to use it year-round, not just the summer.

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# QUEEN OF THE CURVE

New Books Commemorate Zaha Hadid

HER BUILDINGS WERE LIKENED TO EVERYTHING FROM A BEACHED WHALE TO A GIANT PUDENDUM, BUT THE LATE IRAQI ARCHITECT ZAHA HADID DIDN'T LET CRITICISM GET TO HER.

**IF SHE HAD**, she might have given up after seeing many of her competition-winning designs scrapped by initial backers who lacked vision, money, or both. For decades Hadid was known as the famous starchitect who never got anything built.

The problem might have begun with her paintings. Abstract, fragmented, and colorful, they looked more like a haphazard collection of shapes and lines than a viable architectural plan. They showed multiple perspectives all at once. Some presented mirror images. Others placed buildings within futuristic (and virtually unidentifiable) versions of well-known cities. Later in her career, Hadid used less color, eventually opting for simple white on black drawings—and some of these look like mere scribbles. She seemed to be the only one who believed her concepts could be materialized. Until Vitra.

The Swedish furniture company known for iconic mid-century furniture—notably designs like the famed Panton Chair, a simple swish of which Hadid was a lifelong fan—commissioned Hadid to create a chair and instead got a building: the Vitra Fire Station. That angular structure, crowned by a prismatic bird wing, marks a turning point in Hadid's career.

Afterwards, Hadid and her architecture firm Zaha Hadid Architects, or ZHA for short, completed large-scale commissions the world over, including fantastic buildings in Asia and the Middle East—some of which have silhouettes so amazing they have become instant icons. Now, just past the one-year mark of her untimely death in March 2016, ZHA continues to design and build gravity-defying projects under the direction of Hadid's long-time partner Patrik Schumacher. And several notable books are paying tribute to the legacy of Zaha Hadid.

**WORDS:** *Alicita Rodríguez*

## Zaha Hadid Architects: Redefining Architecture & Design

Images Publishing, Publication June 2017

A new book focusing on Zaha Hadid through the lens of her ongoing architectural practice, "Zaha Hadid Architects" offers insight into Hadid's vision in a well-designed and well-organized volume. Patrik Schumacher, the Principal of ZHA and Hadid's long-time collaborator, provides a comprehensive introduction entitled "Formalism and Formal Research." For general readers, terminology may prove difficult, if not impenetrable ("morphological articulation," "interpenetrational domains of competency," etc.). However, personal details about Zaha Hadid make it worthwhile reading. For example, Schumacher writes that Hadid's drawings and paintings are "often conceptual, rather obscure, [and] seemingly utterly abstract." This admission is notable, as many other books on Hadid simply refer to her visions as difficult or atypical.



Schumacher's hand in the book is important because he introduced Hadid to complex computer programs that effectually translated her drawings into 3D blueprints. It was by embracing technology that ZHA turned Hadid's visions into possible worlds, thereby catapulting her architectural practice to worldwide acclaim.

Schumacher's systematic focus informs the organization and design of the book as well. Divided into "Built Projects" and "In Progress," the status of Hadid's plans is always clear. Additionally, each project features identical organization: the title spread features drawings on the left and project name, data, and narrative on the right, followed by various spreads of artfully composed color photographs. Generous margins, easy-to-read page numbers, and project names continue to guide readers. Form and function work synergistically here.

"Zaha Hadid Architects" presents complex ideas in a streamlined design, marrying angles and curves like Hadid's own sublime structures.

## The Complete Zaha Hadid: Expanded and Updated

Thames & Hudson, Publication June 2017

Revised and reissued posthumously, "The Complete Zaha Hadid" is a comprehensive monograph in a compact package—at 8.9 x 9.8 inches, it's easy to hold. Organized chronologically, "The Complete Zaha Hadid" offers some insight into the trajectory of Hadid's career. The book begins with a scholarly introduction by critic and museum director Aaron Betsky, who puts Hadid's work in conversation with film theory, philosophy, and modern art before providing practical information on her career and artistic process.

The meat of the book begins in the "Buildings and Projects" section with Hadid's early paintings and drawings, from her time as an "academic architect"

## The World Is Not A Rectangle: A Portrait of Architect Zaha Hadid

Beach Lane Books, Publication August 2017

"The World Is Not A Rectangle" is a picture book written and illustrated by Jeanette Winter, the author of many artist biographies for children. Winter does an excellent job of gathering research and distilling it into bite-sized pieces of information, perfect for little kids with big imaginations.



Winter's illustrations are evocative and moody, with a lot of white space. This breathing room puts the focus on isolated objects, all of which were special, almost talismanic evocations of Hadid's childhood: green marshes, sand dunes, Persian rugs, and an asymmetrical mirror in Hadid's bedroom.

The connection between these childhood memories and Hadid's architectural masterpieces becomes vivid later in the book when Winter pairs past and present in two-page spreads that bled off the pages: tall, swaying grasses contrast alongside soaring, sinuous skyscrapers; an open clam shell next to a wave-like stadium; swirling, milky galaxies beside whirling, dome-shaped buildings.

Much of the text is pretty and poetic: "Wind swoops across sand dunes and through ancient cities." And the portrayal of Hadid as a young girl with big ideas encourages children to dream. But there are moments when Winter's text is weighed down by biographical tidbits she might have left out, and others that could be problematic for young readers, such as when four male city commissioners object, "She's an Arab!"

Overall, the art and story work well to tell young readers about an idealistic child who turned into a visionary architect. At the end of the book, a list of Zaha Hadid's buildings and their locations stresses the concept that her buildings are real—even though they look otherworldly.

when her projects were largely unbuilt. More traditional blueprints follow, alongside computer-generated 3D images, building models, line drawings, color paintings, and project photographs. The inclusion of all these types of images makes the book somewhat confusing, as it's not always clear which projects are theoretical and which ones are actualized.

Thankfully, the main section includes Hadid's product and furniture designs: everything from snaking sofas to fluid lamps and futuristic bars (many resembling liquid mercury). "The Complete Zaha Hadid" serves as a good introduction to her oeuvre, especially since her London-based architecture practice collaborated with the publisher on the expanded edition.



# Aloha Koloa



COLORADO ARCHITECT MIKE PICHÉ, AIA REIMAGINES A BEACH HOUSE ON KAUAI THAT PAYS HOMAGE TO MID-CENTURY ARCHITECT VLADIMIR OSSIPPOFF'S QUEST FOR THOUGHTFUL DESIGN.

Located on the South Shore of the Hawaiian Island Kauai, the town of Koloa is as charming as it is eclectic. Originally settled in 1835 (coinciding with the opening of its first sugar mill) Koloa is now a multicultural mix of residents and tourists who enjoy proximity to Poipu Beach. The area is highlighted by lush landscape at every turn, and a laid-back lifestyle rooted in a strong connection to the island's natural surroundings. When Boulder and Aspen-based architect Mike Piché was asked to help a friend with a beach house in Koloa, he was understandably excited to get started.

WORDS: *Beth Mosenthal, AIA*  
IMAGES: *Derek Skalko*





***“The design aims to take advantage of the breezes that are pretty much always on the site—the Pacific trade winds that come through. We made sure that all of the bedrooms and spaces could open up and flow through. With louvered transoms, open windows, and ceiling fans, a gentle breeze comes through when everything is opened up.”***



The house’s L-shaped form creates a dialogue in which the yard becomes an integral, outdoor room for the home. Designed with walls and windows that “disappear” when opened, the architectural elements reinforce the Hawaiian lifestyle in which lines are consistently blurred between time spent indoors and outdoors.

A small project latent with possibility, it quickly grew in environmental and architectural ambition. Ultimately, it became a 3,000-square-foot, mechanical-system-free residence for Bill Baker and Debra Mayer—a couple that splits their time between Aspen and Kauai. Complete with a floor plan that encourages seamless indoor/outdoor living and design features that utilize the island’s weather to ensure consistent thermal comfort, the finished residence provides a highly-sophisticated reinterpretation of the term “beach house.”

The site is located in an eclectic neighborhood comprised of homes ranging from plantation-style to sleek and modern. Seeking context and narrative, Piché spent time researching local Hawaiian architectural precedents prior to embarking on the home’s design. He was quickly struck by Vladimir

Ossipoff, an acclaimed mid-century modern architect and former American Institute of Architects (AIA) Hawaii president who used his term in office to pursue a highly publicized “war on ugliness.”

Concerned about the rapid commercialization of the Waikiki waterfront in 1964, Ossipoff and his fellow AIA members led a concurrent effort to restrict future development in that area. Ossipoff hoped that by declaring “war” on this specific architectural style, he might raise awareness of the role the people of Hawaii could play in “making Hawaii a more beautiful place to live and work.”

For this project, Piché appreciated Ossipoff’s celebration of many mid-century architectural features, and aimed to retain “the more modern amenities” of Ossipoff’s work.

These included strong roof lines, deep overhangs, glass, and the thoughtful use of wood as a warm accent material. In addition, Piché was intrigued that Ossipoff’s homes rarely had air-conditioning. He followed suit by designing the Baker residence to also be heating and cooling free.

“The design aims to take advantage of the breezes that are pretty much always on the site—the Pacific trade winds that come through,” Piché explains. “We made sure that all of the bedrooms and spaces could open up and flow through. With louvered transoms, open windows, and ceiling fans, a gentle breeze comes through when everything is opened up.”

Additional sustainability features include a PV system that handles the electrical requirements for the home and a solar hot water system that provides heating for the pool and spa. →79

# VLADIMIR OSSIPOFF

Master of Hawaiian Modern Architecture



**DUBBED BY MANY AS "THE MASTER OF HAWAIIAN MODERN ARCHITECTURE," VLADIMIR OSSIPOFF'S ARCHITECTURAL LEGACY IS EVIDENT IN THE PROLIFERATION OF MORE THAN 1,000 HOMES ACROSS OAHU, IN ADDITION TO WELL-USED COMMERCIAL AND PUBLIC BUILDINGS SUCH AS THE HONOLULU INTERNATIONAL AIRPORT TERMINAL AND THE THURSTON MEMORIAL CHAPEL.**

Born in Russia, Vladimir Ossipoff (1907-1998) grew up in Tokyo, where his father served as a military attaché for the Russian embassy. Ossipoff immigrated to the United States in 1923, where he attended high school and college in Berkeley. Post-graduation, Ossipoff moved to Honolulu, in 1931 in search of work at the onset of the Great Depression.



The Lijstrand House in Honolulu is an ideal example of Ossipoff's work. Designed for Betty and Howard Lijstrand—a doctor and nurse who had bought the hillside site overlooking Oahu in 1948—and finished in 1952, the home showcases his sophisticated eclecticism.



After working with architect Charles W. Dickey on the Immigration Station at Honolulu Harbor, Ossipoff founded his own architectural practice in his home in 1936. Posthumously described as the "dean of Hawaiian residential architects," Ossipoff's translation of Modernist building forms to adapt to Hawaiian living conditions became a defining characteristic of his unique architectural style.

With roots in modernism as well as the influence of his childhood in Japan, Ossipoff's homes are known for their deep overhangs, strong roof lines, dark woods, native stone and built-in cabinets and fixtures, and often constructed by highly-skilled Japanese woodworkers on Oahu. Ahead of his time, Ossipoff often designed huge sliding doors and windows that would open entire walls to the outside to take advantage of natural ventilation.

An architect who was deeply invested in design that responded directly to its context, Ossipoff was vocal in his disdain of generic home and commercial development, believing that ignoring a building's environment was a hallmark of bad design. While much of Hawaii's waterfront areas continue to be developed into high-rise condominium towers and suburban housing, Ossipoff's unique influence and legacy on Hawaiian architecture provides an exceptional counterpoint in his demonstration of timeless, sustainable design.



**Hawaiian Modern**  
THE ARCHITECTURE OF VLADIMIR OSSIPOFF

A retrospective exhibit, "Hawaiian Modern: the Architecture of Vladimir Ossipoff," was assembled by the Honolulu Academy of Arts and was presented at the Academy from November 2007 through January 2008.



The floorplan of the home strategically places the primary living spaces including the kitchen, living room, and master bedroom on the second floor, maximizing the user's exposure to views as well as the surrounding tree canopy. Wood ceilings, floors, and window frames are paired with stark white walls and bold accent colors to juxtapose modern architectural detailing with a sense of warmth and intimacy.





The home's materials and components were also selected in response to Kauai's climate and local economy. Working with a highly-skilled Kauai-based builder, Piché sourced materials locally whenever possible. Each of the windows and doors were fabricated by Paradise Millworks, a local shop that helped achieve Piché's vision of pocket doors and folding windows that "completely disappear" when opened.

For the exterior of the home, Piché was thoughtful in his selection of the finishes. Despite originally having darker colors in mind for the façade, lighter-colored stucco was selected in response to the intense summer heat. Metals, such as stainless steel, were chosen that wouldn't corrode due to


excessive moisture. To underscore the seamless transition from indoor to outdoor living, the entire first floor was covered in a uniform field of highly-durable tile.

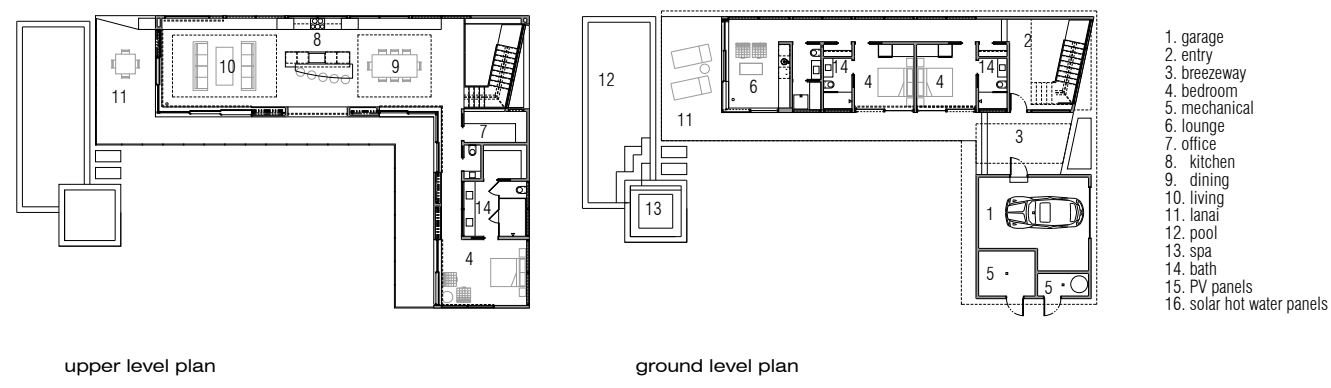
After spending a week's vacation in the finished home, Piché noted that the home "lives much bigger than its 3,000 square feet" due to the blurring of indoor and outdoor spaces.

From the inside of the home, an inverted floor plan places the kitchen, living room, and dining on the upper level. These shared spaces open to strategically curated views of the ocean, mountains, and tree canopy. When outside the home, the main entry provides a special gathering space that doubles as a breezeway.

"When you approach the site, there is one section where you can see the ocean," Piché explains. "We wanted that to be the view when you walk to the house, while creating a way for the wind to penetrate the courtyard. This space worked out incredibly well—that little breezeway is one of the main hang-outs with a great view and breeze."

Thoughtful in its design, execution, and contextual response, it's safe to assume that Ossipoff would've approved of the Baker residence as a present-day interpretation of Hawaiian modern architecture's best attributes. ■

 For this project, Piché appreciated Ossipoff's celebration of many mid-century architectural features, and aimed to retain "the more modern amenities" of Ossipoff's work. These included strong roof lines, deep overhangs, glass, and the thoughtful use of wood as a warm accent material. In addition, Piché was intrigued that Ossipoff's homes rarely had air-conditioning, and that he had designed the Baker residence to also be heating and cooling free.







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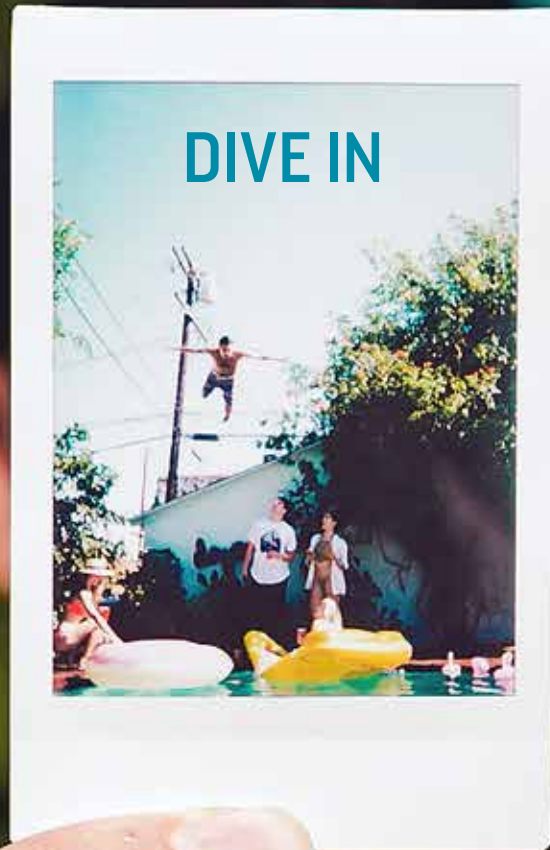


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# DENVER DESIGN WEEK 2017

JULY 15-21



## MAKE A SPLASH! - DENVER DESIGN WEEK 2017

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Modern In Denver has been dedicated for nine years to promoting and celebrating the people, products and projects that

shape the Rocky Mountain Region and we are proud to be the media sponsor for the second year of Denver Design Week.

Denver Design Week is a vital new component to our regional design community as it provides a missing platform for cross discipline discussion, dialogue, collaboration and networking for our creative industry.

This year's Denver Design Week will feature over 30 different talks, keynotes, tours and parties focused

on the people and topics relevant to the needs of our city. We encourage you to 'dive in' and explore, engage and support our growing creative community. Join us for the massive launch party at the new Stanley Marketplace, sign up for a session or two, meet new people and of course, have some fun!

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### SESSION SPOTLIGHT

## PIONEERING INNOVATION & PRESERVATION: PRACTICE, PRAGMATISM AND THE WILD WEST

**SPEAKER:** Eric Logan, Carney, Logan, Burke

**DATE:** Wednesday July 19, 1 p.m.

**LOCATION:** CU School of Architecture

**W**e profiled the unique work of Jackson, Wyoming- and Bozeman, Montana-based architecture firm Carney Logan Burke with a cover story in our 2017 spring issue. Their singular philosophy, "Inspired by Place" relies on the power of the landscape, the quality of the light, and the spirit and history of the west to create a harmonious relationship with nature.

That's why we're looking forward to hearing principal Eric Logan discuss this philosophy firsthand. It's a unique language of design appropriate in the unspoiled western landscape, but can it be applied in other locations? How did this philosophy evolve? And how does the approach differ from project to project?



**SESSION SPOTLIGHT**

**REINVENTING TRANSPORTATION:  
THE DISRUPTION OF DRIVERLESS MOBILITY**

**SPEAKER:** Rutt Bridges  
**DATE:** Tuesday July 18, 6 p.m.  
**LOCATION:** Workplace Resource Lodo

From science fiction to modern day fact, we are in the age where driverless vehicles are now a reality. But what will be the economic, environmental and societal impact of this emerging technology?

It's projected that within the next five to ten years, door-to-door, on-demand mobility services will become increasingly available for a small fraction of the cost of car ownership. As corporations from Uber to Google to Ford move at

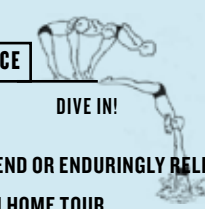
breakneck speed to become leaders in this mobility revolution, cities and suburbs must reconsider and reinvent many of their functions, from public transit to parking.

More than the effects upon our personal lives, this session seeks to explore the positive and negative outcomes driverless mobility may have, not just for the automotive industry, but also oil and gas, utilities, insurance, parking, and entire nations.



**PROGRAMMING SCHEDULE**

All events are subject to change. Please visit [denverdesignweek.com](http://denverdesignweek.com) for the most up to date information and to buy tickets.



**SATURDAY JULY 15**

- 10:00 BLUE SILO STUDIOS TOUR
- 11:15 THE SOURCE HOTEL TOUR
- 7:00 LAUNCH PARTY - STANLEY MARKETPLACE

**SUNDAY JULY 16**

- 10:00 MID-CENTURY MODERN: POP CULTURE TREND OR ENDURINGLY RELEVANT DESIGN?
- 11-4:00 VIRGINIA VILLAGE MID-CENTURY MODERN HOME TOUR
- 1:30 WHERE WOOD MEETS STEEL TOUR
- 3:00 RNL: HOGAN LOVELLS OFFICE TOUR
- 4:30 16TH STREET MALL WALKING TOUR

**MONDAY JULY 17**

- 9:30 GLASS, CONCRETE, AND FONTS: IS TYPOGRAPHY RELEVANT IN ALL DESIGN FIELDS?
- 9:30 16TH STREET MALL: THE SPINE OF THE CITY
- 10:45 COOKING UP THE FUTURE: THE ROLE OF TECHNOLOGY IN MODERN KITCHEN DESIGN
- 10:45 DESIGNING AN AFFORDABLE DENVER: HOUSING SOLUTIONS FOR THE 99%
- 1:00 DESIGN OPTIMIZATION: TECHNOLOGY IS CHANGING HOW (AND WHY) WE DESIGN
- 1:00 CRAFT AND CUSTOMIZATION: HIGHLIGHTING DENVER'S MAKER MOVEMENT
- 2:15 GOOD DESIGN IS GOOD BUSINESS: CREATING IMPACTFUL, MODERN WORKPLACE DESIGN
- 2:15 IMAGINATION UNLEASHED: THE DIGITAL INVASION IN CONTEMPORARY ART
- 3:30 SUSTAINABLE DESIGN 10 YEARS LATER: A LOOK INTO LEED'S PIVOT TO THE "WELL" BUILDING STANDARD
- 3:30 AN INDISPENSABLE DIALOGUE: THE VITAL ROLE OF LANDSCAPE ARCHITECTURE IN MODERN DESIGN

**TUESDAY JULY 18**

- 6:00 REINVENTING TRANSPORTATION: THE DISRUPTION OF DRIVERLESS MOBILITY

**WEDNESDAY JULY 19**

- 9:30 SOLAR DECATHALON: INNOVATION THROUGH COMPETITION
- 9:30 ON THE MENU: RESTAURANT DESIGN & THE FUTURE OF SUSTAINABILITY
- 10:45 WHY COME INTO THE OFFICE? EXPLORING THE WORKPLACE IN THE AGE OF THE DIGITAL NOMAD
- 10:45 MISE EN PLACE: SERVING UP THE PHILOSOPHY OF ORGANIZATION
- 1:00 ALL UP IN YOUR BIZ: THINGS TO KNOW BEFORE YOU START-UP
- 1:00 ERIC LOGAN: PIONEERING INNOVATION & PRESERVATION: PRACTICE, PRAGMATISM AND THE WILD WEST
- 2:15 DESIGNING FOR ACCESSIBILITY: OVERCOMING THE OUTDATED NOTIONS OF DISABILITY

**THURSDAY JULY 20**

- 6:00 ALWAYS MODERN, EVER TRADITIONAL - EXAMINIGN THE PRINCIPALS OF GOOD DESIGN. PRESENTERS: JEFF SHEPPARD & CHRISTINE FRANCK

**FRIDAY JULY 21**

- 6:00 DENVER WOMEN IN DESIGN: A CELEBRATION IN HONOR OF FLORENCE KNOLL'S 100TH BIRTHDAY

**SESSION SPOTLIGHT**

**DENVER WOMEN IN DESIGN:  
A CELEBRATION IN HONOR OF FLORENCE KNOLL'S 100TH BIRTHDAY**

**SPEAKERS:** Gillian Johnson, Lisa M. Abendroth, Jenny West, Amy Siegel  
**DATE:** Friday July 21, 6 p.m.  
**LOCATION:** Elements

There's not one, but two reasons we're excited for the celebratory final session of Denver Design Week. First, as you may have already read in this issue: Design icon Florence Knoll celebrated her 100th birthday this year. This closing session of Denver Design Week not only honors the legacy of her work—which ranges from credenzas to modern-day workplace solutions—but acts as a springboard to look at the current state of women in Colorado design. That's the second reason.

We'll be joining a cross-disciplinary panel of women designers, who continue to make their mark on Colorado's design culture, for an enjoyable conversation. Where do women currently stand in the world of design, architecture and the arts? Where are they going? And what can be done to improve the status quo?

There will be cocktails and cake for Florence Knoll's birthday and to celebrate the closing of Denver Design Week.





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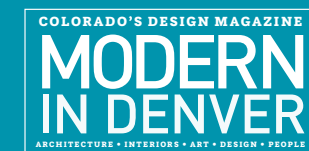
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# Vision & Precision

AT VESELBRAND, OWNER KEVIN VESEL DOES IT ALL—DESIGNING, BUILDING AND INSTALLING KITCHENS. AND HE ALWAYS SWEATS THE SMALL STUFF.

WORDS: Jane Craig  
IMAGES: Raul Garcia



**Most kitchen designers measure their success in terms of square footage. Kevin Vesel measures his in millimeters. Yes, he is that meticulous.**

The designer, who launched his Highlands-based company, veselbrand, in 2013 after years of work in the kitchen industry, is a rarity in Denver. Not only does he design his own high-end bespoke kitchens, but he oversees their building and installation. “I design every kitchen like it’s my own,” Vesel says, “in conjunction with the client’s valuable input.”

The Canadian-born Vesel prides himself on his ability to think both macro and micro, a trait honed in his twenties in New York. After studying at the Maine Photographic Workshops, “I worked with probably the top 20 professional photographers in the world—people like [Francesco] Scavullo, [Yousuf] Karsh, [Irving] Penn and [Annie] Leibovitz—shooting fashion and beauty and large-production stuff. We’d be in Paris one week, Alaska the next week, the West Indies the week after that. It was hard work and long hours, but I learned a lot—particularly not to be afraid of anything. If I could get a production crew, an art director and 10 sled dogs into a helicopter and fly them into a remote, avalanche-prone region in British Columbia, I could do anything.”

After moving here 32 years ago (he fell in love with the mountains on a climbing trip and six months later made Colorado his permanent home), Vesel shot adventure photos for companies like Patagonia and North Face before switching gears. “Life’s too short to do one thing over and over,” he says. “I am basically a creative problem solver, which is why it’s so easy to switch from photography to building interiors, to doing kitchens, to designing one-of-a-kind pieces.”

Having spent years building sets (and even constructing his first home here by hand), “I just woke up one morning around the year 2000 and decided I was going to design and fabricate one-of-a-kind furniture, lighting and interior spaces. I love materials—and I love building things with my own hands. So I designed interiors for a lot of restaurants and salons and galleries and homes, as well as one of a kind furniture pieces, offices, lighting and just about any other thing he or his clients could imagine.” →100

Balanced between elegance and functionality, this bird’s eye view from the kitchen desk keeps tabs on the Miele appliances that integrate into the wood and matte lacquer kitchen.



**“It’s very contemporary, but it doesn’t feel cold at all—it just feels dramatic”** - CHIP DUVAL

The spacious kitchen was made for entertaining and experimenting. The hand-brushed, grey-oak veneer anchors the tall cabinetry and creates a balance for the lighter toned matte lacquer base cabinets. The back-painted glass uppers and back-panels add another layer of dimension. At the island, a thick Dolomite stone top and minimal light fixture, selected by interior designer Lindsey Kruger, provides the perfect place to open a bottle of wine with friends and get down to some serious cooking. A full Miele appliance package includes a coffee system and steam oven.

**OPPOSITE:** This view from the dining area reveals pull out pantries and refrigeration behind the tall, hand-brushed grey oak panels. Veselbrand “stick” pulls are machine polished and painted in a custom coating. All upper cabinetry feature integrated led lighting panels and back-painted glass doors.

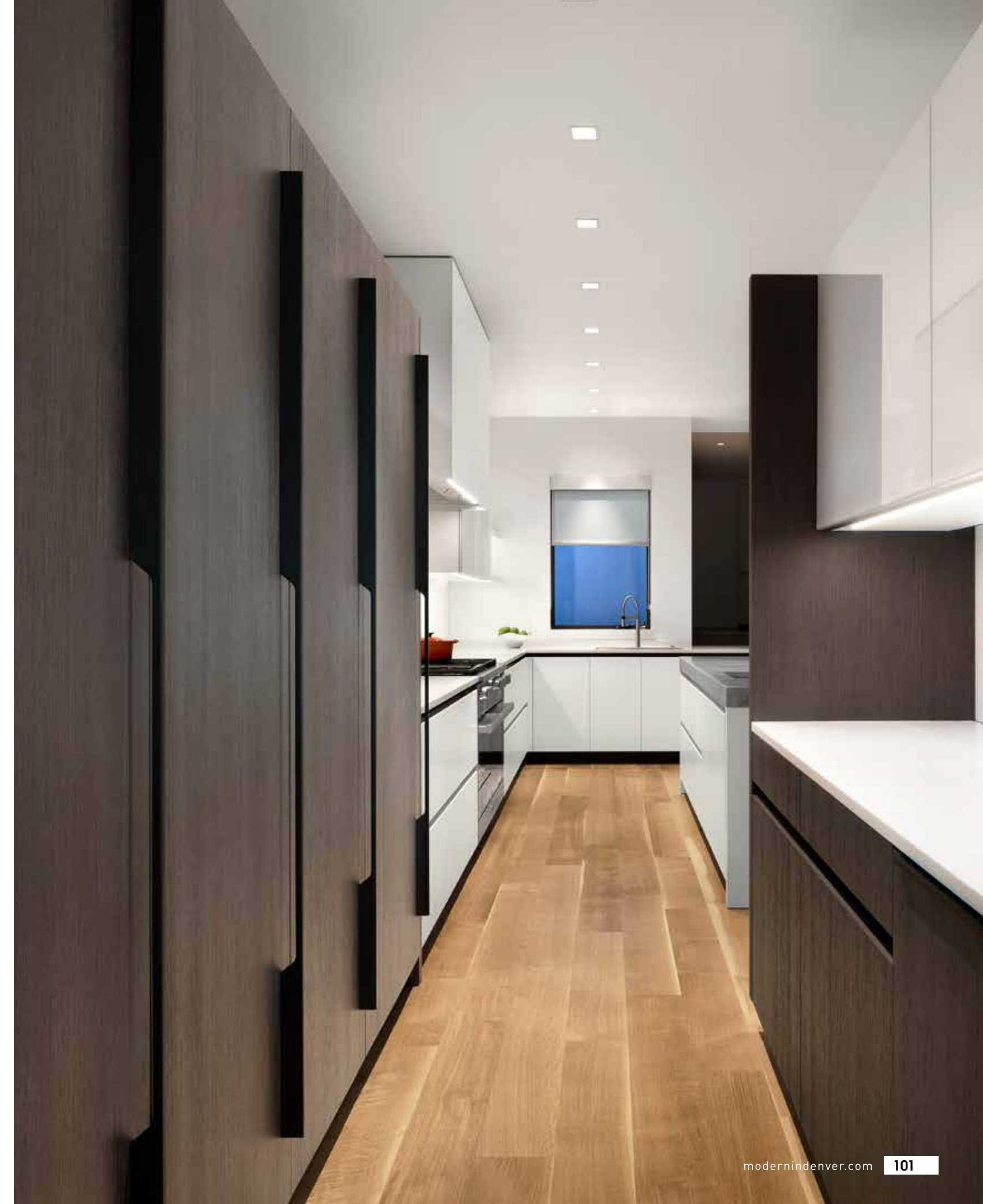
In 2013 through his love of contemporary design he became very familiar with the ins-and-outs of many of the luxury European kitchen brands—Arclinea, Varenna, Bulthaup, Boffi to mention a few. “Through the process of ordering and installing these types of kitchens and working with European companies he became very aware of what worked and what didn’t work, and I set out to design my own line,” he says.

Veselbrand specializes in high-end, contemporary kitchens, built to precise specifications by old school craftsmen here in Denver. “The European look is very much about being clean and symmetrical,” Vesel says. “I try not to get too tricky.”

But that doesn’t mean they’re not super-personalized. “European manufacturers can produce hundreds

of kitchens in a day. They’re gorgeous. I love them,” Vesel says. “But if you want to change something on site, you get in the queue and wait your 12-16 weeks for a replacement. In contrast, my company can do any paint color you can possibly think of, or any veneer species. And we have the ability to customize any part, any piece, on the fly, at any time. So if a wall changes two weeks before an install, we can cut a cabinet down, or make a new door, and two days later have the new item onsite.”

Vesel himself is involved until the last moment. “I love being part of every single aspect: I’m loading the truck. I’m unloading the truck. I’m installing cabinetry. I’m installing appliances, countertops, plumbing fixtures. I’m even teaching people how to use their appliances, cooking them their first meal.” →101





Vesel’s eye for detail can be seen in this generously-sized kitchen (16 by 25 feet), installed recently in a home in Cherry Creek. Says Vesel, “the owners wanted a very clean, contemporary kitchen with high functionality and good ergonomics that was bright and cheery.”

The result is uber-streamlined: veselbrand’s Europa line of cabinetry comes in a hand-brushed/cerused, warm, grey oak veneer on the tall cabinets and a warm matte lacquer on the base cabinets—utilizing integrated pulls and aluminum plinth in a tactical matte black finish. The owners wanted a large island with a big piece of stone. A Dolomite top provides texture.

Says homeowner Chip Duval, “We love the white Krypton countertops that surround the island. It helps make a statement and fill in the space beautifully, but it doesn’t compete in any way.” The custom veselbrand “Jewel Box” glass hood in matte white contrasts nicely with the glossy back-painted white upper cabinet doors, and large white glass back-splash.

Duval and his wife, Kristal, are thrilled with the result. “It’s very contemporary, but it doesn’t feel cold at all—it just feels dramatic,” he says. “Not only does Kevin design a beautiful kitchen, but he designs an extremely functional kitchen. The way everything flows and all the ergonomic storage space, its fantastic.”

That is just what Vesel wants to hear: “I’ve done close to 500 contemporary kitchens by now,” he says. “and I probably have 450 best friends. People are always calling and texting to tell me how much they love their kitchens. That makes me really happy.” ■

Chef’s delight: plenty of prep areas on the island and perimeter allow multiple guest chefs to participate at once. Two drawer fronts keep the look clean and symmetrical, but a third internal drawer inside the top gives you ergonomics and ease of use for utensils, spices and cutlery. The Miele 48-inch range covers all bases with six burners, a griddle, convection oven with steam injection, speed oven and warming drawer. While the veselbrand custom “Jewel Box” hood fits precisely between the clerestory windows.

# Key Drivers Influencing Workplace Design



Less is More  
- Ludwig Mies van der Rohe

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# Beautifully Setting The Mood



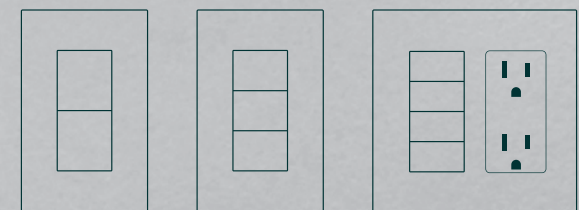
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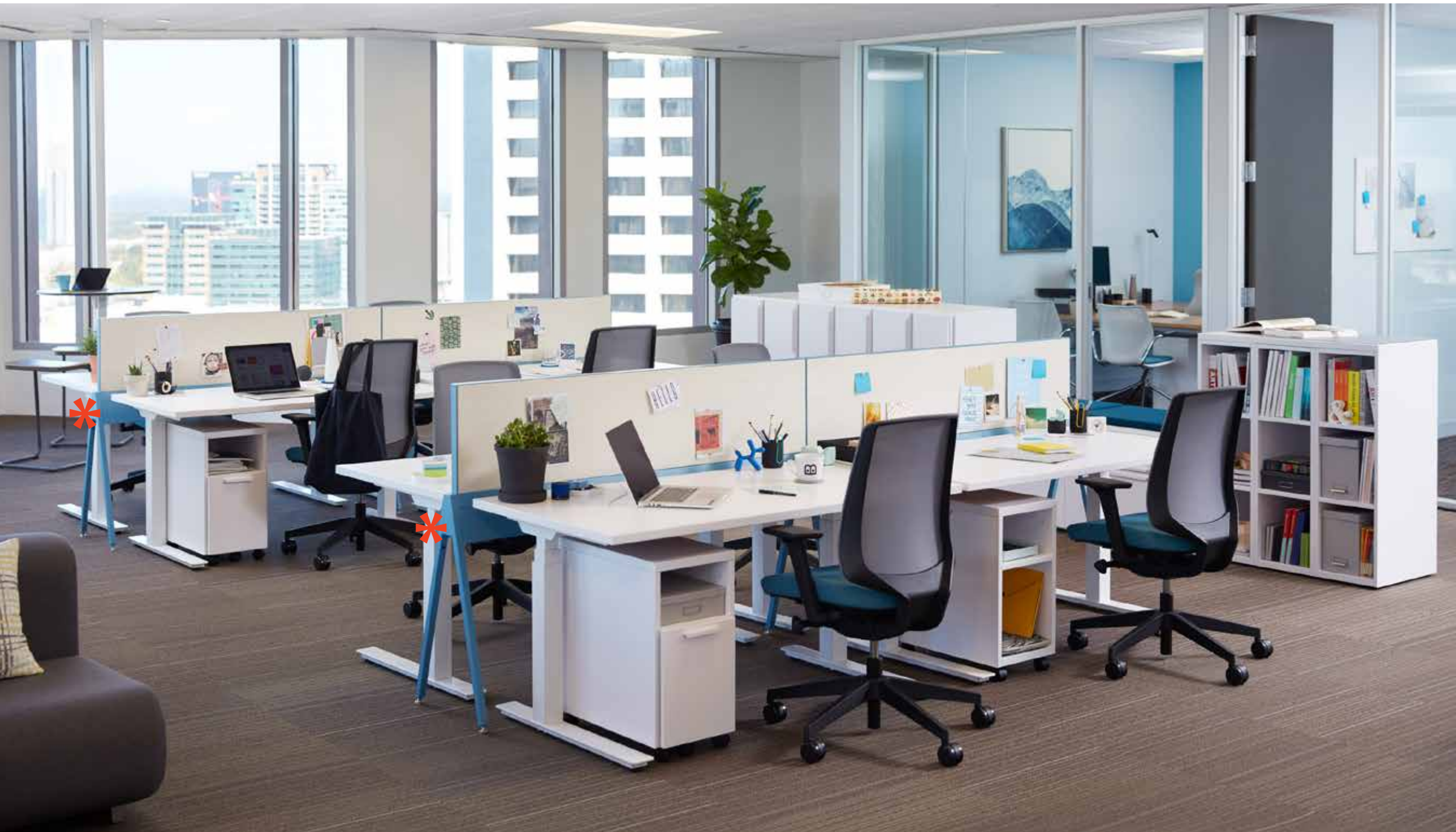
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# OUR FLEXIBLE FUTURE

WORDS: Charlie Keaton



## Knoll - Various Lines

Florence Knoll turned 100 this year, and the company that bears her name continues to innovate. Mainstays like the MultiGeneration Task Chair (foreground), whose perforated back is visually simple but designed for performance, are now complemented by a wider range of accessible products. That includes the k. collection (the k. lounge chair is featured along the rear wall, in yellow). "Our customers' demands are coming at tighter price points," said Melissa Regan, regional director for Knoll, "so being able to offer a products portfolio that is attainable while still meeting all of Knoll's strict design guidelines is crucial."

+workplaceelements.com

**WE** live in an era marked by strategic disruption. No surprise then, that recent years have seen an especially dramatic shift in the way we design for (and function in) the office environment. Across virtually every industry, businesses have embraced the broader spectrum of elements that comprise a productive workplace. Today's employers are wise to consider factors like health and wellness, or the changing dynamics of staff interaction, alongside more traditional design considerations.

As a result, the modern office is vastly evolved from what all but the most forward-thinking companies were doing a decade ago. This shift has done more than change the way our spaces look. For those willing to invest in creativity and expertise, good office solutions are more attainable than ever.

One major reason for this is shrinkage—more specifically, the way individual workstations have gotten progressively smaller. With real estate costs surging, companies can no longer afford to allocate space in the sort of generic, one-size-fits-all manner that dominated generations past. Moreover, as the world has gone digital, many of the things we needed to do our jobs aren't really things anymore.

"People just don't need all that paper on their desks anymore," says Frank Harney, principal of IE Connect. "Documents are all in the cloud. Monitors aren't big and heavy like they were, and they can be raised off the desk anyway. Most people don't have phones at their desks now. And filing cabinets have basically turned into a place to keep your snacks and workout gear."

That shrinking footprint means many companies now spend less on individual workstations than ever before. A space that may once have required a \$3,000 or \$4,000 investment can now be outfitted for half that amount.

But what looks on the surface like outright savings may be something, for many companies, more akin to reallocation.

That's because the move toward heightened inter-office collaboration has created demand for more breakout spaces and informal seating options. Employees may not require the isolated square footage of yesteryear, but collaboration—especially as it's valued in today's world—doesn't happen in a vacuum.

The creation of inviting, supportive spaces can open doors to new opportunities, and this reimagined footprint has fundamentally changed the flow and dynamics of office life. But these spaces also require investment, expertise, and a little bit of foresight. →112



## idesk inc - Muse Chair

Ah, the beauty of simplicity. With a shaped body shell made from fiberglass-reinforced polypropylene, the Muse Guest Chair provides maximum comfort with minimal bells and whistles. The legs are solid, gas-injected polypropylene, which creates both lightness and rigidity. An optional upholstered seat cushion is available, as is a limited lifetime warranty—all at an affordable price point.

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**“THINGS CAN SIT EMPTY BECAUSE YOUR CULTURE DOESN’T SUPPORT IT, OR IT DOESN’T WORK FOR YOUR ENVIRONMENT, AND THAT’S REALLY VALUABLE REAL ESTATE. SO IF YOU REALIZE YOU’VE GONE DOWN A PATH THAT’S NOT GREAT FOR YOUR ORGANIZATION, THE ABILITY TO BE FLEXIBLE AND PROACTIVE AND ADJUST ACCORDINGLY IS VITAL. IT SAVES MONEY, BUT ALSO PROTECTS YOUR ASSETS AND YOUR PEOPLE.” - Carla Dore, Workplace Resource**

Traci Lounsbury, principal and owner at ELEMENTS says, “You have to ask yourself and your team: ‘What kind of meeting space do we really want? How big is it? What kind of technology do we need? Is this a four-person meeting space, or six? If it’s six, do we want a head of the table or something round that promotes teamwork?’ There’s a lot more to the planning of collaborative spaces than people realize.”

In order to realize actual cost savings while still providing an effective, efficient workplace, flexibility is the name of the game. Just as job descriptions have flattened and

blurred, office furniture has likewise become more fluid and adaptive. A conference table is useful, but one that can grow to accommodate larger groups, shrink for private meetings, or come apart for use as breakout space or to be stored elsewhere has value well beyond the sticker price.

Flexibility also applies to adaptive reuse. “Things can sit empty because your culture doesn’t support it, or it doesn’t work for your environment, and that’s really valuable real estate,” says Carla Dore, president and CEO of Workplace Resource. “So if you realize you’ve gone down a path that’s not

**Arcadia Contract - Co-Op Meeting Space**

For traditional and free-address offices alike, semi-private collaboration booths are an excellent way to provide flexible breakout areas. Co-op, from Arcadia, offers a variety of customizable options wrapped in a stylish package. Height ranges from 43 to 88 inches, with the ability to add or subtract a canopy, storage cubby, overhead LED light, power unit, and/or cantilevered table to suit the needs of your staff. It also integrates cleanly with lounge chairs and other meeting tables.

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

**“PEOPLE JUST DON’T NEED ALL THAT PAPER ON THEIR DESKS ANYMORE, DOCUMENTS ARE ALL IN THE CLOUD. MONITORS AREN’T BIG AND HEAVY LIKE THEY WERE, AND THEY CAN BE RAISED OFF THE DESK ANYWAY. MOST PEOPLE DON’T HAVE PHONES AT THEIR DESKS NOW. AND FILING CABINETS HAVE BASICALLY TURNED INTO A PLACE TO KEEP YOUR SNACKS AND WORKOUT GEAR.” - Frank Harney**

**Segis - Camel Chair**

The trestle base on the Camel chair gives it a light, agile profile, while its curved shell shape lends comfort without superfluousness. Winner of the Golden Key Award for design, Camel is ideal for the office but versatile enough to work in home or public settings, too.

+[segis.it](http://segis.it)





**Herman Miller - Motia & Exclave**

ABOVE: One of the most visible changes in the modern workplace has been the ascension (pun intended) of height-adjustable desks. It's a good thing, as Americans now spend up to 21 hours per day sitting or sleeping. Herman Miller's Motia Sit-to-Stand Table offers a durable, height adjustable office solution for nearly any budget. Privacy screens, monitor arms, and performance seating are easily integrated.

BELOW: Exclave is a suite of products designed to keep the whole team engaged. Table shapes give participants clean sight lines to both digital and analog displays. Stackable boards and mobile carts allow for easy transport of ideas. Herman Miller bills Exclave as a "spatial ecosystem" that promotes collaboration, and it's not hard to see why.

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



great for your organization, the ability to be flexible and proactive and adjust accordingly is vital. It saves money, but also protects your assets and your people."

Longevity matters, too. In light of the myriad expenses facing today's businesses, weighing purchase price over long-term cost is a common mistake.

"You obviously want a product you can afford on day one," says Melissa Regan, regional director for Knoll. "But also something that will take you into the future. If you buy something that looks cool but is made cheaply, and you're

going to have to buy it again in five years, that hurts."

Fortunately, technology has reduced the margin of error by giving clients unprecedented opportunities to visualize and experience their solutions. To be sure, technology has affected all aspects of the office solutions industry—from materiality to streamlined ordering processes—but nowhere more so than the ability to walk clients through virtual versions of their own offices.

It's no longer novel to see dealerships and manufacturers deploy multiple layers of cutting-edge visualization. →117

**Source International- Beyond Lounge Chair**

Source International is known for making quality products while maintaining a firm commitment to environmentally sound practices, from materials to manufacturing to distribution. Their Beyond Lounge Chair is no exception. The shell, base, upholstery, and finish are all customizable, and as with all Source International products, they are certified by the GREENGUARD Environmental Institute.

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



**Hon - Flock Collection**

San Francisco-based designer Brian Kane has more than four decades' experience creating furniture for hotels, airports, and office environments. With the Flock collection, he turns his attention to common areas—specifically, how to encourage greater teamwork by turning any space into an impromptu social opportunity. Chairs are available with round, tapered round, or tapered square legs, or as a stool. As a whole, the seating, tables, and ancillary products that make up Flock provide a full collection of comfortable mobile elements for any workspace.

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



**Dauphin - Perillo Chair**

Designer Martin Ballendat created the Perillo chair from one continuous sheet of thermo plastic, and as a result, its seat, surface, backrest, and armrests come together to form one uninterrupted line. The appearance is simple, but sculptural. Perillo reacts and conforms to the person seated in it, with a cylinder to return the chair to its original shape when unoccupied. Winner of a 2009 Reddot Design Award.

+dauphin.com



**Encore - Visor Lounge**

Visor is a collection with serious versatility. From casual breakout spaces to single-person solutions, Visor offers public, private, and semi-private versions of lounge chairs and love seats for any office environment. Spruce up your solution with customizable options including cup holder, rotating tablet, and glides for hard-surface flooring.

+encoreseating.com

Most offer renderings, and some programs—like DIRT’s Java-based 3D application, ICE—provide multi-directional, photo quality renderings that allow clients to better grasp context and scale.

But that’s far from the only tool available. Virtual Reality has arrived in a big way, allowing clients to don goggles for a lifelike walk-through while moving furniture or adjusting panel colors in real time. At the other end of the spectrum, a simple foam core mockup is surprisingly effective for understanding and optimizing not only configuration, but also issues like storage and privacy.

All of which adds up to rapidly evolving workspaces built on new priorities. Adds Dore, “It’s far less about the specific product, and much more about how to apply those products. Sometimes it might be health and wellness, or a particular technology, or collaboration. If you don’t understand the secret sauce around those things for a particular company, it’s too open ended.”

The days of 10 x 10 foot workstations with 64-inch panels are gone, replaced by flexible products and spaces that adapt to changing demands. Smaller footprints and more affordable furniture, however, don’t automatically equate to flawless spaces on shoestring budgets.

“We can get you into a space for less money perhaps than we could have 10 or 20 years ago,” says Lounsbury, “but the decisions you’re making today are more critical. Within your space, you’re really feeding a culture with collaborative spaces and future flexibility and adaptability. It gets reasonably complex.”

That complexity underscores the issue at the heart of every modern office solution: Attainability is at an all-time high, but the best solutions are still built on a foundation of efficient and thoughtful design. ■

**Source International - Criss Cross Chair**

Aiming for a product family that balances contemporary lounge applications with more traditional conference and executive settings, Source International’s CrissCross chairs works anywhere. The line includes high-back, mid-back, and low-backed swivel options. The lounge series boasts a graphic wire base, and all models feature thin profiles and distinctive stitching, with options to add wire arms, padded arm caps, and more.

+sourceinternationaldesign.com



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RNL'S INNOVATIVE DESIGN FOR HOGAN LOVELLS, NEAR UNION STATION MAKES THE CASE FOR AN OPEN AND BRIGHT LAW SPACE.

# All Aboard

Words: Jane Craig • Images: James Florio

*This is definitely not your grandfather's law firm. Step off the elevator into Hogan Lovells new offices at 16th and Wewatta, and here's what you will not find: dark wood paneling; fusty, imposing corner offices; a mausoleum-like silence; standard eight-and-a-half-foot ceilings; and narrow "pass-and-go" break rooms connecting one hall to another.*

What you will find: floor-to-ceiling glass windows overlooking 16th Street; a soaring, open central staircase abutting the windows and connecting all three floors; egalitarian private offices (each one measuring the same 165 square feet), with sit-to-stand desks and sleek custom sofas; a central gathering area with banquette seating, an espresso bar and a media wall of plasma TV screens; clean, warm materials balanced with exposed concrete and steel to reflect the surrounding downtown neighborhood and nearby Union Station. Altogether, it's a fresh new take on office design with an inspiring concept.

In designing the 70,000 square-foot office—which extends over two-and-a-half floors in a newly built curvilinear, LEED Gold-certified building—Denver architectural and interior design firm RNL Design talked at length with the Hogan Lovells lawyers and their support team to come up with their wish list. What the designers heard back where key words like "timeless," "warm," "hospitable," "useful," "impressive but not opulent," "buzz," and "LoDo Colorado vibe." →123

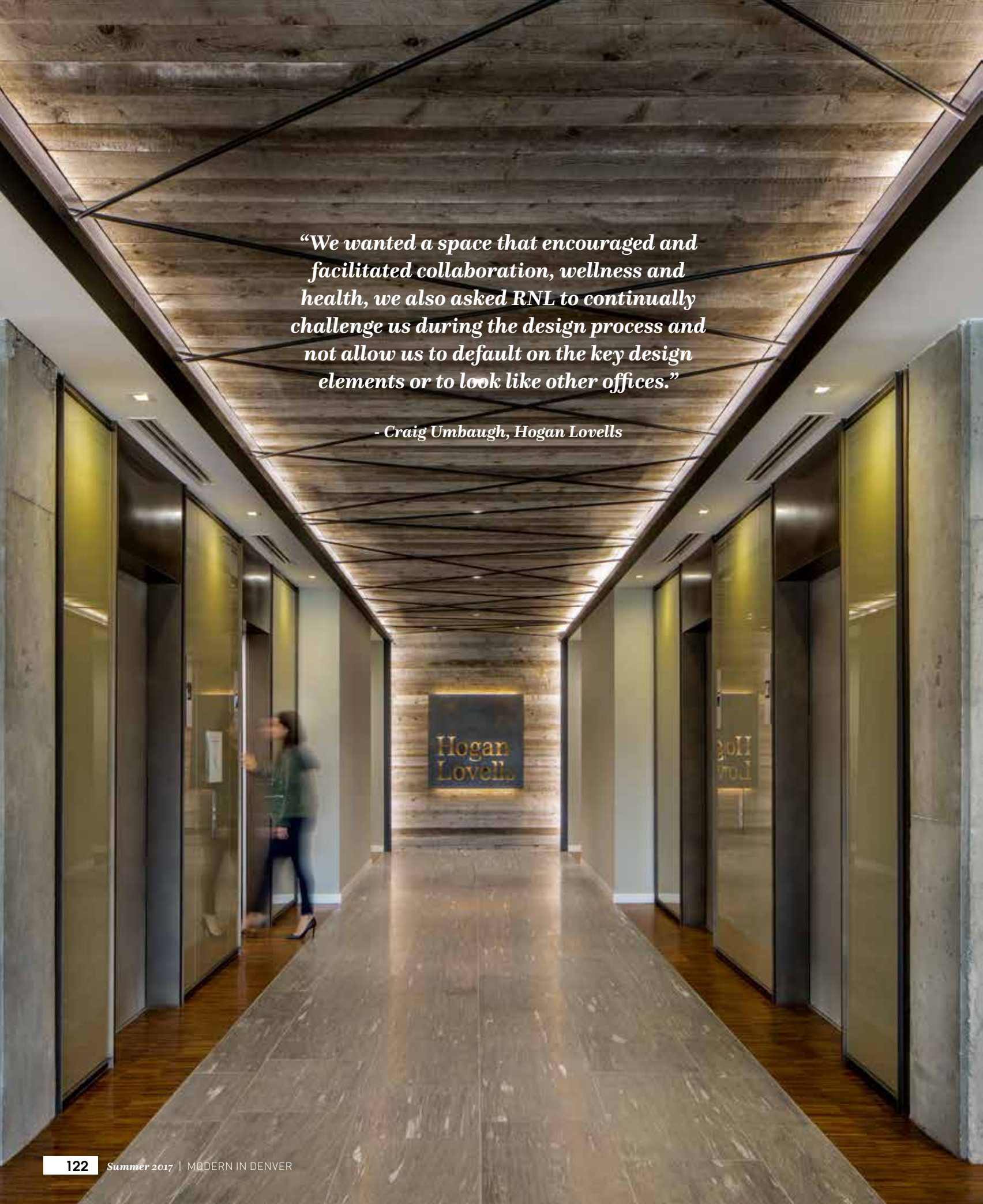
Rather than hiding the stairs in the interior, as most law firms do, Hogan Lovells opted for an open, central, floating staircase that spans the firm's three floors and serves as the axis—both literally and socially—for the 70,000-square-foot offices.

"Not only are the stairs a dramatic feature," says lawyer Craig Umbaugh, "but they have also proven to be a place that allows interaction among everyone working here—people often stop to have conversations on the stairs."

The thick walnut open treads let in natural light from adjacent windows and are mounted to two metal stringers to resemble a railroad track from underneath, paying subtle homage to the nearby Union Station and embrace the concept of "Junction." Inspired by a spark as it disperses into midair, a custom fixture manufactured by Contardi cascades down through the triangular opening in stairway, tapering as it descends.

*“We wanted a space that encouraged and facilitated collaboration, wellness and health, we also asked RNL to continually challenge us during the design process and not allow us to default on the key design elements or to look like other offices.”*

*- Craig Umbaugh, Hogan Lovells*



“We wanted a space that encouraged and facilitated collaboration, wellness and health,” says Craig Umbaugh, a Hogan Lovells partner. “We also asked RNL to continually challenge us during the design process and not allow us to default on the key design elements or to look like other offices.”

Says Sarah McGarry, senior associate at RNL: “the goal was to make the space feel energetic, open, bright and multifunctional so it would suit a variety of uses, including entertaining. I don’t think most law firms would have been as progressive as they were.”

They wanted the space to reflect the company and the core values at a local level. “This also gave us a great opportunity to embrace the energy of the neighborhood and develop a strong concept that can be seen and felt throughout the design,” adds Sarah Barker, RNL interior designer. “We introduced this concept within every element of the design, from the initial

floor plan layout, to the cut of the slab and intersecting walls, to the finishes and architectural lighting elements—we wanted to embrace the concept of junction: a space in which two or more routes converge.”

This intent comes through loud and clear in the central staircase, which defies many office design norms, not the least of which, the fact that it is situated next to floor-to-ceiling windows which, in many law firms, would be considered the most valuable real estate around. A massive floating structure made of walnut wood treads suspended with steel supports, it serves as the axis of the entire space and abuts a unique central gathering area, dubbed “The Junction” in homage to the concept and nearby transit hub.

“The staircase was strategically positioned to drive people up and down the space,” says McGarry, “but ultimately land them in The Junction so it could become a major activity →125

When clients disembark on the main floor (opposite page), they are greeted by exposed concrete columns and back-painted glass on the walls; the ceiling is made of reclaimed corral fencing and criss-crossed with metal ties, which give a nod to the nearby Millennium Bridge. The floors are made of end-grain wood and stone. The open reception area (above) has a backdrop of floor-to-ceiling windows with city views, as well as two seating areas. The oversized reception desk, with its bias-cut wood-grain front, can double as a serving space for receptions or events.



Believing that the exterior views of the office were just as important as the interior ones, the designers from RNL made sure the central staircase (opposite page) looked like a piece of lighted sculpture to pedestrians passing by below, particularly at night. To promote egalitarianism, private lawyer offices (above) are all the same size (165 square feet), a rarity for Denver law firms. Corner offices are reserved for meeting spaces and visiting attorneys. The marble-wrapped file bar provides an area where attorneys can have impromptu meetings and hold any overflow files from their offices; the three bronze pendant lamps are from Allied Maker.

center for the whole office. It was quite a battle to get everyone on board with the staircase, but Hogan Lovells couldn't be happier with the result."

"The stair really does tie the whole concept together," explains Barker, "the opening forms a junction between the structural concrete beams and the walls that angle perpendicular off of the radius of the building's façade. The three story metal wall feature emphasizes this intersection, allowing one single strip to continue up the three stories while the additional strips remain visually broken by the building's structure."

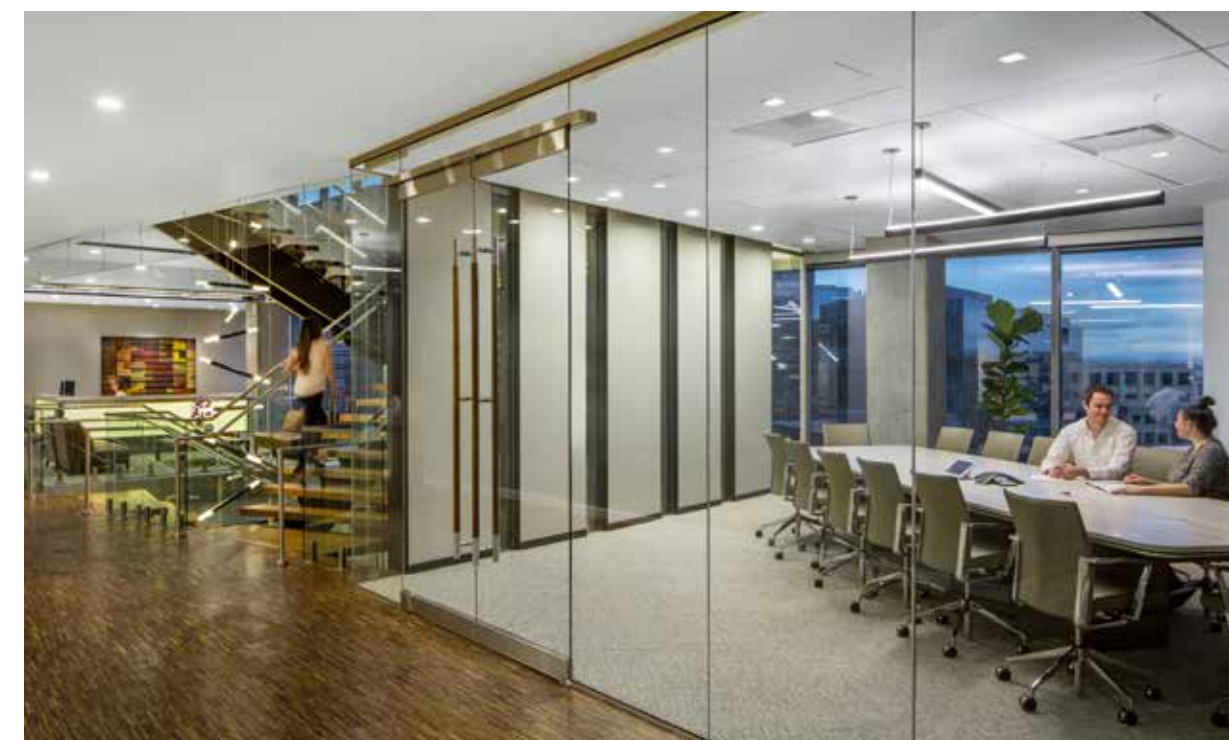
"This is an affect that we hoped could be especially prevalent from the view outside," adds Barker. The light grazed panels, lit handrails and three

story pendant light offer a variety of interest and glow from the space that can be seen from afar and can capture the attention of people walking along the mall. "We were trying to affect Denver's architectural landscape from the interior."

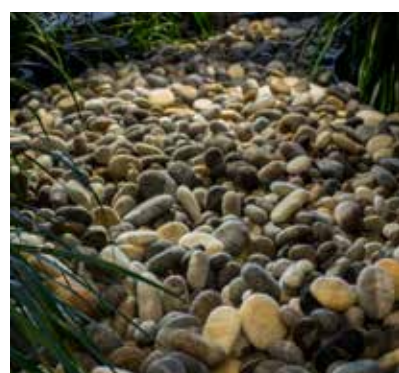
Adds McGarry: "And that staircase was one great way to do it. It makes the entire reception area feel that much more active and exciting. If it were your typical reception area, it might be closed off, but Hogan Lovells didn't want visitors to come in, not see people and not hear anything—they didn't want the space to feel like a library. Now visitors get a feeling of energy and buzz by seeing people circulating in the space."

The conference rooms adjacent to the reception area are all exposed with

glass partitions, but special attention was given to allow visual and audible privacy when necessary. "The metal panels create a privacy barrier between the stair and conference rooms, and they are specifically spaced to provide an engaging experience as one moves throughout the levels as people are able to see a hint of activity beyond—as if seeing between box cars of a moving train," adds Barker. "It is quite an experience for both people on the staircase and within the conference room, but may be subtle or initially unnoticed. Initially people think this may be distracting for people in a meeting, but we are hoping it keeps people more alert and engaged since the visual connection between people is very limited—not long enough to make eye contact." →127



A Vibia Rhythm light hangs over a long wooden table perfect for dining or casual meetings. An adjacent conference room is one of several throughout the firm.



(TOP) At the base of the stair, RNL created a social space dubbed “The Junction,” which features one of the office’s kitchen areas and has soft seating, a shuffle board, an espresso bar, a plasma-screen TV wall, and a platform with felt rocks and plants (ABOVE). The pebbles were fabricated by Martina Schuhmann, an artisan in Austria, and were selected to resemble the underlying sub-grade of a rail road track. They serve multiple purposes—mainly to provide an acoustic barrier at the bottom of the stair where all hard surfaces reflect sound.

Similarly, each of the private offices has glass fronts with sliding doors. “We talked a lot about that with the firm—would that be too transparent for them?” says McGarry. “But they ultimately decided not to have etched or frosted glass, and everyone’s decided they really appreciate the light coming through.”

Another goal of both Hogan Lovells and RNL was to capture the energy of the neighborhood throughout the space. During the initial planning stages, the RNL team walked around the surrounding streets to absorb the vibe. The resulting symbiosis can be seen in a number of ways, starting with intersecting metal bars in the entry way that imitate the nearby cross-sections of the Millennium Bridge. Triangular angles within the stairs mimic the Triangle Building catty-cornered across 16th Street. Reclaimed

wood corral fencing [from Pioneer Millworks] is used in several ceilings and extends down the wall and into the elevator lobby to imitate railroad ties framed by a blackened steel channel. Marble walls and countertops and mosaic tile patterns tie in with the historic elements of Union Station.

The material palette truly reflects the surrounding area. “There are tons of contemporary buildings going up in the neighborhood, but it also has this deep, rich history, including Union Station, where a lot of historical preservation has been done, as well as some of the other old buildings in LoDo, which are warehouse-y,” says McGarry. “So we tried to meld all of that together. In the finished palette, we have a lot of clean, sophisticated materials like glass, juxtaposed next to something that is older or rawer, like bronze or exposed concrete.” Warmth was added

#### PROJECT CREDITS

INTERIOR DESIGN:  
*RNL*

LIGHTING DESIGN:  
*RNL*

CONTRACTOR:  
*iz Construction*

ENGINEERING:  
*ME Group*

STRUCTURAL ENGINEERING:  
*Jirsa*

DEMOUNTABLE WALLS:  
*DIRTT*

MILLWORK:  
*Woodcraft*

METALWORK:  
*Classic Metals*

FLOORING DEALER:  
*AFS*

RECLAIMED WOOD:  
*Pioneer Millworkers*

ELECTRICAL:  
*Regency*

AV & CABLING:  
*Linx*

FURNITURE COORDINATION:  
*Celeste Hart*

FURNITURE DEALERSHIP:  
*OfficeScapes*

STEEL STAIRCASE:  
*Couturier Iron Craft*

not only through the use of wood but through suspended felt panels used as space dividers. Also a platform of 8,000 felt rocks underneath the staircase on the main floor, was put there not only for aesthetics but acoustics as well (the rocks absorb sound).

Though RNL worked to capture the feeling of the neighborhood, the designers also wanted to give the firm a global feel, to convey the breadth of its clientele. One place that was achieved was in the firm’s new conference center/training center, an ultra-flexible space that can accommodate enormous presentations with every lawyer in the firm but can also be reconfigured (through the clever use of features like internal NanaWalls) into smaller conference rooms. “It’s sort of an intangible,” says McGarry, “but when you walk in, the whole space has the feeling of an

international law firm. It fits into the national and international portfolio of Hogan Lovells and yet it doesn’t look like their D.C. or L.A. offices. It’s unique to Denver.”

Says Umbaugh: “We’re fortunate that we get not only views of the gorgeous Colorado mountains but also great views of downtown Denver and everything that is happening in the Union Station area. Our clients and colleagues have universally loved the new office. The openness of the space has fostered a new energy and excitement in the office that spills over to our interactions with our clients and each other.” ■



Travel By Design



# THE MEXICAN EVOLUTION

ON THE WORLD STAGE, PLACES LIKE BERLIN, BARCELONA, AND COPENHAGEN ARE RENOWNED FOR THE MAJESTY AND VARIETY OF THEIR MODERN ARCHITECTURE AND DESIGN—AND RIGHTLY SO. BUT WHAT ABOUT THE LESS-HERALDED (UNTIL NOW) LATIN AMERICAN METROPOLIS WITH A PORTFOLIO TO MATCH ITS PEDIGREE?

**SAY HOLA TO  
MEXICO CITY.**

WORDS: *Charlie Keaton*  
IMAGES: *James Florio*



Go to [ModernInDenver.com](http://ModernInDenver.com) to see an extended photo essay on Museo Soumaya.

**W**ITH MORE THAN 22 MILLION RESIDENTS, MEXICO CITY IS ONE OF THE LARGEST METROPOLITAN HUBS IN THE WORLD. It is the oldest capital city in the Americas, and the largest Spanish speaking city, too. A community of such size is bound to have its share of problems, and media coverage tends to fixate on issues of crime and pollution. But look closer and you'll find a place rich in history, food, arts, culture—and some truly world-class modern architecture.

The Aztecs first settled what is now Mexico City in the early 14th century, and 200 years later, the Spanish arrived and claimed the land for themselves. In the 19th century Mexico declared its independence, and despite the Mexican-American War and French Intervention that soon followed, the city managed to remain relatively unspoiled.

During that time, as architectural styles emerged and receded worldwide, Mexico City kept pace. A single (albeit mammoth) landmark like the Metropolitan Cathedral, built in distinct phases between 1573 and 1813, contains elements from the Renaissance and Neoclassical eras. A local variation of Baroque architecture later took hold in a style known as Mexican Churrigueresque. And throughout Latin America, those Baroque roots melded with the local landscape to form what is now universally recognized as Spanish Colonial design.

#### FROM BAUHAUS TO BARRAGÁN

With all that history, and with so many buildings intact after centuries of life and weather and war, Mexico City might easily have held firm to its architectural traditions. But in the 1940s and '50s, as economic prosperity began drawing new populations from rural areas, the city's government took proactive steps to modernize. With an eye toward attracting the 1968 Olympic



#### CERVANTES THEATER

Built in 2012 and designed by Elena Pérez and Alba Cortés of Madrid-based *ensamble studio*, Cervantes is an underground theater notable for a large metallic structure opening up into the public square of Plaza Carso. Located right next to the ever-impressive Museo Soumaya and Jumex, Cervantes stands its own ground thanks to the attention-drawing, abstract black metal structure dubbed the "dovela" (or keystone). This architectural marvel seemingly defies gravity; appearing to float via its abstract balance. The dovela makes a statement for the theater hidden below as it filters rays of sunlight through to lure people inside.

Go to [ModernInDenver.com](http://ModernInDenver.com) to see an extended photo essay on Cervantes Theater.



The Central Library at Universidad Nacional Autónoma de México (UNAM), unveiled in 1952, was designed with a heavy International Style influence by architects Gustavo Saavedra, Juan Martínez de Velasco, and Juan O’Gorman. But its fame on the world stage is due mainly to an interconnected series of breathtaking murals by O’Gorman, who adorned each of the building’s four exterior walls with imagery and stone mosaics specific to important periods in Mexican history.



### HOTEL CAMINO REAL

Architect Ricardo Legorreta designed the Hotel Camino Real to “revive the pleasure of walking” by forcing guests to navigate long distances on foot. Now recognized for its bold colors, Legorreta began the project with a muted palette. Of the iconic forecourt (center), he wrote in 1990 that he originally painted it black, with surrounding walls draped in white. In time, however, “I found it too formal, too serious, and too conceptual. The hotel management agreed, so I repainted it magenta, and in the process added yellow to some of the walls. This incident encouraged my growing obsession for color.”

Games, funding was directed liberally toward the construction of schools, museums, housing, parks, and other public institutions.

The timing couldn’t have been better. Across the globe, modern architecture had taken hold, with trailblazers like Mies van der Rohe and Frank Lloyd Wright introducing the world to terms like “International Style” and “Usonian.” In Germany, Walter Gropius used his Bauhaus art school as a platform for experimenting with the “study of essentials.” In France, Le Corbusier unveiled his Five Points of Modern Architecture before going on to change the way we think about urban planning.

Back in Mexico City, a talented crop of young architects had taken notice. In the mid-1940s, Luis Barragán began work on his groundbreaking residential development Jardines del Pedregal, followed by his own home and studio, which today stands as its own museum. Barragán described his work as “emotional architecture,” and in opposition to strict functionalism, often incorporated raw materials and hidden light sources—far from standard practice in that time and place. (In 1980 he earned the second-ever Pritzker Architecture Prize.)

Other Mexican luminaries of the day included Pedro Ramírez Vázquez, whose Museum of Anthropology remains the largest and most visited museum in all of Mexico; Ricardo Legorreta, a disciple of Barragán’s who carried his mentor’s use of light, shadow, and bright colors into the realm of public and commercial buildings (most famously, the Hotel Camino Real in 1958); and Juan O’Gorman, whose work on the Central Library at Universidad Nacional Autónoma de México (UNAM) remains, more than 60 years later, the most recognizable building on an internationally famous campus.

THE DESIGN INGENUITY THAT SPRUNG FROM MID-CENTURY MEXICO CITY HAS NEVER ABATED. NEW GENERATIONS OF ARCHITECTS HAVE TAKEN THE BATON FROM THEIR FOREBEARS AND SPRINTED FORWARD.

Meanwhile, the Olympics did indeed come to Mexico City in the summer of '68. Those Games featured record-breaking performances galore, and will forever be remembered for the civil rights protests of American medal winners Tommie Smith and John Carlos. Concurrently, however, another crucial development began to unfold right before our eyes: The world was taking notice of this new, modern Mexico City.

PAST IS PRELUDE

Fortunately, the design ingenuity that sprung from mid-century Mexico City has never abated. New generations of architects have taken the baton from their forebears and sprinted forward. The 2000 election of President Vicente Fox marked the first time an opposition party had held top office in Mexico for 80 years, and in the wake of that political shift, a new generation of artists emerged, newly inspired and empowered. Their appearance marked

the arrival of all manner of new-school painters, sculptors, filmmakers—and, of course, architects, who continue to dot the Mexico City landscape with a staggering breadth of work.

To the south stands Cineteca Nacional, a large-scale expansion of The National Film Archive and Film Institute of Mexico. Completed in 2012, Cineteca's construction area was more than half a million square feet, and included a full renovation of the existing 1982 structure, plus four new screening rooms and an "unrestricted" public plaza to accommodate thousands of daily visitors—many of whom come from nearby schools and offices merely to enjoy the park or eat their lunch beneath the hovering, aluminum-clad canopy.

Cineteca Nacional is one of many high-profile projects from Rojkind Arquitectos, an internationally renowned team led by native-born design star Michel Rojkind. The →139



**MUSEO JUMEX**  
Museo Jumex is situated on a triangular site bounded by a major street, a railway line, and a collection of large commercial structures. Without a cohesive aesthetic tying the neighborhood together, David Chipperfield Architects were free to create a building unto itself. The museum essentially is a freestanding pavilion whose massing takes advantage of the unusual shape of its site, resulting in a maxed-out footprint that still adheres to local zoning restrictions.  
Go to [ModernInDenver.com](http://ModernInDenver.com) to see an extended photo essay on Museo Jumex.

Well Done!

MEXICO CITY AWARDED WORLD DESIGN CAPITAL FOR 2018

In an outstanding tribute, Mexico City was recently announced as World Design Capital for 2018. This exclusive biannual honor is presented by the World Design Organization and recognizes cities for their effective use of design in driving economic, social, cultural, and environmental development. Continuing to impress the world over for its vibrant design scene and progressive architecture, Mexico City is the first of any city in the Americas to win this distinction.

With its population of 22 million, the Mexican capital is constantly battling the

challenges of dealing with rapid urbanization including housing, mobility and sustainability. Through the theme of 2018's WDC (Socially Responsible Design), the opportunity arises to create another Mexican Moment for design professionals, creatives and the general public alike to come together and rethink the role of impactful design in their society.

The year-long program of events, workshops, conferences and installations will take place in museums, galleries, cultural centers and public spaces around the city. Mexico City is the sixth city to receive



the designation. Previous WDCs include Torino (Italy) in 2008, followed by Seoul (South Korea) in 2010, Helsinki (Finland) in 2012, Cape Town (South Africa) in 2014, and Taipei (Taiwan, Chinese Taipei) in 2016.

Read more here: [+wdcdmx2018.com](http://+wdcdmx2018.com)

## MEXICO CITY

FACTS & FIGURES

### POPULATION

22 million and growing, making it the largest Spanish-speaking city in the world.

### GDP

\$411 billion.

### ESTABLISHED

First settled by Aztecs in the 14th century; became Mexico City in 1524.

### STAYING POWER

Oldest capital city in the Americas.

### ALTITUDE

Starts at 7,200 feet, with surrounding mountains topping 16,000 feet.

### CLIMATE

Subtropical Highland, with temps rarely topping 90 degrees or dipping below freezing.

### FIRST

#### SKYSCRAPER

Torre Latinoamericana, completed in 1956.

#### FOREIGNERS TAKING JOBS

Home to the largest population of U.S. expatriates in the world.

#### POLLUTION

Not as bad as you think. Carbon monoxide pollution has fallen steadily, and levels of sulfur dioxide and nitrogen dioxide are three times lower than in 1992. Think Los Angeles, only bigger.



### BIBLIOTECA VASCONCELOS

At more than 400,000 square feet, the Biblioteca Vasconcelos is a "mega-library" actually comprised of five libraries, each dedicated to a different Mexican luminary. With transparent walls, hive-like bookshelves, and a botanic garden replete with a wide range of vegetation native to the area, the project was envisioned as "a new pole of urban ecological regeneration."

Go to [ModernInDenver.com](http://ModernInDenver.com) to see an extended photo essay on Biblioteca Vasconcelos.



### IGNACIA GUEST HOUSE

The Ignacia Guest House is a hidden gem in the heart of the uber-hip Colonia Roma district of Mexico City. Originally a private mansion dating to 1913, architect Fermín Espinosa (Factor Eficiencia) and interior designer Andrés Gutiérrez brought an exciting modern sensibility to renovations in 2008 and 2016.

Made up of just five suites total, the Ignacia draws heavily on local sources for everything from fruits and vegetables to the chemical-free, Kosher certified cleaning products. Solar panels on the roof produce most of the energy consumed on-site. The interiors are thoughtfully designed and elegantly appointed: Bose Bluetooth audio, Nespresso machines, and a Netflix account in every room.

Go to [ModernInDenver.com](http://ModernInDenver.com) to see an extended photo essay on Ignacia Guest House.

**CINETECA NACIONAL**

Cineteca Nacional has been rescuing, preserving, and promoting Mexican films for more than 40 years. A fire in 1982 crippled their facilities, and a new “temporary” home was built in its place. Another two decades passed before Rojkind Arquitectos delivered a breathtaking renovation that features new screening rooms, film vaults, shops, and an outdoor amphitheater.

The site’s real showstopper, however, is the public park at its heart. An aluminum-clad canopy provides an inviting space for the complex’s guests, and for the thousands of commuters who pass through daily. The canopy is distinguished by triangular perforations that keep the space airy and light. It wraps around two new structures, creating not just the facade, but also a foyer for the screening rooms inside.

Go to [ModernInDenver.com](http://ModernInDenver.com) to see an extended photo essay on Cineteca Nacional.

CINETECA’S CONSTRUCTION AREA WAS MORE THAN HALF A MILLION SQUARE FEET, AND INCLUDED A FULL RENOVATION OF THE EXISTING 1982 STRUCTURE, PLUS FOUR NEW SCREENING ROOMS AND AN “UNRESTRICTED” PUBLIC PLAZA TO ACCOMMODATE THOUSANDS OF DAILY VISITORS—MANY OF WHOM COME FROM NEARBY SCHOOLS AND OFFICES MERELY TO ENJOY THE PARK OR EAT THEIR LUNCH BENEATH THE HOVERING, ALUMINUM-CLAD CANOPY.

firm—which works extensively with Boulder-based Studio NYL, and has even won awards from AIA Denver and AIA Colorado—is also responsible for a dynamic retail space known as Liverpool Insurgentes. That structure was conceived as the antidote to traditional box stores, with a nine-foot-deep hexagonal wall facade that lends the building a “permeable and animated” envelope. The store reveals itself to passersby with a kinetic energy meant to connect the space to the activity surrounding it.

To the north, Museo Soumaya contains an art collection more than 66,000 pieces strong—though in terms of scale and drama, the building itself is a masterpiece worthy of attention (and of the inevitable comparison to New York’s Guggenheim). Designed by free founder Fernando Romero, the \$70 million museum is held aloft by an exoskeleton of 28 curved steel columns and seven complementary beams. The roof is suspended from a cantilever. Each of its six floors is unique in shape.

In total, Museo Soumaya houses approximately \$700 million worth of art. At just 1/10 that price, the structure itself feels like a bargain. →141



### Plaza Mariana

This religious center of Mexico City is second only to the Vatican as the most popular Catholic attraction in the world, welcoming more than 20 million visitors each year. The 800-million-peso development was designed by Fernando Romero and his company free. Inaugurated in 2010, the structure is divided into four main functions: An Evangelical Center, a Guadalupe Museum, a naturally lit and ventilated market place, and a subterranean Columbarium. The functions are connected and visually divided through a cross-shaped corridor with skylights. The plaza itself connects the original Basilica of Guadalupe through the cross-shaped corridor, which is lit up at nighttime and appears as a giant cross when flying over Mexico City.

**MAP IT:** Plaza de las Américas núm. 1, Gustavo A. Madero,, Villa de Guadalupe, 07050 Ciudad de México, CDMX, Mexico



### Casa Barragán

The former home and studio of celebrated Mexican architect, Luis Barragán was built in 1948 and he lived there until his death in 1988. It still contains most of the original furniture as he left it, plus artifacts of his work and personal possessions. The building is so special to Mexican architecture that it was named a UNESCO World Heritage Site in 2004, the first private residence in Latin America to be so.

**MAP IT:** General Francisco Ramírez 12-14, Miguel Hidalgo, Ampliación Daniel Garza, 11840 Ciudad de México, CDMX, Mexico

## Travel by Design

CRAFT YOUR OWN MEXICAN MOMENT

# MEMO WHEN YOU GO

Five must see examples of Modern Mexico City Architecture

BEYOND SOAKING UP THE RICH CULTURE, AUTHENTIC CUISINE AND FASCINATING HISTORY ON A TRIP TO MEXICO CITY, YOU COULD SPEND ENDLESS AMOUNTS OF TIME SIMPLY EXPLORING THE STRIKING EXAMPLES OF MODERNIST ARCHITECTURE.

WE'VE POINTED OUT A FEW MAJOR EXAMPLES IN OUR FEATURE, LIKE MUSEO SOUMAYA, HOTEL CAMINO REAL AND THE CENTRAL LIBRARY OF UNAM, SO HERE ARE A FEW OTHER SPOTS TO MARK DOWN ON YOUR MAP OF MUST-SEE MEXICO CITY TO ENJOY YOUR OWN MEXICAN MOMENT.

### Arcos Bosques

Designed by Teodoro Gonzalez in 1996, Arcos Bosques consists of two towers (Torre 1, Torre 2) and a popular shopping center, Paseo Arcos Bosques located near the Santa Fe business district. The playful Torre I, a pair of 36-story tall towers joined by a lintel, is commonly known as El Pantalón ("The Trousers"). The more recently constructed Torre II features a similarly unique profile, but instead is linked in the middle via a series of connecting floors.

**MAP IT:** Paseo de Los Tamarindos, Bosques de las Lomas, 05110 Ciudad de México, CDMX, Mexico



### The Museum of Anthropology

The largest and most-visited museum in Mexico, the Museum of Anthropology was designed in 1964 by Pedro Ramirez Vazquez, Jorge Campuzano and Rafael Mijares Alcerraca. Though it's home to a vast number of fascinating exhibitions, we think it's the building itself (spread over 20 acres) that makes it worth the visit. In particular, take a look at the central courtyard which features an oversized pond covered by a giant square concrete umbrella supported by a single slender pillar.

**MAP IT:** Av Paseo de la Reforma & Calzada Gandhi S/N, Chapultepec Polanco, Miguel Hidalgo, 11560 Ciudad de México, CDMX, Mexico



### Frida Kahlo and Diego Rivera House

Fans of fine art and modern architecture will want to seek out the home and studio of beloved Mexican artist Frida Kahlo and husband Diego Rivera. Designed by renowned architect and painter Juan O'Gorman and completed in 1931, it was one of the first notable examples of the modern movement in the Americas. Its unique design combines organic Mexican architecture and murals with the functionalism inspired by Le Corbusier.

**MAP IT:** Diego Rivera 2, Altavista corner. Colonia San Ángel Inn. Álvaro Obregón, Mexico

## THE MEXICAN EVOLUTION



### LIVERPOOL

High-end retailer Liverpool operates the largest chain of department stores in Mexico, and their location in the southern quadrant of Mexico City was designed to be the antithesis of the closed-off box-store standard. Aiming for a structure that gently revealed interior activity, Rojkind Arquitectos developed a permeable envelope inspired by Moire patterns and other forms of optical art.

The three-layer hexagonal facade is nine feet deep, and is made from fiberglass, steel, aluminum, and glass. Stairs and ramps within the facade allow visitors to experience the building, inside and out. Mexico's abundance of skilled craftsmen and metal workers provided a local source for top-flight fabrication, resulting in a modern hybrid Rojkind calls "digital design, local fabrication."

Go to [ModernInDenver.com](http://ModernInDenver.com) to see an extended photo and video essay on Liverpool Insurgentes.

### THE FUTURE IS NOW

Once known for its lavish, ornate architecture, Mexico City has deftly layered innovative ideas into the fabric of all that came before, without sacrificing history in the process. Travelers who once came only to tour ancient ruins and Spanish Colonial relics are often surprised to find some of the most exciting, forward-thinking buildings in the world.

And while the talent and treasures of Mexico City might be breaking news to those without extensive knowledge of global architecture, the larger design community is fully up to speed. Local talent is called upon for large international projects, and legends from other parts of the globe are in

constant competition for work here. (To wit: Romero is currently at work with Sir Norman Foster, winner of both the Pritzker and Nobel Prizes for Architecture, on the creation of a new Mexico City airport).

From the mid-century masterwork of Barragán and O'Gorman to the modern marvels of Rojkind, Romero, and peers like arquitectura 911sc and Zeller & Moye, the palette of Mexico City continues to evolve in thrilling fashion. They call it MeMo, or The Mexican Moment, and its boundaries are fluid enough to encompass all the beauty of architecture past, present, and future.

**Y LO MEJOR ESTA POR VENIR.**



# DIGITAL FINE ART'S NEXT FRONTIER!? ANIMATION

AS THE POWER OF PERSONAL COMPUTERS INCREASES, AND ARTISTS LEARN TO MARRY COMPOSITION WITH CODE, A NEW MEDIUM IS MATURING—AND IT'S RAISING PLENTY OF QUESTIONS.

STORY: Scott Kirkwood

**O** ON SEPTEMBER 23, IVAR ZEILE IS EXPECTING HUNDREDS, IF NOT THOUSANDS, OF PEOPLE TO GATHER IN FRONT OF AN ENORMOUS LED SCREEN AT 14TH AND CHAMPA, WHERE ADS FOR COMCAST, NEW BELGIUM AND THE DENVER ZOO GENERALLY ROLL BY WITHOUT TOO MANY PEOPLE TAKING NOTICE.

On that day, on a street corner where the sharp, angled lines of the Denver Convention Center meet the steel waves of the adjacent parking garage, dozens of digital shorts will be presented, free of charge, for anyone who wanders by or plops down a lawn chair to stay a while. (See "Supernova" sidebar, page 148.)

Some of the pieces resemble elaborate screensavers or moments plucked from a video game, while others would be at home in an animated film festival. Some are accompanied by music, narration, and sound effects, others are perfectly silent. Some will make you smile, and some will make you scratch your head. Capturing their similarities would be no easier than quickly comparing Kandinsky, Rothko, Dali, and de Kooning, whose work led to plenty of head scratching in their day.

Despite the comparisons to modern art, strictly speaking, the components of digital art are not all that new. The early days of MTV are filled with 15-second bumpers that featured digital animation and computer-generated music videos like Dire Straits "Money for Nothing." And though World of Warcraft is a far cry from Space Invaders, old-school arcade games leveraged much of the same technology for entertainment, if not for art. So, what's different now?

"The internet is a big factor—artists can now put anything they make online, and get an audience," says Zeile, owner of Plus Gallery and the leader of Denver Digerati, which is championing the art form throughout the city. "A lot of artists are questioning traditional roles of presentation strictly within a gallery environment. They can present their work in many ways on the web and make opportune connections. The other big factor is computer power, which has exploded in the last 10 years. When I started out as a graphic designer, it took 10 hours to create a simple illustration on a Mac. Now artists with entry-level software can do phenomenal things, even create entire worlds in remarkably short time."

The artists that Zeile represents aren't kids who play with computers in their parents' basement—most graduated from art school with degrees in illustration, painting, or sculpture, then adapted their

Milton Melvin Croissant III  
"Boy Meets World"  
Aluminum Print,  
30 x 24 inches, Ed. of 3, 2015

"Boy Meets World" is a digital composition by Milton Melvin Croissant III for the RedLine exhibition "Press Play" presented at the McNichols Civic Center in 2015. A Denver native with deep roots in the contemporary and underground art scenes, Croissant is a frequent Denver Digerati collaborator with high-level expertise in digital-motion techniques. Besides his own digital creations, Croissant has produced a wide range of commissioned artwork including stunningly imaginative music videos for musicians around the world.





Jonathan Monaghan  
Still from "Escape Pod," 2015  
video (color, sound), media player, screen or  
projector, 20 min loop. Music by Furniteur.  
Courtesy of bitforms gallery, New York

Jonathan Monaghan is a leading new-media artist based in Washington D.C. who works across print, sculpture, and video installation. His meticulously detailed work challenges the boundaries between the real, the imagined, and virtual. Monaghan has been commissioned twice by Denver

Digerati starting in 2012, and in 2016 served as one of the first three jurors for Supernova Outdoor Digital Animation Festival. He is represented by bitforms gallery in New York City, and his animations can be collected via Sedition and Data Editions.



Faiyaz Jafri  
Still from "Natural Plastic," 2011

Faiyaz Jafri is a skilled animation artist and music composer of Pakistani descent, currently based in New York City. Jafri's work has been central to Denver Digerati's focus on digital animation since the inception of Friday Flash in 2011. His most recent animations, including his 2015 Denver Digerati commission "This Ain't Disneyland," have screened at countless film festivals and prestigious forums around the world. Jafri will be one of three jurors for the 2017 Supernova Outdoor Digital Animation Festival.

**"THE INTERNET IS A BIG FACTOR—ARTISTS CAN NOW PUT ANYTHING THEY MAKE ONLINE, AND GET AN AUDIENCE, A LOT OF ARTISTS ARE QUESTIONING TRADITIONAL ROLES OF PRESENTATION STRICTLY WITHIN A GALLERY ENVIRONMENT. THEY CAN PRESENT THEIR WORK IN MANY WAYS ON THE WEB AND MAKE OPPORTUNE CONNECTIONS."**

knowledge of lighting, texture, and composition to meet the digital space.

Take Bryan Leister, for example. Long before computers were considered standard equipment in schools, Leister earned his BFA in communication arts. His work for *Time* magazine, *Smithsonian* and corporate clients earned him honors from *Print* and *Communication Arts*. In 2006, Leister went back to school and earned his MFA in digital fine arts, opening up an entirely new world. He's now a professor at CU Denver, splitting his time between teaching and producing digital art with an emphasis on interactive exhibits.

In one exhibit dubbed "Valley Diptych," Leister projects images of an extremely realistic couple onto a surface. With help from motion-detection cameras and cloud-computing software, their eyes follow visitors as they come and

go—a project that asks questions about the role of art and our response to technology.

Like most artists, digital animators often support themselves with full-time or part-time work beyond the studio. Some make video games commercially while others work in advertising. One of Leister's New York friends recently hired an agent who typically represents musicians and Hollywood actors—recognizing that a wealthy patron who wants a six-screen video installation in her living room may be searching for something closer to performance art than anything framed and hung on a wall.

"The majority of artists in this realm rely on the same sources as any other artists to make a living," says Zeile. "That can include grant money from major institutions and commissions from major museums. The public

is almost always the last to grasp the next big thing, and curators are always the ones who want to say, 'We came up with this first,' so they support up-and-comers by funding innovative projects."

That said, there are, indeed, private collectors of digital art willing to spend serious money, akin to more traditional major contemporary artworks, on digital files and pricy equipment to display it in all its glory. A financial executive in the Hilltop region of Denver had spent years collecting contemporary Western landscapes by the likes of Jim Colbert, Chuck Forsman, and Ed Burtynsky. But he hadn't considered digital works until he saw Chiho Aoshima's piece on exhibit in Houston's Museum of Fine Art.

"The country was in the midst of the financial crisis, and it felt like being →149



Keiichi Matsuda  
Still from "Hyper-Reality," 2016

Keiichi Matsuda is a designer and film-maker based in London, whose interest is in the dissolving boundaries between virtual and physical. Internationally renowned, Matsuda works with video, architecture and interactive media to propose new perspectives on the

city. His 2016 short film "Hyper-Reality" was awarded Vimeo's Best Drama of 2016 and has been selected for numerous exhibitions and film festivals around the world, including Supernova Outdoor Digital Animation Festival 2016's competition section.



John Butler  
Still from "Disruptor," 2016

John Butler is a computer graphic artist based in the UK. Butler works with 3D animation, motion capture, digital audio and text to speech applications to create Solid State Cinema, a digital moving image form that is native to the web and explores human utility in an age of

artificial indifference. Butler was the focus of Supernova's solo artist spotlight in the inaugural version of the festival in 2016, with an hour-long program featuring seven of his animations from over the last decade.



Denver-based artist and CU Denver professor Bryan Leister works across a broad range of media reflecting his education in design and his career as an illustrator and artist. Leister's medium of choice is code, ultimately realized through installations, animations, digital images, electro-acoustic audio, video games and digital prints. Leister's "Strategies" was one of Denver Digerati's first commissioned works for the new Friday Flash series in 2013. He is represented by Walker Fine Art in Denver.



# SUPERNOVA

THE VERY BEST PLACE TO SEE THE SCOPE AND SCALE OF DIGITAL ANIMATION JUST MIGHT BE A 7-HOUR MARATHON DISPLAY THAT'S A FEW FOOTSTEPS FROM DENVER'S MORE WELL-KNOWN PIECE OF PUBLIC ART, LAWRENCE ARGENT'S "BLUE BEAR."

When the Denver Theatre District was first looking to leverage its LED screens for more than advertising, organizers sought out Ivar Zeile of Plus Gallery, who brought legitimacy to the undertaking. Early on, ads were briefly interrupted by artwork including digital stills and animation, but Zeile soon imagined much more. Rather than sprinkling a few pieces of art between hours of commerce, what if art dominated the screen for the better part of a day? After debuting the concept with "Sightline" in 2012 and offering several "Flash Friday" events in the ensuing years, Zeile partnered with the Theatre District and Arts and Venues Denver to launch Supernova in September 2016 under the auspices of Denver Digerati.

"We formed the Denver Theatre District to create a sense of light—to give people a feeling of safety, so they're more likely to gather downtown," says executive director David Ehrlich. "When we started in 2007, 14th and Champa was a dark little street corner that wasn't a part of any relevant conversation. Years later, we're getting emails from artists all over the world, thanking us for putting their work on the screens. It's really become a great effort in terms of art, but also a great place-making effort."

The second annual installment of Supernova will take over the Theatre District and DPAC Galleria from 3 p.m. to 10 p.m. on September 23, featuring dozens of digital artists from all over the globe. Programming includes a focus on abstract animation, music videos, student shorts, local artists, gaming art, and a juried competition. Those wishing to go deeper can attend the all-day education forum on September 22.

It goes without saying that this is the kind of experience that isn't artfully conveyed on a piece of paper. Visit [supernovadenver.com](http://supernovadenver.com) to learn more.



9-23-17



Jeremy Couillard  
**(Background Image) Still from "Alien Afterlife," 2017**

NYC-based artist Jeremy Couillard is one of the brightest examples of why digitally-based methods are penetrating the contemporary art scene today. Couillard integrates gaming-related aesthetics, visual coding techniques and storytelling with universal themes in his work—including his latest conceptual video-game "Alien Afterlife," commissioned by The New Museum and Rhizome.

Denver Digerati commissioned Couillard in 2014 for Friday Flash No. 8, and this year he will be the focus of Supernova's solo artist spotlight featuring 16 of his short animations dating back to 2011.



Katie Torn  
**Still from "Breathe Deep," 2014**

Katie Torn is one of the leading practitioners of computer-generated contemporary art in the US, holding an MFA from the School of the Art Institute of Chicago. Torn integrates 3D computer graphics and video to model virtually simulated scenes out of the detritus of internet and consumer culture. Following

her hugely successful 2014 commission for Denver Digerati "Breathe Deep," Torn has embedded herself more deeply into Denver's contemporary art landscape with recent exhibitions at the MCA Denver and the Rocky Mountain College of Art and Design. Her animations can be collected via Sediton and Daata Editions.

in an airplane where the control panel stops working and everything is upside down," he says. "A piece about the cycle of life, called 'City Glow,' just struck me—like reading a novel or seeing a work of art that changes your life, I just had to see it again."

If you want to see the Mona Lisa, you can Google it or buy a poster on Art.com to get a close approximation. But digital art is different. "People have taken YouTube videos of City Glow, but it's not the same on a tiny PC or a phone screen," says the Hilltop collector. "It feels like it's 1600 again and I'm off to Amsterdam to see a master's painting."

In fact, he flew to Seattle to another one of the Japanese pop artist's pieces entitled "Takaamanohara" and ultimately purchased it along with "City Glow," to be displayed on three

giant LED screens in his family room. With his payment, he was given the rights to show the works in his home and even loan them to local museums, just like more traditional forms of art. For those who can't afford big-ticket purchases, a handful of websites peddle digital art for the modest collector. Sediton sells pieces for as little as \$10, with a platform that hosts purchases in much the same way that Netflix allows you to view films on a few devices whenever you like. Daata Editions sells pricier, more contemporary work delivered as discrete digital files, which could simply be copied like an MP3 and sent to anyone—one of the loopholes that comes in the digital world. Electronic Objects sells an actual monitor that displays the pieces you've purchased—not all that different from the old Hallmark photo frames that allow you to load JPGs of friends

and family members, and display in a constant rotation.

Just as the ownership models for music have evolved over the years, from vinyl to cassette tapes to Napster and iTunes, the ownership model for digital art will continue to evolve. But in a world where younger generations are living untethered lives, sharing workspaces, cars, and so much more, Zeile believes that its portability may ultimately be one of its greatest advantages. Indeed, as screens continue to dominate our lives, and digital projection becomes less and less expensive, there may come a day when artists compete with advertisers for vertical surfaces throughout dozens of major cities. If graffiti artists can transform the RiNo District with paint, why can't the next generation of artists do the same with pixels? ■

# Outdoor furniture

*Dine al fresco, lounge in the sun, throw a party, take a siesta!*

SUMMER IS HERE, WHICH MEANS MORE TIME RELAXING OUTSIDE. RIVALING ANYTHING INDOORS, NEW OUTDOOR FURNITURE FROM TALENTED DESIGNERS AND MANUFACTURERS IS ELEVATING PATIOS, DECKS AND POOLSIDES WITH DURABLE MATERIALS, INNOVATIVE TECHNOLOGIES, LUXURIOUS UPHOLSTERY, AND CLEVER DESIGNS. WE'VE GATHERED AND SORTED OUR FAVORITES BY SOME OF THE BIGGEST TRENDS FOR THE SUMMER OF '17!

ENJOY!

WORDS: *Alicita Rodriguez*



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## Rope In

Material advances have spawned a whole new breed of woven furniture. Drawing inspiration from climbing rope and fishing nets, these outdoor pieces weave a seductive web using durable materials like PVC-coated braided polyester, twisted Sunbrella fabric, and interlaced polypropylene fiber. These products evoke a sense of lightness that's sure to rope you in.



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*Living Divani*  
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Rope  
In

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Kenneth Cobonpue  
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**RAY OUTDOOR FABRIC**  
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+studiocomo.com



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B&B Italia  
+studiocomo.com



**TANDEM**  
Ego Paris  
+studio2bdenver.com



Chic  
Teak

Everything old is new again in 2017, with teak making a strong comeback. The durable, water-resistant tropical hardwood stands up to the elements and looks good doing it—weathering to a silvery gray. But forget nautical style. This teak furniture reinvents the form, incorporating clean lines and mid-century style.

**PLANK**  
Lebello  
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**PILLOW SUN CHAISE**  
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TRIMM** *Coenhagen*  
[+trimmcopenhagen.com](http://+trimmcopenhagen.com)



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**HOPPER PICNIC**  
Extremis  
[+studio2bdenver.com](http://+studio2bdenver.com)

**Not So  
Heavy  
Metal**

Gone are the days of heavy, monolithic outdoor furniture. Metal pieces are exhibiting a lot of airiness and negative space. This creates a sense of expansiveness (that's also ideal for small patios and homes). Think visibility.



**MORAY CHAISE**  
Holly Hunt  
[+kneederfauchere.com](http://+kneederfauchere.com)



**VIRUS COMPACT PICNIC**  
Extremis  
[+studio2bdenver.com](http://+studio2bdenver.com)

**SOLEIL LOUNGE CHAIR**  
Room & Board  
[+roomandboard.com](http://+roomandboard.com)



**CHEE**  
SP01  
[+sp01design.com](http://+sp01design.com)

**RABBIT & THE TORTOISE**  
Living Divani  
[+livingdivani.it](http://+livingdivani.it)





**STINGRAY SHADE SCULPTURE**  
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+townstudio.com



**COOL-LA**  
EMU  
+emu.it

**BUM-BUM TORO SPEAKER**  
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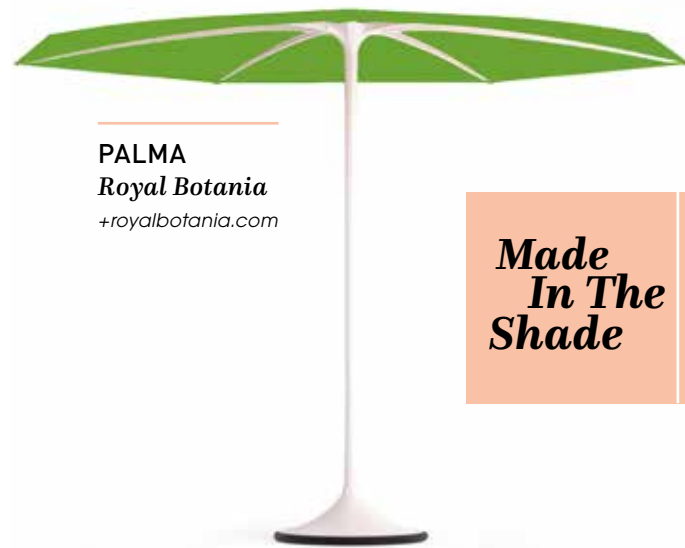


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Ego Paris  
+studio2bdenver.com



**GEA PARASOL**  
Giorgetti  
+giorgetti.eu

**FLEXY UMBRELLA**  
FIM  
+fim-umbrella.com



**PALMA**  
Royal Botania  
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In The  
Shade**

There are two great benefits to these umbrellas: they look good and they don't fall over. Great shade without sacrificing style. Plus, the automatic Palma umbrella recently won a Red Dot Award.

**Found  
Objects**

These singular sensations make the outdoors magical with a good dose of wonder and whimsy. From a multipurpose drum/stool to a bull-shaped outdoor speaker and an encapsulating swing to an escapist house—these products redefine what outdoor living might entail. Go ahead, dream a little dream.



**ULM DAYBED WITH PARASOL**  
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**COTTAGE**  
Kettal  
+kettal.com





# REWIND TO FAST FORWARD

A 'portable cassette player reduced to the core,' Elbow bends technology to fit into the nostalgia boom of the cassette tape resurgence.

WORDS: Michael Behrenhausen

How's this for a rewind? After the recent resurgence in the popularity of vinyl records, we're now seeing the return of cassette tape culture—with sales of cassettes soaring by 74 percent in 2016. It's a return that has many audiophiles scratching their heads: surely, it can't be for the sound quality? Or it can't be a longing to return to the boxy 1980s Walkmen hanging off your belt loop, or clunky boom boxes weighing down your shoulder, or especially the old car stereos eating away at spools of your favorite tunes.

More than likely, it's thanks to Gen-X nostalgia and Millennials curiosity for the fabled, ultra-portable medium and—as with vinyl—a longing for the tactile pleasure of

physical formats. And, even the surliest of those audiophiles has to admit: there was nothing quite like the reward of a much labored-over mix tape—whether you were creating it, or receiving it.

Unlike the vinyl LP resurgence—which has seen a swarm of new turntable designs to match—the rise in tape culture has yet to produce a decent update to cassette tape players.

Fast forward to Elbow. Though still in the concept stages, this sleek player strips away most mechanical parts of a traditional cassette player, resulting in a strikingly minimal design. The innovative device was created by Andrius



“THE AUDIO CASSETTE IS NOT JUST A MEDIUM—IT’S A CULTURAL ICON. THEREFORE WE FEEL IT SHOULD NOT BE OBSCURED INSIDE A DEVICE, BUT BROUGHT TO THE FOREFRONT OF USER’S ATTENTION. BY EXPOSING THE CASSETTE TO THE ELEMENTS, ELBOW OFFERS A FRESH USER EXPERIENCE, ALLOWING THE LISTENER TO DIRECTLY APPRECIATE THE MECHANICAL MOTION.”

– Andrius Žemaitis

Žemaitis and Marius Paulikas of the Lithuanian organization Brainmonk, who recently received an award from Industart for their design.

How does it work? Elbow has an arm with a single pulley to drive the tape, rather than the double pulley of an older boxy tape deck. The cassette's speed is tracked by an optical sensor, and a tiny motor keeps that speed constant. It features a bi-axial arm which rotates in two directions—allowing for both sides to be played. And a control wheel easily serves listener needs for play, fast-forward and volume.

The small device has two connections: a standard 3.5 mm headphone jack as well as a mini-USB port with which you can recharge the device and transfer audio to a computer. The clean aesthetic and light weight allows listeners to easily keep it in hand or you can pin the player to your shirt or jacket for easy portability.

Elbow is simple and effective—much like the cassette tape itself. Really the hardest part of this resurgence will be digging up all those shoeboxes full of old mixes in our basements and closets.

Check out the liner notes of Elbow Cassette Player here: [elbow.co.nf/](http://elbow.co.nf/)

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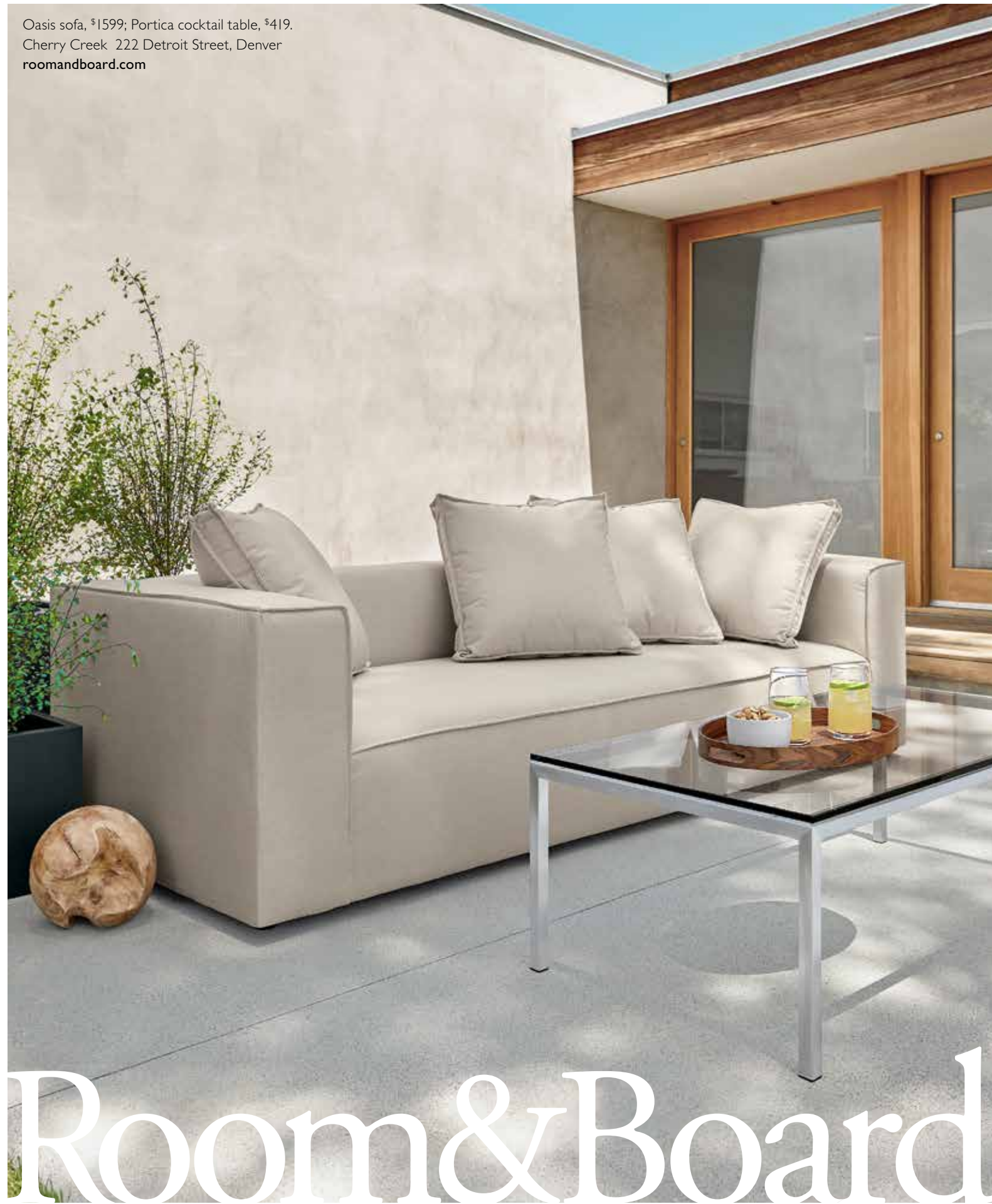
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