

MODERN **IN** DENVER

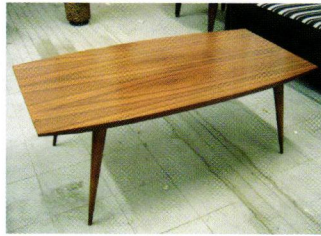


MODERN LIVING INSIDE AND OUT

STEVE BLAKLEY • ABE DESIGNWORKS • JEFF PAGE • TRES BIRDS
THE SUGAR CUBE • JOE COLOMBO • THE BOUROULLEC BROTHERS

issue #02: **10-11** /2008

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moderninddenver.com



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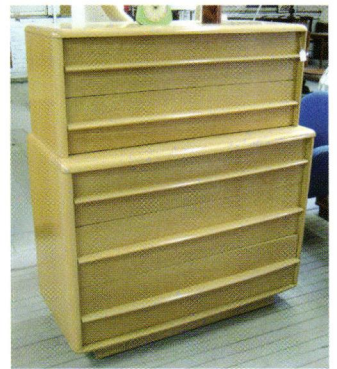
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hello.

First, thank you, thank you, thank you. Modern In Denver is a labor of love and we are so pleased that you are reading issue number two.

We toasted our first issue in style with a party on the rooftop terrace at the Museum Residences. Jonesy's EatBar provided delicious eats and Corzo tequila sponsored the fete...It turned out to be a great party with more than 200 people coming to celebrate with us! Everyone had fun and there wasn't a single margarita or tequila-tini left at the end of the night!

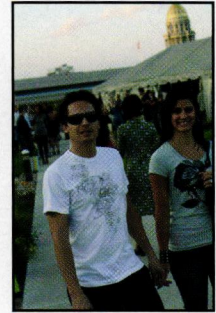
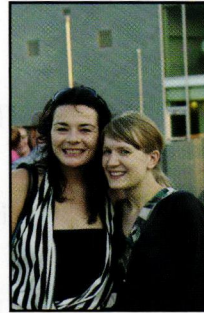
In August, we partnered with the third annual Denver Modernism Show. Thousands of modern aficionados braved the rain and picked up our first issue and checked out some of the best modern furniture and art that Denver has to offer.

In early September, we co-hosted the inaugural Lynwood Home Tour. More than 200 people came out to view the 1950's homes designed by H.B. Wolff (developer of nearby Krisana Park). Everyone had a great time strolling in and out homes in this great mid-century modern neighborhood. We had such a fun time we can't wait to be a part of this event next year.

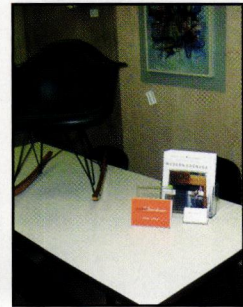
We are very excited about being your source for all things modern in Denver and hope you enjoy this second issue. Sign up at our website, modernindenver.com, for our email updates - events, exclusive stories and more!

Enjoy!

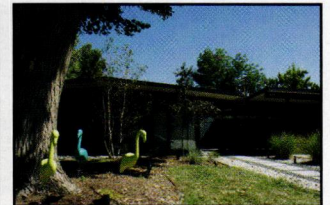
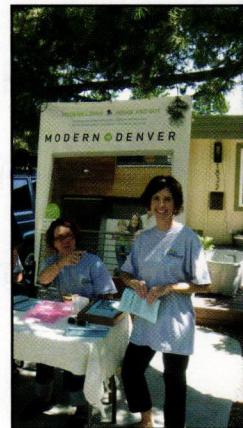
William Logan and Alaina Gonzales



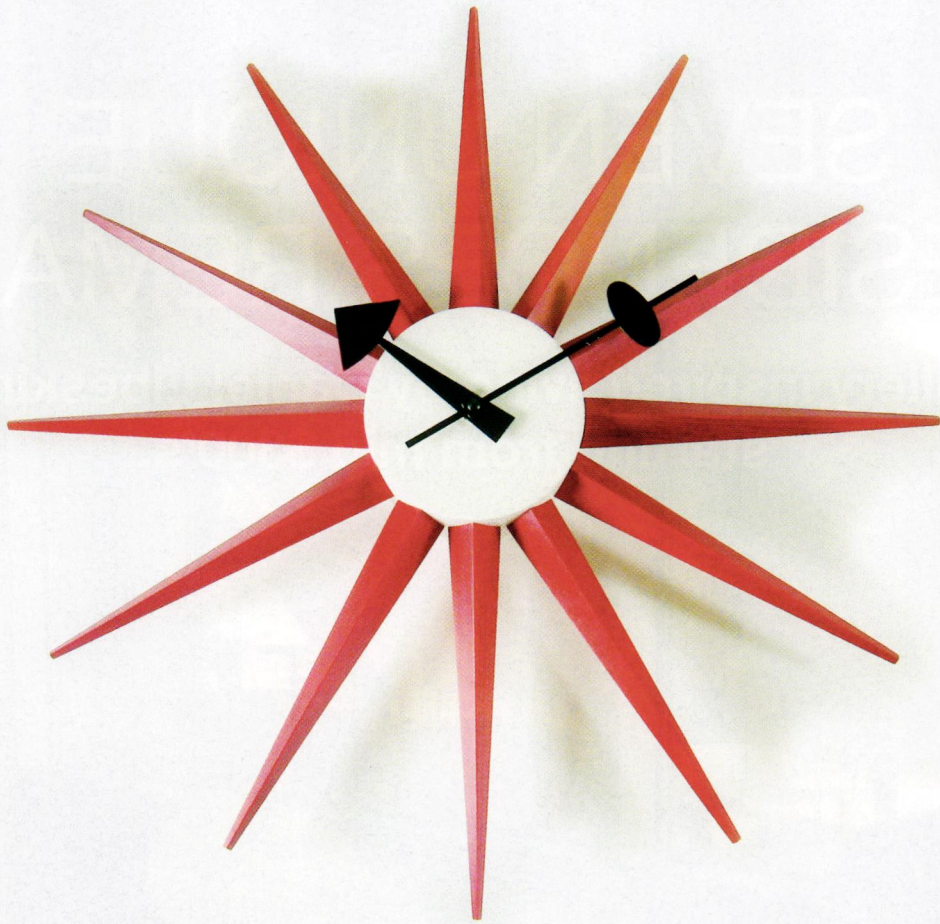
Modern In Denver launch party. July 2008.



Modernism Show. August 2008.



Lynwood Neighborhood Tour. September 2008.



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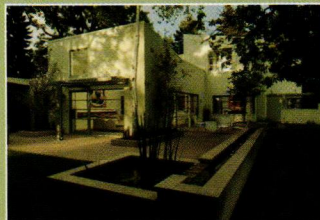
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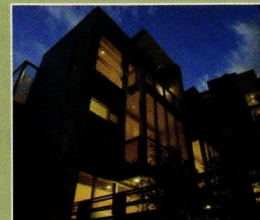
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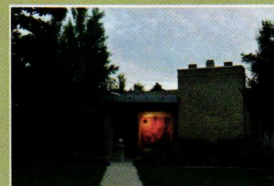
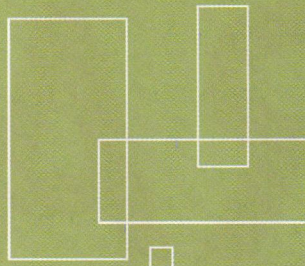


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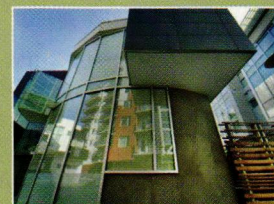
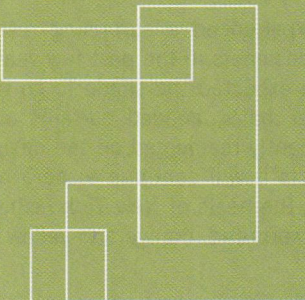


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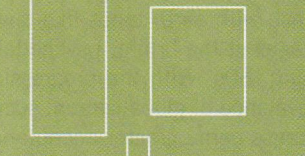
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EACH ISSUE WE PICK A COLOR AND EXPLORE A LITTLE OF ITS HISTORY, CONNOTATIONS AND SYMBOLISM. SOME FUN, INTERESTING AND COLORFUL INFO! **A LITTLE COLOR**

WORDS: PAMELA TORKE



HELLO ORANGE

ORANGE

THE color orange has experienced a surprising resurgence with interior designers in the past few years. While most people might have expected the shade to go the way of shag carpet, bean-bag chairs, beaded curtains and avocado appliances, it triumphantly reemerged on the design scene recently. Pantone predicts it will continue to be a hot seller well into 2009 following the heels of New York fashion designers who used shades of warm red, orange and yellow in their fall 2008 shows.

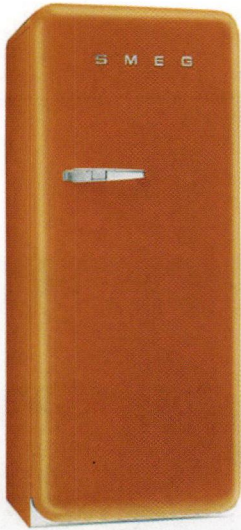
Despite the recent popularity, the shade has long been used in design. The 1970s were awash with earth tones like olive, mustard and rust—a backlash against the bright, psychedelic colors often used in the swinging '60s. With the progression of the 1970s and the rising prevalence of globalization, social progression and political awareness came greater acceptance of diverse cultures and the embrace of ethnic-inspired patterns and hues. Increased interest in nature and the environment (the first Earth Day was in 1970) also played a key role in the increase of earth tones used in design.

Orange is considered to be a social color by many designers because it promotes lively conversations, energy and creative

motivation. In the winter it perks up bleak, gray days and is reminiscent of a warm, roaring fire. It is said to promote appetite and is often used in cafeterias, restaurants and dining rooms. Many classic vintage designs are getting a fun update through the use of the shade. Check out SMEG's orange '50s-style free-standing refrigerator. This kitchen standby is given an unexpected twist through the use of color and vintage design. For those looking to incorporate less permanent pieces, look for small appliances like KitchenAid's Artisan stand mixer or Espresso Café Retro espresso maker, both available in orange. These types of products are a great way to incorporate a bright pop of color in your kitchen quickly and relatively inexpensively.

The color is plentiful this time of year, and the eyes are bombarded with leaves displaying wildly varying hues of orange, tangerine, red and yellow. This makes fall a perfect time of year to display the bright shade in your home. Look for bright, poppy accents in the form of throw pillows and blankets, artwork or other accessories. Or simply fill a dish or vase with heaping, bright oranges and you can easily liven up any room.

OC + 50M + 100Y + 0K



Free standing fridge
by smeg in orange
+ smegusa.com



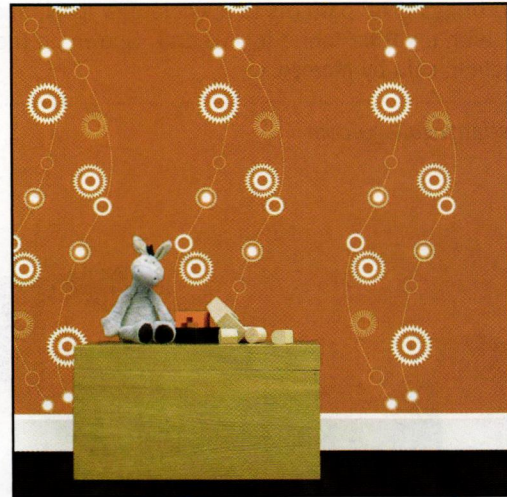
Botanist Lines bench by Massimo
& Lella Vignelli for Orange22
+ botanistseries.com



notNeutral Triton 1 pillow
in persimmon/white
by Rios Clementi Hale Studios
+ notneutral.com



KitchenAid Artisan series
stand mixer in Tangerine
+ kitchenaid.com



Olli & Lime billie wallpaper in burnt orange
+ olliandlime.com

FIELD STUDY | OBJECTS | etc.

words: Jaime Kopke

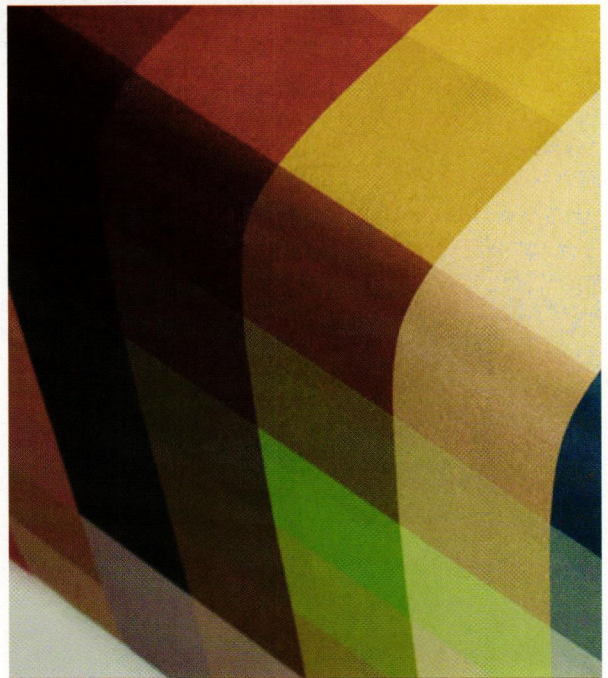
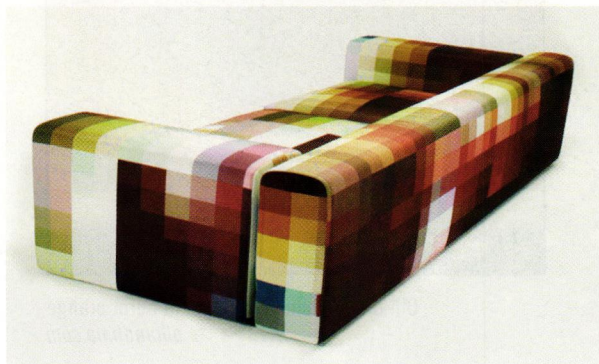
surveying what's new and exciting : inside and out



PIXEL PERFECT by Cristian Zuzunaga

Cristian Zuzunaga, a recent graduate of the Royal College of Art, brings pixel patterns to a whole new level, and scale, with his Blitz fabric for Kvadrat. Shown on the Springfield sofa by Moroso.

+ cristianzuzunaga.com





CAMMEO by Louise Campbell

Danish designer Louise Campbell combines simplicity and function in her Cammeo series, a collection of bone china containers bound with bold, bright rubber bands. Produced by Kähler.

+ louisecampbell.com



STACK STOOL by Hivemindesign

Made from reclaimed wood and painted with low VOC finishes, this seven-piece stool is a beautiful blend of textures and colors.

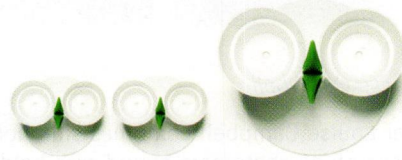
+ hivemindesign.com



HERB STAND by Jakob Heiberg

Container gardening is made easy with Jakob Heiberg's simple Herb Stand. This tabletop design keeps the plants tidy, and your scissors handy, for quick and simple seasoning.

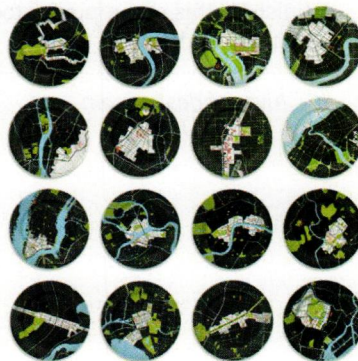
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+ normann-copenhagen.com

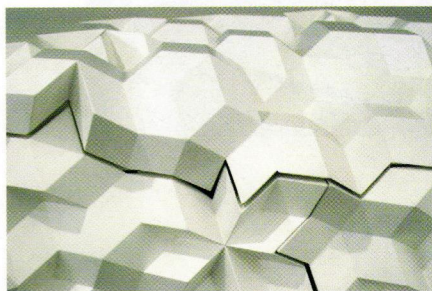
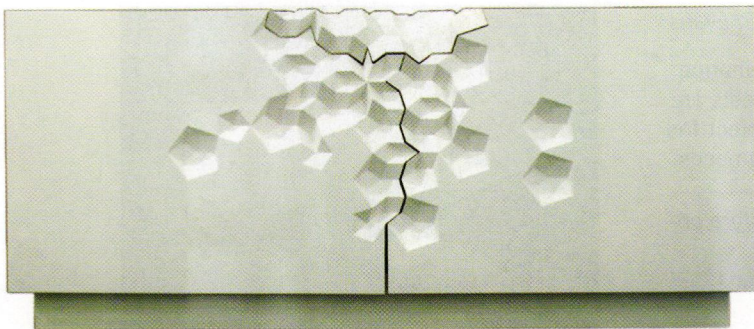


CITY PLATES by notNeutral

The three collections of City Plates designed by notNeutral create a common theme for your tableware - whether it be culture and capital(ism), migration or gateways, these 12-inch porcelain pieces are sure to get the dinner conversation

.....
+ notneutral.com





QUASI CABINET by Aranda\Lasch

Inspired by crystalline molecular structures, the New York-based architectural firm Aranda\Lasch has created a stunning cabinet with an intriguing geometric twist.

.....
 + terraswarm.com

WALLPAPER by Nama Rococo

Short on space (or funds)? Beautiful wallpaper can still be yours without committing to a dramatic room re-do. The North Adams-based studio Nama Rococo sells single sheets of their handmade designs, which come in a variety of colors and patterns.

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INDEX CHOPPING BOARDS by *Damian Evans*

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LOG BOWLS by *Loyal Loot Collective*

Made from reclaimed trees, these vibrant Log Bowls by Loyal Loot Collective would be a great addition to any fall feast.

+ loyalloom.com

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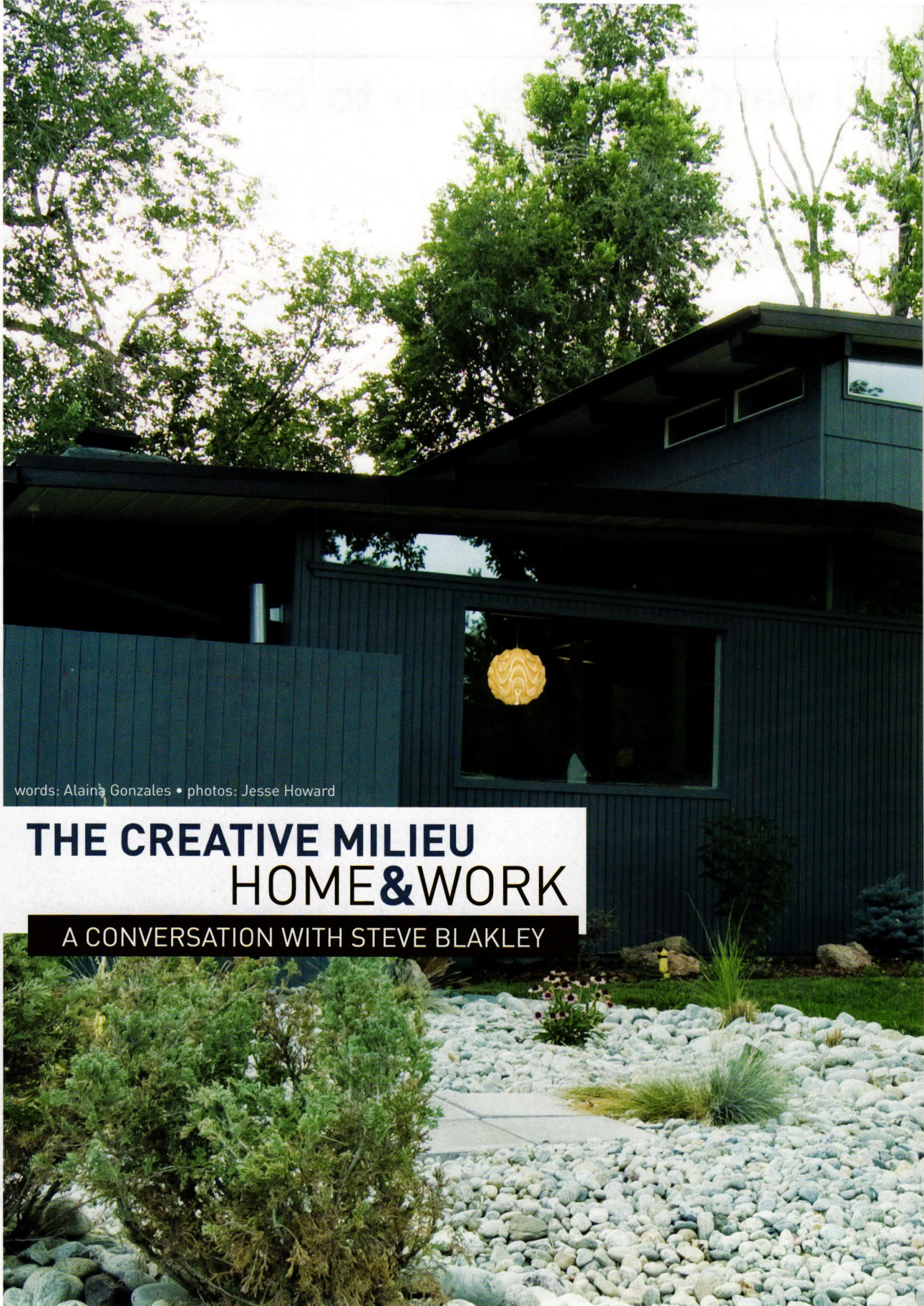
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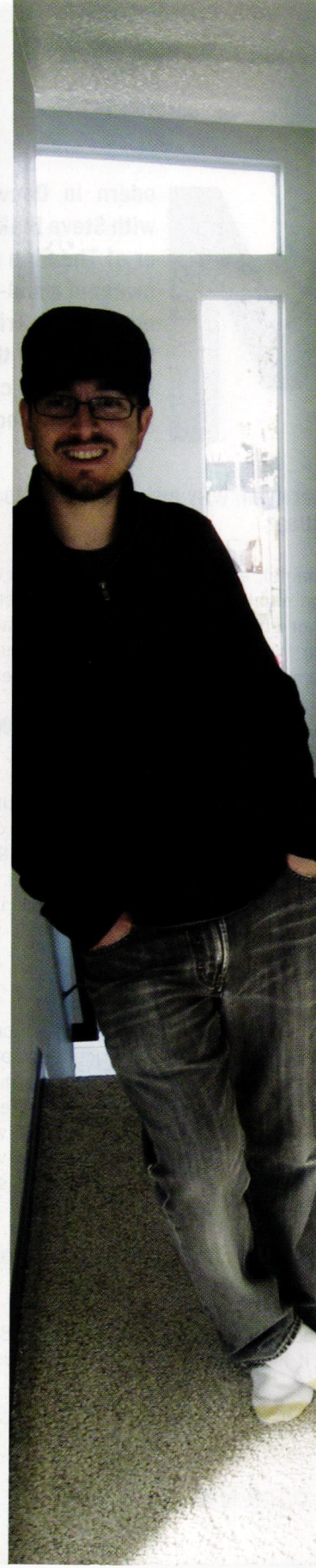
E-MAIL Paultamburello@dpdenver.com



words: Alaina Gonzales • photos: Jesse Howard

THE CREATIVE MILIEU HOME & WORK

A CONVERSATION WITH STEVE BLAKLEY



Modern In Denver sat down with Steve Blakley, cofounder of The Firm Graphics and owner of a mid-century modern home in Krisana Park, to talk about all things design: mid-century, contemporary, graphic and more.

MODERN IN DENVER: WHY DID YOU PICK A MID-CENTURY MODERN HOUSE?

My wife, Shantel, and I were trying to move out of the typical suburban nightmare in Green Valley Ranch. We looked in the Krisana neighborhood because a friend had pointed those [houses] out to us. After looking at these houses and their architecture nothing else compared style wise.

MID: WERE YOU MID-CENTURY MODERN ADMIRERS BEFORE THIS HOUSE?

I've always a fan of modern architecture but financially we weren't in a place to do a new construction or to afford one of the new modern architecture places out there. We were exposed to [mid-century modern] by friends. We fell in love with it. Plus it really is more fitting for people in a mid-income bracket who can't afford new construction.

MID: WHERE ELSE DID YOU LOOK?

We looked at Arapaho Hills and Arapahoe Acres; and Arapahoe Acres was a little out of our price range at the time. Plus the houses were a little smaller. We looked at all of them. We checked Krisana and Lynwood, obviously. We looked at Park Hill and other areas we liked but couldn't wrap our brains around living in one of those houses after walking through some of the Krisana homes. We kept being drawn back into the mid-century modern style.

MID: WHAT DID YOU DO TO RESTORE AND/OR UPDATE YOUR HOME?

When we bought the house it was pretty 1980s – everything looked like it had been remodeled in the '80s. There was an



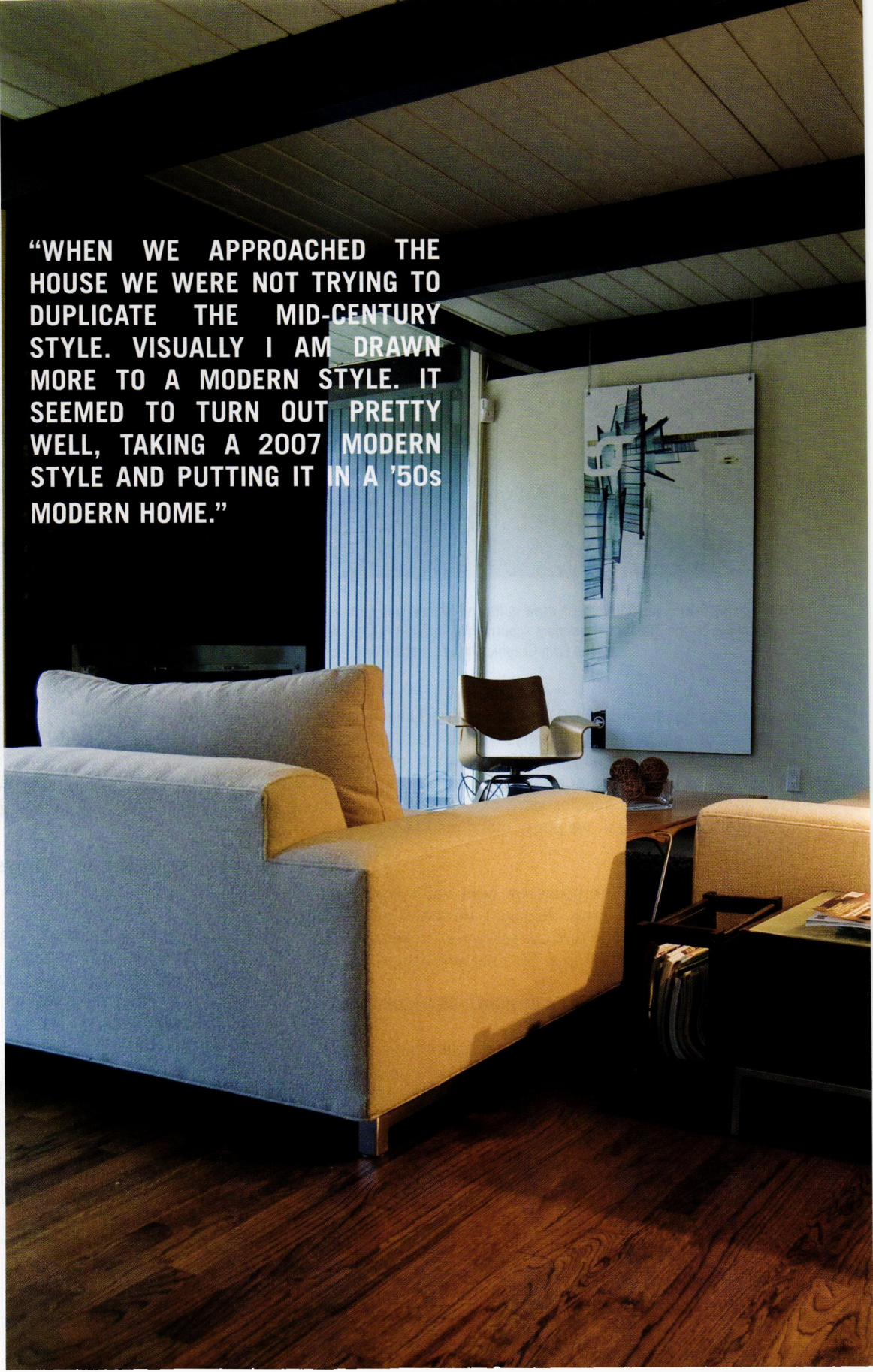
Toys add a three-dimensional design element to a shelf in the home's entryway. Platypus :: Barnum the Platypus by Rocket World Owl :: Irra the Owl by Rocket World



The mosaic tile used throughout, by Aura Mosaic, auramosaic.com, was intended to be the visual focal point in the home.

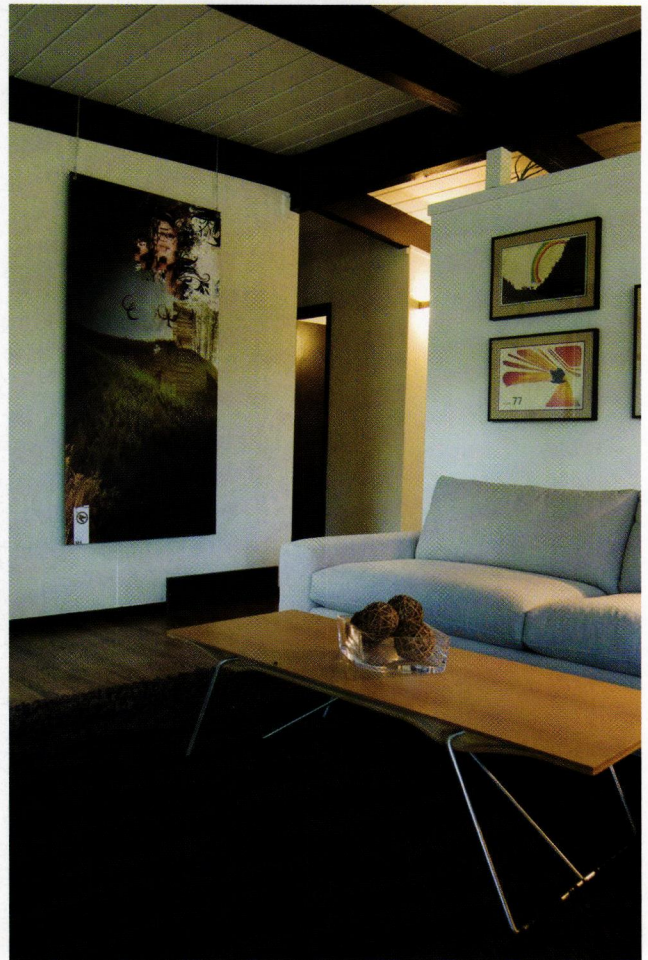
"WHEN WE APPROACHED THE HOUSE WE WERE NOT TRYING TO DUPLICATE THE MID-CENTURY STYLE. VISUALLY I AM DRAWN MORE TO A MODERN STYLE. IT SEEMED TO TURN OUT PRETTY WELL, TAKING A 2007 MODERN STYLE AND PUTTING IT IN A '50s MODERN HOME."

The Buttercup Rocker by Blu Dot sits in front of an example of Steve's work at The Firm Graphics. Together they show the ease with which contemporary design can be used in a mid-century space.





Above: Every fixture, including these draw pulls and faucet, was painstakingly chosen by the Blakleys after hours scouring the Internet. Right: Work by The Firm Graphics hangs in the living room.



MID: TELL ME ABOUT THE COLORS YOU USED INSIDE YOUR HOUSE.

Almost everything in the interior is a cream or a shade of brown because my wife and I are fond of earthy tones. We looked at the whole house and stuck to the same color scheme throughout the house rather than treating each room separately. We like the warm feelings you get from browns. Very serene. I sit in our living room and feel calm.

MID: DID YOU LIVE THERE DURING THE REMODEL?

No, we took one month and had crews of people in there constantly. We remodeled the entire house in 30 days. It was crazy – we closed on the house in May 2007 and then committed to the Krisana home tour, which was going on in early September. And we haven't done a single thing since then. I think if you don't do it all at once it never gets done.

addition put on around 2000 and it only partially followed the mid-century modern style. Everything we did to the house was really cosmetic: redoing all of the flooring, redoing the kitchen, we painted the interior and exterior, all the light fixtures and all the door handles were replaced. We didn't do much that was structural; we pretty much resurfaced the entire house.

When we approached the house we were not trying to duplicate the mid-century style. Visually I am drawn more to a modern style. It seemed to turn out pretty well, taking a 2007 modern style and putting it in a '50's modern home.

MID: DID YOU HAVE ANY HELP? A DESIGNER OR DECORATOR?

We had a contractor who helped get everything accomplished. My wife and I designed everything ourselves. We weren't hands-on in any of the actual work but we spent countless hours at the computer searching for fixtures. We must have ordered at least one thing from every store that sells modern fixtures on the Internet. It's amazing how long you can stare at fixtures. But they make all the difference in the long run. There is a fine line between cool, clean and simple things and things that are cheesy yet simple and clean. It is such a fine line.



Above: A dying breed: album covers make for an inexpensive design element and pay homage to designers who came before. Right: Print by “We Work For Them” created by designer Mike Cina.

MID: YOU HAVE EVERYTHING FROM RECORD COVERS AND PLASTIC TOYS TO PIECES BY DESIGNERS AND YOUR OWN WORK IN YOUR HOME. TELL ME ABOUT THE ART.

I like art in general so there is a wide variety of things that work for me visually. I think that putting up the old album covers is kind of cool in a couple of ways because it expresses the music we are into, and the art of the album cover has been dying out since the digital era has stepped in, plus it's an inexpensive thing to do too.

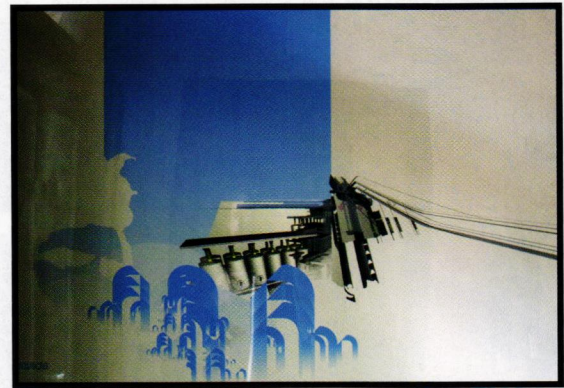
We have a lot of work from other graphic designers I admire and have taken inspiration from. A couple of big pieces from my company that I have designed are on display, so there is an element of basic self-expression, I guess.

We have a couple of Salvador Dali woodblock prints, too. They are classic. And they are a little simpler than his normal works.

With the little toys, I like the three-dimensional factor of having a couple of things around the house that are super design savvy but they also aren't flat pictures on the walls. They fill out the shelves.

MID: TELL ME ABOUT THE GLASS TILES ON THE FIREPLACE.

The contractor, a friend, who, aside from his contract work, also has his own import tile business, Aura Mo-



saic. We have quite a bit of tile from the bedroom to the fireplace because it was intended to be the visual focal point of the house.

MID: LET'S TALK A BIT MORE ABOUT THE KRISANA PARK HOME TOUR. HOW DID YOU END UP ON THE TOUR AFTER SUCH A SHORT TIME BETWEEN BUYING THE HOUSE AND REMODELING IT?

It's kind of crazy. Not only was the neighborhood built in the 1950s, it has that '50s feel in personality. The neighbors are neighborly. The first day we drove by to look at it the neighbors from across the street introduced themselves. Before we even moved into the house we knew half the people on the street.

The people who put on the home tour asked us if we wanted to be on the tour. We committed to it without too much serious thought about what it would entail. But it was a great way to get some instant gratification for all the work we'd done. I think 800 or so people came through the house that day.



The Firm Graphics: L to R: Robbie Maestas, Chuck Krausz, Todd Kidd, Steve Blakley, Thomas Weaver, Steve Berumen

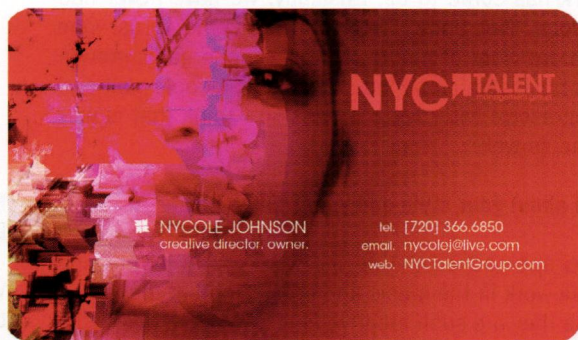
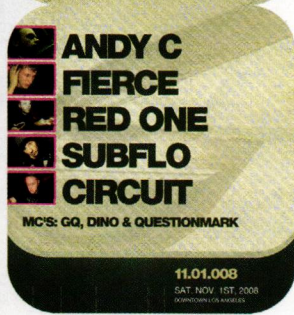
THE FIRM GRAPHICS

MID: OK, LET'S TALK ABOUT YOUR DESIGN BUSINESS, THE FIRM GRAPHICS. HOW OR WHY DID YOU BECOME A DESIGNER?

I have always been slightly artistic; I like to paint and draw. I used to snowboard professionally and kind of faded out of that and didn't exactly know where to go in life. My dad was trying to bribe me into going back, or going to college, with a new Macintosh. I got the computer and then I got waitlisted at Boulder and never made it to college.

I just started messing around with the design programs on the computer. I was a DJ so I knew a lot of club and rave promoters. Suddenly I was saying, "I'll design a quick flyer for you. I'll do this for you." And then it spread from there. Someone would see what I did for this person or that person and contact me, or someone would say, "Steve will design your CD cover for you." The next thing you know I had enough people calling me I decided I should get a small office.

I started working with my friend Chuck [Charles Krausz]. He does all the web stuff and I do all the print stuff. It's grown and grown. Now we have six to nine employees and a 2,000-square-foot office. We have clients all over the world.



Recent work by The Firm Graphics.

STEVE BLAKLEY



The Firm Graphics office.

And the work has come to us. Basically, we have never had to pitch anyone. Not once. The work has come to us. One hundred percent word of mouth. It was a real organic growth the way this business happened. We treated people well and we were progressive with design styles so I think that is why we have done so well.

MID: Tell me about your style and your influences.

We've always approached the design work we do by pushing the limits. We work in the music and entertainment industries and, because they are such creative fields, we have been able to be really creative and progressive.

European designers who were doing these 3-D and techy designs influenced me. But design trends change. We try to stay at least a half step ahead of everybody else. There are tons and tons of designers all over the world. You would be amazed: Sometimes it is a 16-year-old in Poland whose work I see online who influences me. Specific designers include Jens Karlsson and iso50. There are others but, typically, larger design companies scoop these guys up and you don't hear about or see their individual work for a while.

MID: WHERE ARE YOUR CLIENTS LOCATED?

Usually all over the U.S., and then we get a call from someone in England or Australia and we have to stop and ask, "How did you hear about us? How did you find us?"



Original piece
created by
The Firm Graphics.

MID: FROM LOOKING AT YOUR WEBSITE ALL OF YOUR DESIGNS LOOK REALLY COMPLEX.

We have gone through phases that are more simple and clean, but, lately, clients like to see a lot of stuff. It is fun to do a lot of detail. It is those little details that make a design exceptional.

MID: WHERE IS YOUR OFFICE? WHY IS IT THERE? WHAT IS THE STYLE?

Located in the Golden Triangle, on Bannock Street between 10th and 11th, and it is by far the office that fits us the most. We spent some time downtown. And it was really hectic and hard to deal with. Now we have a storefront. The block we're on has grown into a really fun block. The 400 is next door and the Bannock Street Garage is across the street. There are a couple of web developers a few doors down. It's like a design brain trust on this block. Our neighbors, our landlord, is bulthaup, the kitchen designers. Having bulthaup as our landlords means we have an amazing and stylish office.

+ thefirmgraphics.com



MODERN **IN** DENVER
MAGAZINE

content.

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AN ELEVATED MOVE

IN MOVING FROM DALLAS TO
DENVER GUICHO PONS AND
TURNER FIELD BROUGHT
THEIR ART OF SPACE TO A
SPACE OF ART IN THE
MUSEUM RESIDENCES.



words: Jason Burg • photos: Hans Osheim



Previous spread: Garfield the cat sits on a Bertioia chair. An exterior view of the Museum Residences.

Left: The painting in the entryway by Jonathan Burstein is titled "Yoon." It is collaged art magazines on paper. A Hella Jongerius bowl sits on a Nelson Platform Bench by Herman Miller.

Opposite: White European oak Credenza is by Ethicraft from Belgium. The "Bedside Gun Table Lamp" by Philippe Stark for Flos is a prototype purchased at Art Basel Miami Beach in 2006.



DENVER IS A TRULY UNIQUE PLACE.

The opportunity to live in an urban center so close to all the recreational opportunities that the mountains offer is a gift its inhabitants often take for granted. Former Dallas residents Turner Field and Guicho Pons visited the city more than a year ago during a monstrous snowstorm and quickly discovered a burgeoning modernist culture peeking through and existing with the bungalows, squares and covenant neighborhoods dotting the landscape. Stopping by furnishings store Mod Livin' they learned of the mid-century home tour in the Krisana Park neighborhood. After visiting the tour homes, exploring some of the modern living spaces recently built downtown and considering their love for skiing and running, the decision to relocate to Denver was an easy one.

Turner and Guicho knew they wanted to live downtown, close to cultural opportunities, work and the Cherry Creek jogging path. Having a passion for modern architecture, they looked at several properties that had great modern exteriors only to be let down by the textured walls and other decidedly un-modern attributes they found on the inside. "It just seems that some builders are afraid to take that next step with modern architecture," Turner explains with disappointment. "They do great thing on the outside but don't put the same emphasis on the interior design."

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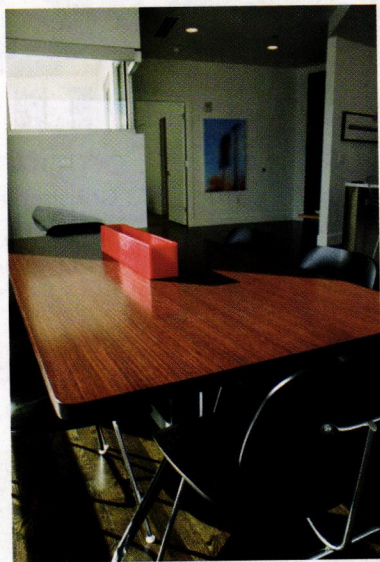
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ONE LEFT!

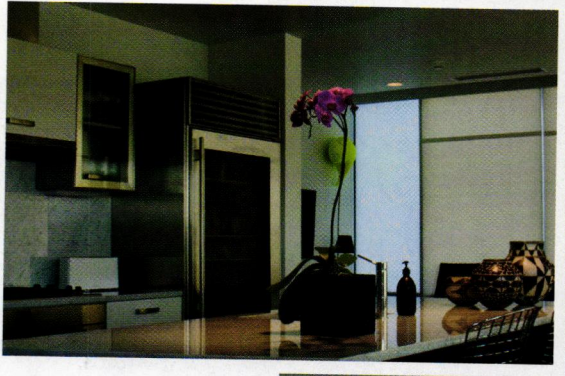


AN ELEVATED MOVE

Right: The painting titled "No Parking II" by Rusty Scruby hangs on the wall behind the bar. Bar stools are by Harry Bertoia.

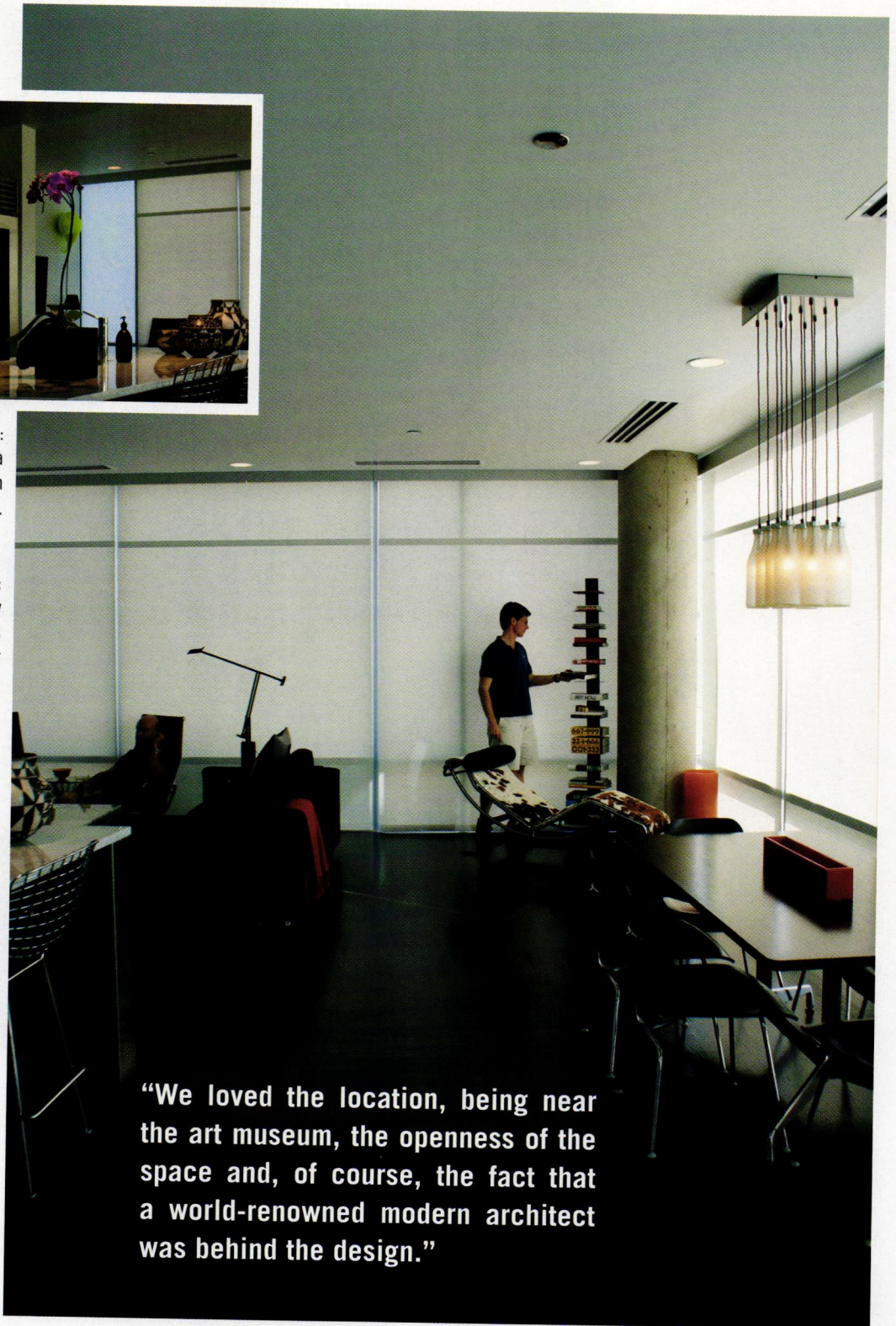
Below: Dining table and chairs are by Eames for Herman Miller.



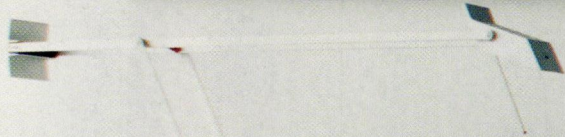


Above:
Native American pottery by Lisa Holt and Harlan Reano sits on the bar in the kitchen.

Right:
“Milk Bottle” lamp by Tejo Remy for Droog hangs over the Eames dining table. A Corbusier lounge rests behind the dining table.



“We loved the location, being near the art museum, the openness of the space and, of course, the fact that a world-renowned modern architect was behind the design.”



Photograph over bed is titled "Greenhouse" by Anthony Goicolea. The pot on the side table is American Indian from the Acoma Pueblo. The bed and night tables are by De La Espada. Pillows are custom-made with Paul Smith fabric.



AN ELEVATED MOVE

Painting over bed is titled “Going the Distance” by TM Sisters. It is ink and thread on transparency film.



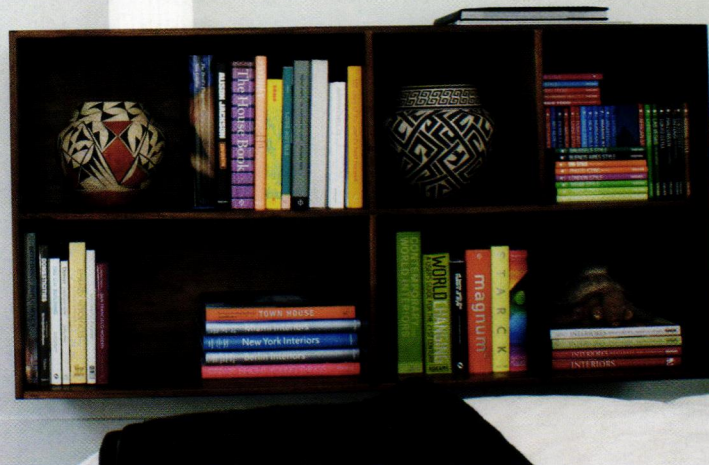
The handmade ceramic tile is by RS Ceramics.

All concerns were put to rest after looking at the Daniel Libeskind-designed Museum Residences. “We loved the location, being near the art museum, the openness of the space and, of course, the fact that a world-renowned modern architect was behind the design,” says Turner.

Most intriguing to the couple was the amazing light that pours into the corner unit through the floor-to-ceiling glass that creates an infinite space between the inside and out. “We love the feeling during the day with the light pouring in and then at night getting a whole different experience with the city lights and Denver skyline creating the view.”

While in Dallas, Turner and Guicho lived in a home found in one of that city’s popular mid-century modern neighborhoods. As anyone who owns one of these gems knows, there is always a project or work to be done. “We downsized in square footage and in the larger pieces of furniture we had, but it was great to move into a place where everything was designed right and truly modern from every detail – we didn’t have to do anything,” says Turner.

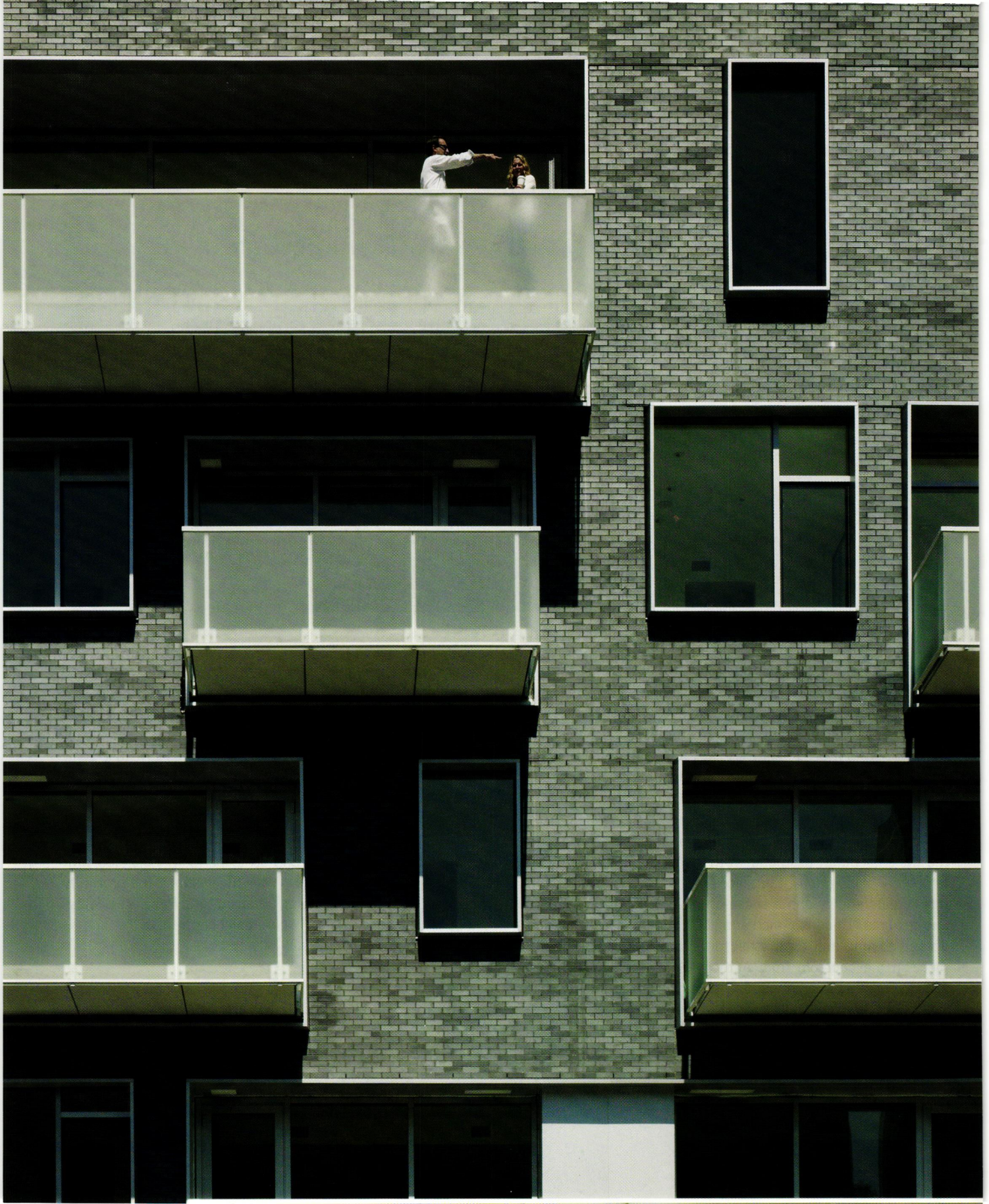
The American Black Walnut Floating bookcase was designed by Guicho Pons and built by DeWitt Woodworking. The oil on canvas painting above the bookcase is titled "Untitled (Circus)" by Michael Tole. The red square box/trashcan is red lacquer by Jonathan Adler.

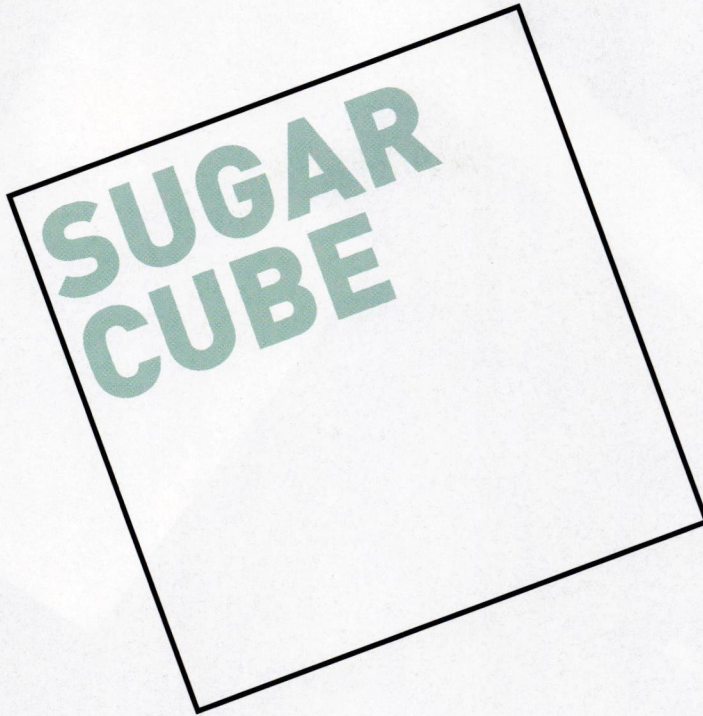


Turner and Guicho's passion for good design doesn't just stop with an eye for architecture. Their sensibilities regarding furniture and contemporary art are equally keen and perfectly complement their home. Throughout the space, iconic furniture pieces from designers Bertoaia, Eames, Platner and Mies van der Rohe are logically placed to create an elegant flow while still maintaining the clean openness of the rooms. There is also an incredibly beautiful Belgian reclaimed-wood credenza that completes the living area perfectly. The select art that graces the walls is equally aesthetic. With a definite lean toward contemporary photography, the pieces on the wall (and the sculpture) create energy and a sense of movement with rich colors and textures. There is a nice array of original pieces from both up-and-coming and established artists including a wonderful piece in the bedroom from Anthony Goicolea. Also, enjoying an interest in the more modern aspects of Native American art, the couple have been able to juxtapose unique pieces of pottery and woven crafts into their collection with great success. The art, furnishings and the space itself work together to create an astonishingly creative and contemporary dwelling.

Turner and Guicho are thrilled with their decision to move to Denver and have found living at the Museum Residences to be an especially rewarding experience. "I just can't wait to get home each day and be in this environment." The location itself is also appealing. "Being located by the museum just completes the total landscape of the area, plus I can just hop on the Cherry Creek path for a jog."

The couple has enjoyed finding a city where others share their passion for modern design and style, perfectly balanced with the beauty of the mountains. "With the weather, the proximity to the mountains and a thriving urban culture, there are endless things to do," said Turner. "We're really happy here."





A NEW BUILDING AT THE
CORNER OF 16TH & BLAKE
PAYS HOMAGE TO ITS
HISTORIC NEIGHBORS
WHILE LOOKING TOWARD THE
FUTURE AND REFLECTING
THE PRESENT

words: Alaina Gonzales
photos: Hans Osheim & Tom Arban



A closer view of the blue-bricked upper floors and finned windows from a fifth-floor apartment.

Right: Ipe wood beams extend from inside the lobby out to the building's entry.

Next spread: Stone and hand-trowled plaster walls add simple elegance to the building.



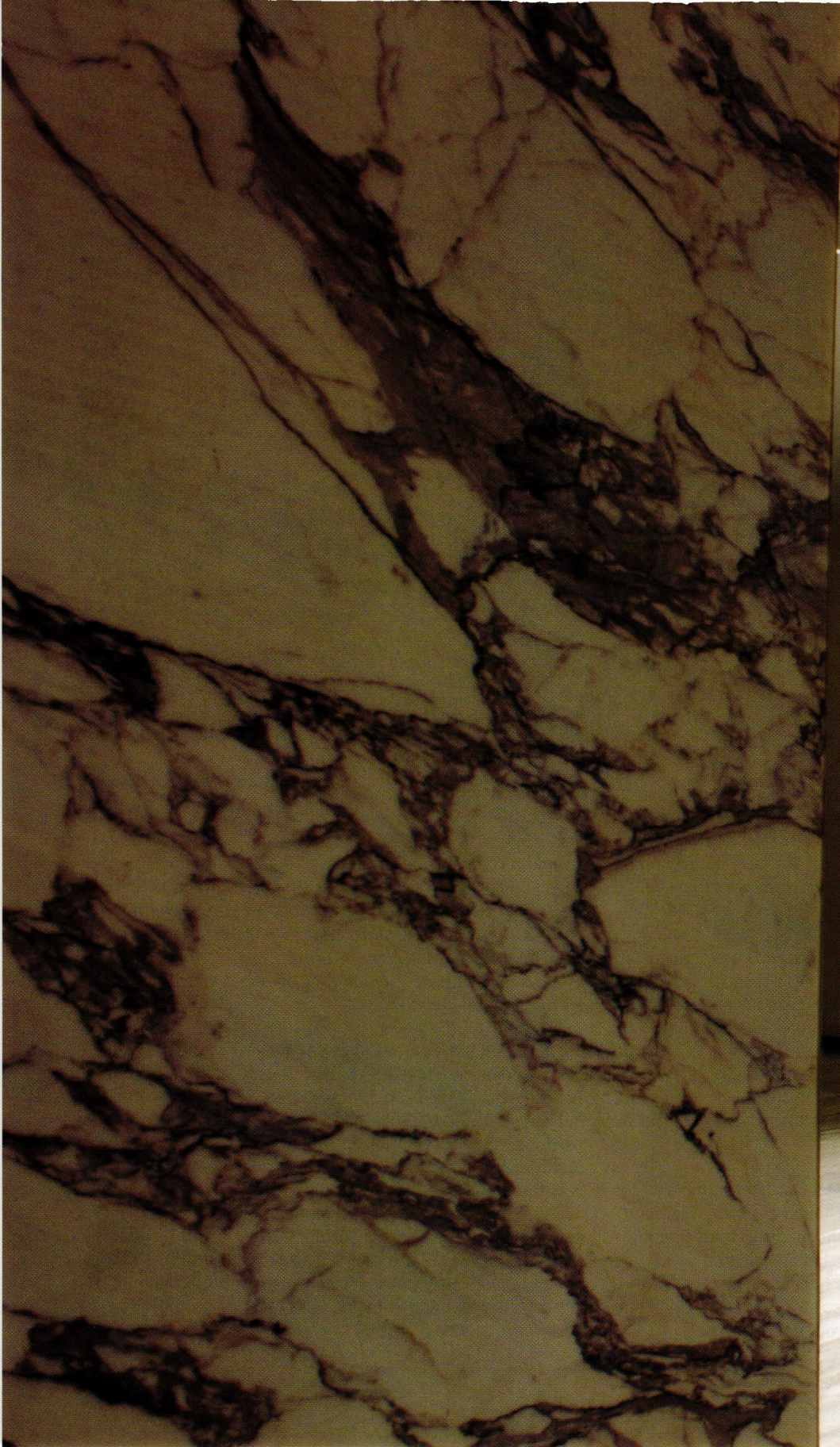
Set next to the historic Sugar Building, SugarCube is the latest venture by Urban Villages, a real estate development and investment firm focusing on urban infill. Grant McDargo and his partners at Urban Villages were moved to develop the block when they saw the lack of care being paid to the historic building and the vacant surface lot sitting next door – examples of the undervaluation of central Denver.

Nick Koncilja, Asset Manager at Urban Villages, explains, “LoDo and the central business district are filled with great neighborhoods. There is lots of walkability. And it is set in a wonderful climate.”

Historic Sugar was built by a co-op of sugar beet farmers from Colorado’s Western Slope in 1906. Their commitment to build a quality and lasting building enhanced with great detailing was the legacy that the partners at Urban Villages hoped to continue. Here was a building that had been made to withstand the test of time. Next to it sat a parking lot and the opportunity to create a “building of our age.”

The partners purchased the lot in early 2001 and began the development process shortly thereafter, eventually breaking ground for SugarCube in January 2007. The major task in the development was finding just the right architect or designer who could follow through with something appropriate for the new building’s historic surroundings while creating something very much suited for modern times. “I don’t think there was any greater challenge than finding someone who could deliver on that,” notes Koncilja.

For six months the partners vetted firms from around the world, choosing Toronto-based Kuwabara Payne McKenna Blumberg Architects (KPMB) from approximately 30 practices who submitted designs. Ultimately, KPMB reflected the ideals of the partners: “The integration of architecture and sustainability, performance and aesthetics and making buildings that support the public realm is at the heart of KPMB’s work. The individual act of making a building must be both transformative and enduring, and take part in a collective effort to support all levels of life, work, and creativity. Architecture must be positioned responsively between landscape and urbanism, issues of cost and environmental performance, and innovation and design excellence.” To build something lasting, with respect





THE MAJOR TASK IN THE DEVELOPMENT WAS FINDING JUST THE RIGHT ARCHITECT OR DESIGNER WHO COULD FOLLOW THROUGH WITH SOMETHING APPROPRIATE FOR THE NEW BUILDING'S HISTORIC SURROUNDINGS WHILE CREATING SOMETHING VERY MUCH SUITED FOR MODERN TIMES.

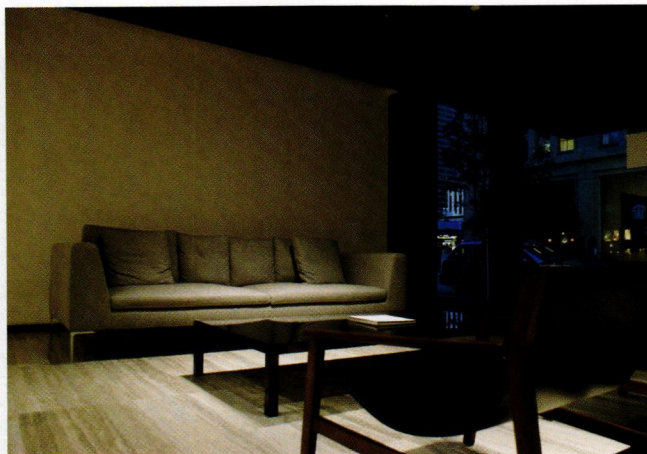


“WE WANT TO BE AN
EXAMPLE TO OTHERS AND
BE RESPECTFUL OF THOSE
WHO TOOK RISKS AND
BROUGHT PEOPLE BACK
INTO LODO”

to the past and the urban pioneers who came before and the environment, while creating a design suited to today’s world.

The 10-story, 144,891-square-foot mixed-use building is home to 37 residential units as well as numerous office and storefront spaces on its lower levels. Of the 37 residential spaces 32 of them have unique floor plans. Each space was designed in relation to the direction it faces, what building systems were adjacent to it and the best way the interior and exterior could make the most of those distinctive features. For example, the fifth floor has east-facing units that overlook the 16th Street Mall so there the designers included massive windows that could be opened to let the sights and sounds of the concrete cacophony in. West-facing units on the eighth and ninth floors have mitered glass corners, which offer unobstructed views of the Rocky Mountains. But the building and material choices were not based on aesthetics alone. Sustainability was also key.

“In general, we exceeded acceptable building tolerances for the foundation, water proofing and window insulation by 20 percent. Urban Villages, Inc. and the owners took every step to be certain that this building will be as solid in 200 hundred years as it is today,” explains Koncilja. The windows are airtight and a greater expense was paid to make sure they fit perfectly and all were double caulked and sealed to prevent leaks. Another choice was to make the interior walls adjacent to hallways twice as thick to buffer sound. Many are “quality value adds that no one will ever see. They are behind walls and underneath the floors,” notes Koncilja, but the partners and owners know about them, planned for them and these details are part of the legacy they hope to leave behind. Because SugarCube is 10 stories it afforded certain opportunities including building a concrete structure, which provides

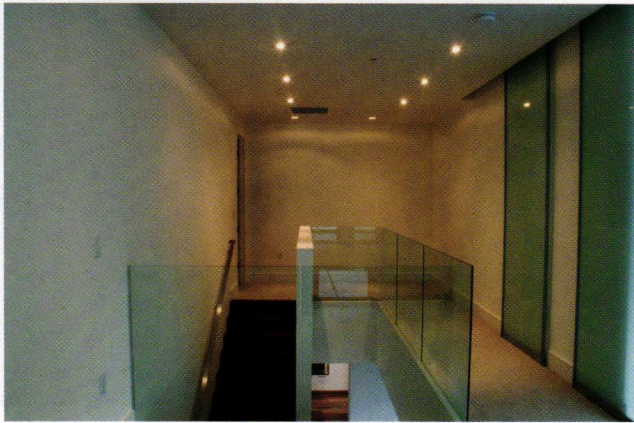


Left: Light from the residences glows against the evening sky and the dark blue brick. Above: Lobby interior.

more sound insulation. Then, rather than adhering a brick veneer, the partners and owners chose to build actual brick walls, going so far as to match the narrow size of the brick on the surrounding historic buildings. The first five stories are clad in the same blonde brick of historic Sugar and other long-standing buildings nearby. This matching along the street wall helps situate SugarCube with its 100-year-old neighbor. The upper five stories are stepped back so as not to be imposing and feature a dark blue brick. This change in color allows passerby to identify the building as being from our day and age, and at night, the top almost disappears leaving a subtle glow to emanate from the residences.

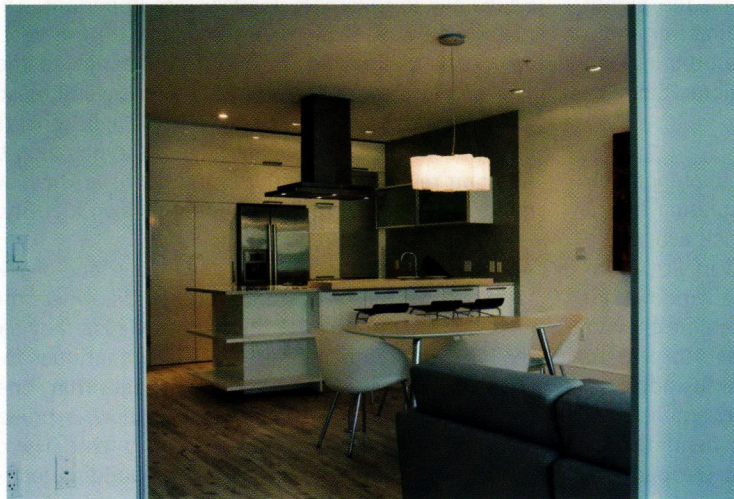
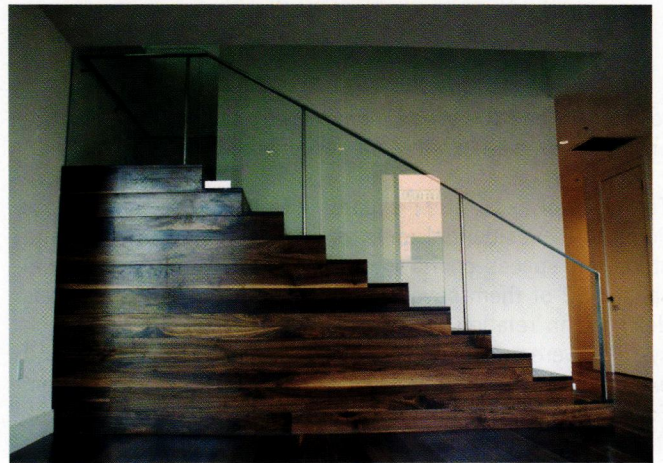
Especially in Colorado, windows are important. They let light in (a huge cost saver when compared to the cost of turning on indoor lights) and provide a connection to the outdoors. The windows are detailed with fins for several reasons. An all-glass façade is not friendly with bright light reflections during certain seasons and times of day, so the fins help block those blinding rays. Also, nearby buildings have their own window rhythm. The fins give this building its own identity.

Another feature that makes SugarCube one-of-a-kind is the fact that it is solely a rental property. Its owners made a business decision not to sell the units because they saw a gap in the high-end rental market. As Denver continues to grow there are many individuals renting apartments from one-off investors, but in these situations if a window is broken or toilet leaks there is usually no one around to fix it. The owners and partners committed to caring for the building long-term so as to maintain its quality. The monthly rental prices range from approximately \$2,400 to \$9,500 per month and include everything but electrical – even 24-hour concierge service.



"WE WANT TO BE AN
EXAMPLE TO OTHERS AND
BE RESPECTFUL OF THOSE
WHO TOOK RISKS AND
BROUGHT PEOPLE BACK
INTO LOGO"

Apartment interiors





Sliding doors separating the bedroom from the main living space and sleek cabinetry give this unit a European feel.

SugarCube is aimed at the luxury market, and most people at that level are there because they work very hard; therefore, their home life should be simple. Rather than worrying about the little things they can ask the staff to take their vehicles in for service, set up childcare, plan events, complete house-keeping tasks, stock the pantry and refrigerator, make entertainment arrangements and more.

The office spaces and retail locations add life to the building during the day. And with that vibrance, more people may choose to live, work and play downtown – another goal of the partners. Creating a strong urban core complete with all the amenities people crave decreases the sprawl and helps the environment by lowering energy consumption. To that end, Urban Villages is working with retail tenants who share their ideals and commitment to quality. “We want a restaurant that is committed to quality, in locally sourced ingredients and in their presentation of that product. We want businesses that keep their quality at the same level as ours,” says Koncilja.

Always moving forward, the partners have plans for office space and a penthouse structure at historic Sugar, further tying the two buildings together. KPMB also designed another

structure that will be built along Wazee next to the historic building. This building will be a two-story store front with subtle connections to the two Sugar buildings as well as the other historic and two-story neighbors already on Wazee.

This commitment to complementing the historic structures and creating buildings that reflect the modern age is a challenge to other real estate development firms. “We want to be an example to others and be respectful of those who took risks and brought people back into LoDo,” notes Koncilja, “the partners took a risk with historic Sugar and again with the materials and quality used in SugarCube. The details are of our time but the quality goes back to historic times. Sugar has already proved that it can stand 100 years.” SugarCube was designed to stand hundreds of years. Hopefully more firms will see these efforts as models and make structures that will act as our generation’s legacy.

+ For an exclusive interview with the architect Bruce Kuwabara, go to modernindenvver.com November 1.



DESIGN ICON:

JOE COLOMBO

Words by Pamela Torke

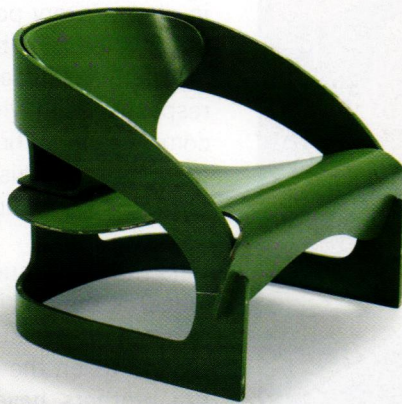
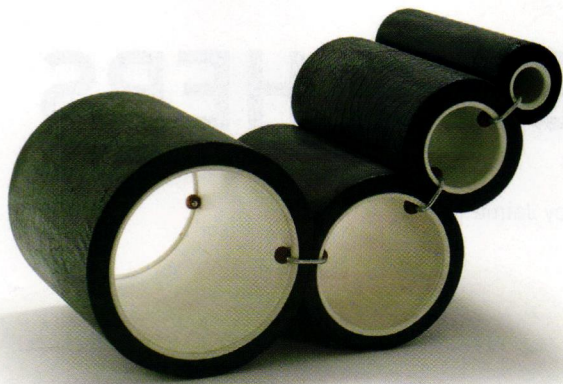
Joe Colombo (1930-1971) spent only about a decade of his life designing furniture, but his prolific and innovative career made him one of Italy's most influential product designers. He is perhaps best known for designing the Universale, the first chair composed entirely of one material (polypropylene). Colombo spent years perfecting the chair for mass production, and finally succeeded in 1967 with a piece that was stackable, easy to clean and extremely popular.

As a young man, Colombo studied painting and sculpture at the Accademia di Bella Arti in Milan. While there, he produced futuristic sketches of a "nuclear city" where man would exploit scientific advances in atomic energy to create a new way of living. He later enrolled as an architecture student at Milan Polytechnic and worked on architectural commissions for ski lodges and mountain hotels (one of Colombo's many passions was skiing). He used his father's electrical conductor factory to experiment with production processes and new plastics like fiberglass, PVC and polyethylene. Colombo hated sharp corners and straight lines and sought to design products with bold, curvaceous forms.

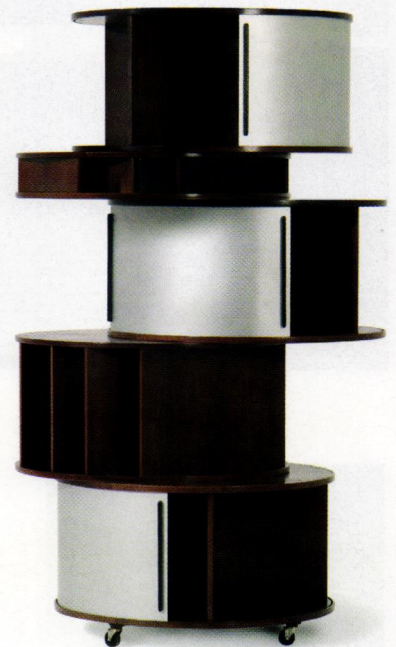
Inspired by eminent Italian designers like Achille Castiglioni and Gio Ponti, Colombo envisioned himself as the "creator of the environment of the future." He sought to reinvent existing types of furniture to make them better suited to the 1960s lifestyle. The Combi-Center, created in 1963, demonstrates his obsession with storage. The cylindrical units of varying heights rotate one on top of the other but function together in a free-standing unit. Another example is the Boby trolley (designed in 1970), a mobile unit of rotating drawers and shelves that is still in production today. Colombo predicted that traditional families would give way to smaller groups created on the basis of affinity. These groups "living and working in common will require a new type of habitat: spaces that can be transformed, spaces conducive to meditation and experimentation, to intimacy and to interpersonal exchanges."

In 1971, Colombo created the Total Furnishing Unit, which contained all necessary living spaces - kitchen, cupboard, bed and bathroom - in a single unit featuring his signature colors of white, yellow, red and black. The piece was featured at the Museum of Modern Art in 1972, but sadly Colombo did not live to see it displayed. He died of heart failure on his birthday in 1971 exactly 41 years after his birth, his career cut tragically short. Years after his death, his innovative designs and bold use of color continue to inspire and captivate the imagination.

+ joecolombo.com



Clockwise from upper left:
The Tube chair (1969),
Elda lounge chair (1963),
Combi-Center (1963-64),
Universale chair (1965-67)
and armchair with
curved elements (1963-64).



DESIGN PARAGONS:

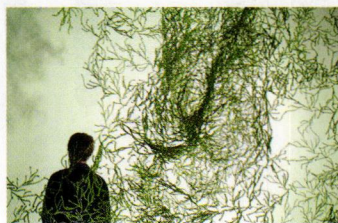
BOUROULLEC BROTHERS



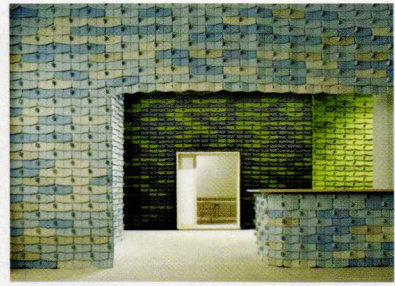
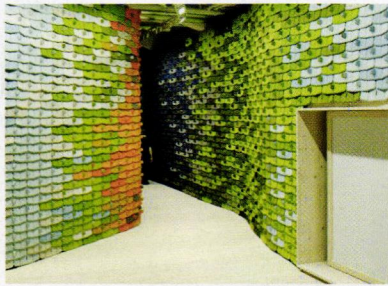
Words by Jaime Kopke

IN today's world of design, lavish one-off pieces and over-the-top personalities often take center stage. Ronan (b.1971) and Erwan (b.1976) Bouroullec, however, differ from these mainstream trends in almost every possible way. The French-born brothers began their collaborative design careers in 1999 after graduating with degrees in industrial design and fine arts, respectively. In what was perhaps a glimpse of things to come, Ronan's first piece, Disintegrated Kitchen, won international praise from press and manufacturers alike for its simple structure and efficiency.

What has continued to catch attention (and earn accolades) is the fact this unassuming pair has quietly and persistently produced thoughtful, user-friendly pieces that focus on the barest essentials of a design. Though the brothers have worked with manufacturing giants ranging from Vitra to Ligne Roset, the Bouroullecs' principles have remained very much the same. In one of their earliest pieces for Vitra, *Algue*, a plastic form allows people to build different structures ranging from room dividers to wall art. It is this respect for the users' ability to interact with their designs that has become a focal point of much of their work. In 2006, the brothers



Algues. These plant like plastic creations can stand alone or be linked together to create an infinite number of new textural structures.



went on to design another modular product, North Tiles, for the Swedish manufacturer Kvadrat. These interlocking fabric blocks can be used for anything from sound-proofing material to space dividers and are now part of MoMA's permanent collection.

The Bouroullecs have been the masterminds behind several impressive furniture collections as well, most notably the Facett series for Ligne Roset. Inspired by the precision sewing machines in the Ligne Roset factory, the brothers designed a quilt-type fabric, which can be folded into various, angular pieces of furniture.

As is the norm in their work, the Bouroullecs only create pieces with industrial production in mind. This process proved to be an engineering challenge when it came to the manufacturing of their Steelwood chair for Magis in 2008. Though the materials are deceptively simple (steel and beech wood), the chair requires ten different metal stamping stages to achieve its precise curvature and shape. It is this attention to detail and thoughtful simplicity that have helped the pair (quietly) rise to the top, where hopefully they will stay for many years to come.

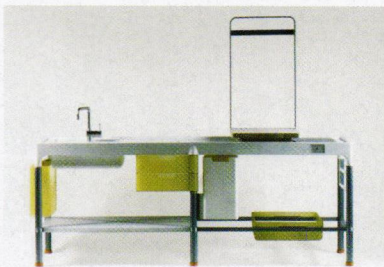
+ bouroullec.com



Top: The North Tile system.

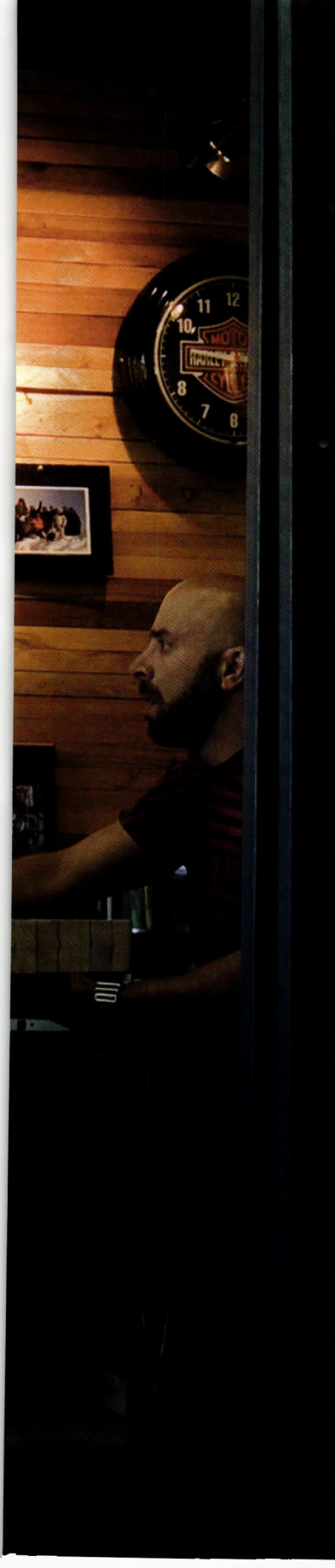
Above: Steelwood chair. 2007.

Left: Modular Kitchen. The kitchen was designed so the owner can customize it with drawers, worktops and hooks.





A work space at the
Burton showroom
in Denver.



TRES FROM SHELL TO SHOWROOM: THE MAKING OF A BURTON CLASSIC BIRDS

Words by Jaime Kopke • Photos by Jesse Howard

WHEN John Damiano contacted Tres Birds Workshop about creating his new Burton showroom what he had was an out-of-date building and one very tight deadline. The structure was a 1950's warehouse located in one of Denver's transition neighborhoods, Overland Park. The timeline was two-fold. Two months to complete the design and permitting process, three months to take the building from gutted shell to ready-for-business. Not many people would have been up for the challenge, but Tres Birds is unique among local architectural firms.

Tres Birds Workshop, located in Boulder, was founded in 2000 by architect Mike Moore. Joined in 2002 by co-partner, Janny Chaiyavet, their team fluctuates between five to eight employees depending on the project. For the Damiano showroom not only was the whole firm working 'round the clock a number of sub-contractors joined in along the way. To complete a project of this scale, in this time frame, certain forces must align. Damiano explains, "You could tell that they understood our culture...I felt like they did their homework with us. We could never have come up with this design, but we knew what we wanted and they were the best option to interpret this vision."

TRES BIRDS

The key to Tres Birds' success is that in addition to creating great designs they also have the ability to build and fabricate, giving them a personal connection to their projects that not many other firms can claim. With the Damiano showroom, these skills were not only handy, they were necessary. The building was originally a combination office/warehouse that had housed both a window distributor and an asphalt company. Upon first inspection, the structure provided little inspiration; low popcorn ceilings, fake veneer wood walls, tight rooms and lack of daylight were the norm. When Tres Birds discovered the warehouse's wooden barrel-vaulted ceiling, however, they knew they had found a solid place to start.

After interviewing Damiano's staff, Tres Birds worked on designing a specific user experience, for both the employees and their clients; one that would connect the products they loved with the environment they loved - the mountains. To start, the architects decided to raise the front one-third of the building to match the barrel-vault structure found in the warehouse. This not only created room for a mezzanine level office space, it allowed Tres Birds to install a number of west-facing windows looking towards the Front Range. To make the building more efficient, Tres Birds added high R-value insulation and used Cor-ten roofing, a metal which never needs replacing. An internal steel support beam was extended beyond the building, creating an archway entrance, part of an impressive new front for the showroom.



Above Top: An exterior shot of the showroom shows how the front third of the building was raised to match the barrel-vault structure found in the warehouse.

Above Bottom: The architects designed this display system specifically for this space.

Left: The conference table was created from reclaimed bowling lanes.



Much of the wood from the building's original interior was salvaged to create the central display areas.



The mezzanine work area provides ample views of the Front Range.

It's the little details inside the building, however, the subtle hints you may not even notice, that truly make the project shine. Part of the Tres Birds ethos is to incorporate reclaimed material into their designs whenever possible. During the demolition phase, the architects were able to save a large portion of the original wood, which was then used to create the showroom "core" on the first level. Here one will find an open kitchen/cafe - a place to welcome clients, give them a cup of coffee and let them relax before what could be a long day of sales meetings. The maple tables were made by Tres Birds from reclaimed bowling alley lanes, which the firm used to create the staff's work tables as well. Part of the ceiling is covered with a white rip-stop fabric, which helps diffuse the light and reference the all-important element - snow. Skirting the side of the core are smaller rooms housing items such as Burton bags and accessories, all part of the plan to create an intimate client sales experience.

The building then opens up into an expansive showroom, which was designed by Tres Birds with modularity in mind. Custom-designed steel product racks, made by the architects themselves, are wheeled out for presentations and sales while large white curtains of fabric can be pulled across to create a more private setting. Steel frame windows with sand blasted lower halves punctuate the space; allowing light in,



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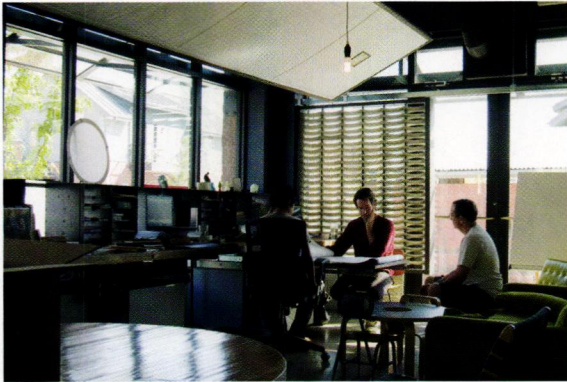
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TRES BIRDS



The Tres Birds Workshop office.

but keeping the visuals toward the sky and trees rather than the industrial neighbors that surround them. Solar tubes on the south wall bring in more natural light, and what the sun can't provide is taken care of by the full spectrum lighting that was installed. The north side of the building, which was selected as the soft goods showroom for its gentle diffused light, has a bowling alley runway to showcase next season's must-have pieces.

As Moore explains, the overarching theme for the design was singularity. "With all of our work we try not to bury things, but bring them down to their lowest common denominator and simplify. Because we've educated ourselves in design/build we can very efficiently understand the project for our clients - time-wise, financially and seeing the potential of how wonderful a space can become." This thoughtful design process was so impressive, in fact, that when Burton executives came to visit the Damiano showroom they instantly commissioned Tres Birds to create more. The firm has gone on to design Burton stores in Chicago, Los Angeles, Irvine, Oakland, Osaka and Vail, with several new showrooms on the way. Tres Birds' portfolio, however, is not limited to just commercial venues. The firm has done a wide array of residential and large-scale sculptural work, ranging from temporary to permanent and new construction to renovation. It is the large-scale renovation projects, however, that Tres Birds finds especially satisfying. "Environmentally it makes sense, to take a space that needs help and make it really special," says Moore. It is this simple philosophy - based on innovation, honest design and ecological principles - that sets Tres Birds Workshop apart and makes them truly special as well.

+ tresbirds.com

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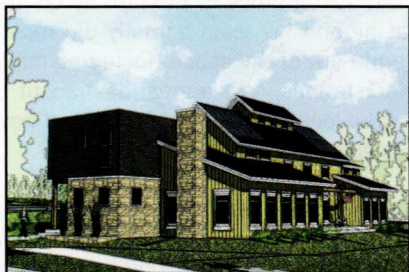
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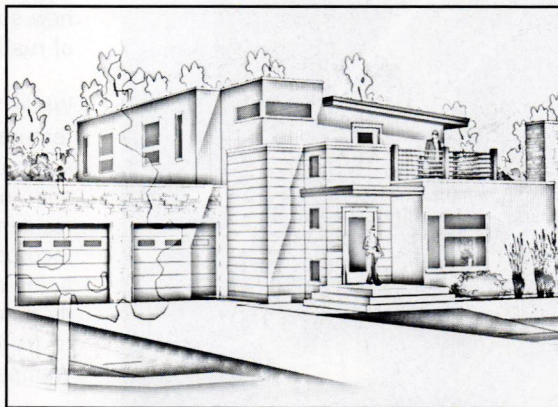
MOUNTAIN STYLE + MODERN DESIGN

Words by Jason Burg
Photos by Jesse Howard



A LOCAL DESIGN FIRM CHALLENGES THE NOTIONS OF WHAT IT MEANS TO BE “MODERN” AND “GREEN” IN COLORADO.

NOT SURPRISINGLY, THOSE NOTIONS DON'T INCLUDE SIMPLE SURFACE AESTHETICS.





abe Designworks architect Jon Van Benthem's love for Colorado and the lifestyle of its communities is matched only by his passion for smart, modern design. Van Benthem speaks with excitement about the beauty of our state and the wide range of recreational opportunities it provides while enjoying a cup of coffee in the sleek Westminster office of the firm he co-manages. The fact that he and his team actually did most of the design and build-out of the space (including making the desks and workstations) says a great deal about the way abe Designworks looks at modern design and how it fits into our landscape.

Since 2002, Van Benthem and his partner, Chuck Wempe, have steered abe Designworks toward creating residential, commercial and religious buildings that incorporate elements of classic mid-century modern style, new sustainable construction technologies and a touch of rustic panache.

While "green" is the buzzword of the design and architectural worlds, everywhere really, for Van Benthem it is a commitment with all current projects. abe Designworks', and internal group abe Properties', latest large-scale residential project, Holland Hill, is a prime example of incorporating all the design aspects for which the firm holds dear. Holland Hill, which will feature single-family homes in the \$400,000 to \$900,000 range, came to fruition during a personal home search for partner, Wempe.

"Chuck was looking for a place to build a house. While looking, he discovered land in Arvada that fit our perfect idea of urban infill planning," explains Van Benthem. "It was close to a park, just outside Old Town Arvada, and surrounded by existing trees."

It was decided that the first home on the land, now known as Lot 8, would be Wempe's home and they would learn what was most effective in the design and build process by analyzing the structural and energy efficiencies of that first home.

Previous page:
Renderings of three of the homes that will be located in the firm's sustainable community, Holland Hill. Also, Jon Van Benthem, Managing Partner at abe Designworks.

Left:
An eagle-eye view of the abe Designworks office.

“Interestingly, Chuck will be the architect, planner and client on the first home built there, so we will learn what green technologies actually work well and we can model the energy efficiency and determine how the window placement, solar panels and ventilation succeeded on the site,” says Van Benthem. “Based on what we learn at Chuck’s we can make upgrades and logical energy savings to the other homes that are built.”



Interior shots of the firm’s office, which they designed and built-out themselves.



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HOLLAND HILL



Holland Hill is a sustainable, residential development of 14 lots located in Arvada. Currently under development, the homes will be built using sustainable strategies that maximize solar gain, are made from recycled and/or recyclable content, photo voltaics, high-performance insulation and wind-generated power. Each structure is designed to be appropriate for its environment.



Describing the homes as “mountain modern,” Van Benthem explains that the term is derived from the materials used in construction and the consideration of logical design and energy saving elements that take into account Colorado’s climate and weather. abe Designworks intends to utilize wind and solar technologies and local building materials while still maintaining the clean lines, open floor plans and period geometry of the classic modern style.

Van Benthem says, “We intend to use red sandstone from Lyons and incredibly weather-resistant wood from retired snow fences in Wyoming as examples of the materials that will keep the homes authentic to the Western aesthetic. However, we also have the opportunity to incorporate the low-pitched roofs and open floor plans of modern design for a clean update on the mountain style.”

Van Benthem also says the land they have chosen will add to the advantages of the homes. “A true custom development takes into account what the site gives you. All plots are oriented east and west, therefore getting better access to southern light. Plus with the raised plateau of the land, we can create basement space with walkouts and provide better access to daylight.”

For Holland Hill and other future projects, abe Designworks will also look at new sustainable technologies and see if they hold up to Colorado’s unpredictable weather.

Teamwork and camaraderie contribute to the highly functioning flow of the workspace. The architects work in one of two in-house-designed, four-person pods to encourage collaboration and vigorous brainstorming where ideas can bounce around the open space without interruption.

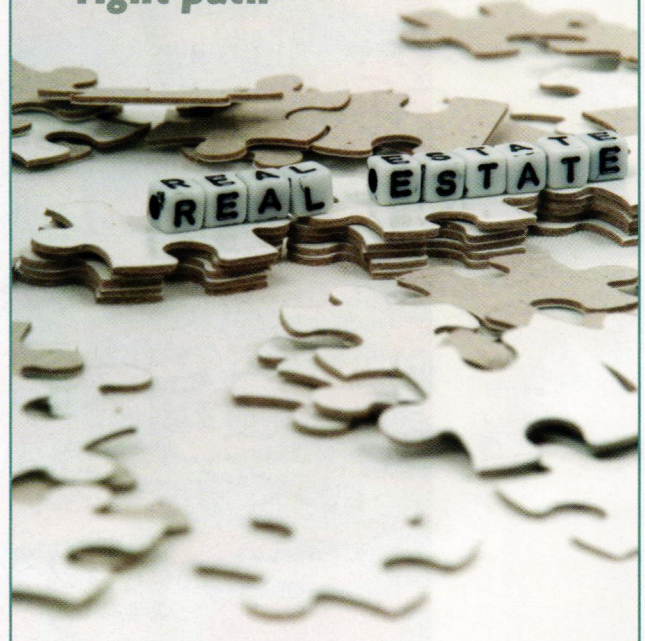
abe Designworks is focused on smart design and innovative architecture but it is not all work that makes the firm so successful. The first thoughts about living in Colorado Van Benthem shared have a lot to do with the firm’s work philosophy.

In architecture, long hours are not uncommon, if not expected. At abe, however, Thursday barbecues, Fridays off and free evenings are an essential part of the experience. These perks help to solidify the team and allow the staff of nine to enjoy the Colorado lifestyle.

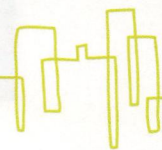
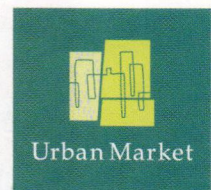
+ abedesignworks.com

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JEFF PAGE



ORGANIC ABSTRACTIONS

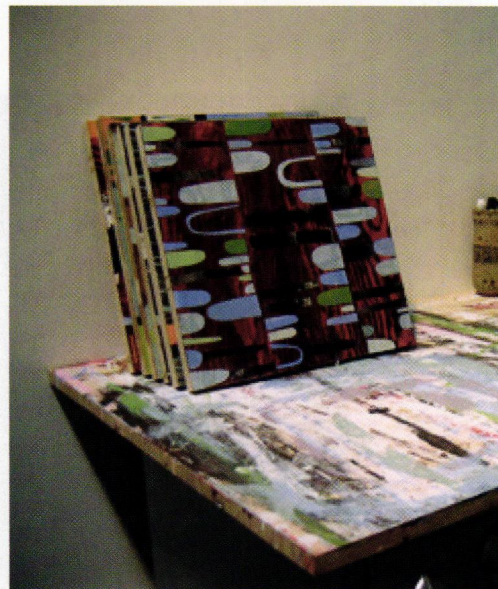
JEFF PAGE

began his studies at the Art Institute of San Francisco in photography but found that the medium did not portray the kind of truth he was interested in telling. He was not able to find the ideas he was interested in expressing through the lens of his camera. Page was looking for a more conceptual kind of truth, and the realities of what things looked like got in the way, so he began working with found images, putting them together in ways that expressed more of how he felt about the world than what it might actually look like.

His first non-photographic work was collage in the tradition of the Dada or surrealist artists but with a decidedly '60's vibe. He juxtaposed organic and man-made objects with decorative elements in a lighthearted but insightful manner. Page is interested in actual organic objects and in the ways we attempt to bring them into our homes, hence his attraction to floral wallpaper, potted plants and faux wood grain.

In his series *Solid Paper*, *Fluid Trees* Page meshes real nature-based imagery with abstractions of nature found in home décor. The shapes he creates overlap each other, they move around and through one another in a flowing manner. Images of living trees merge with decorative elements derived from nature as image of our concept of the outdoors. The result is a representation of both what the tree actually looks like and how we relate to the tree in our everyday life – pretty complex stuff for such lovely little images.

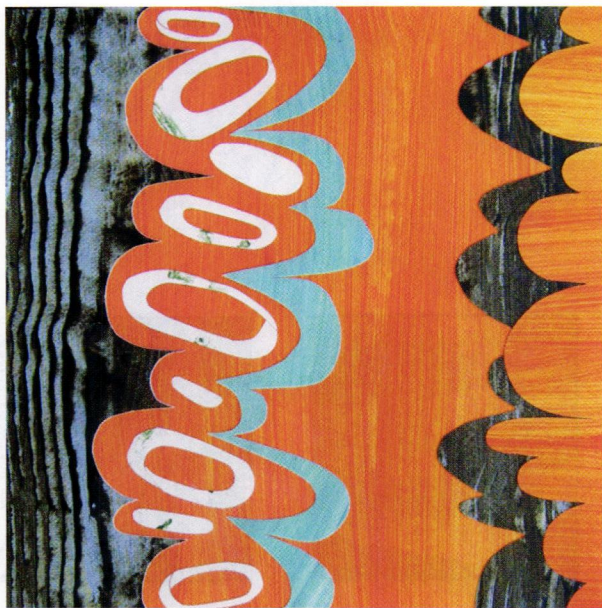
Page's current series, *Plywood Panels*, takes this one step further and removes representative imagery entirely. He be-



gins with watercolor paper and creates the color and textures himself with paint. The color palette includes oranges and aquas with deep reds and pale greens. The textures are mostly faux wood grains. He now uses what he finds on these sheets of paper as the inspiration for the compositions he creates. He cuts out his shapes and fits them together like a puzzle, trying many things until he finds just the right place for each shape to rest. After everything is in place he covers the panel in resin to give it a cohesive look. The resulting piece is glossy and vibrant.

Page returned to Denver from San Francisco a little more than a year ago and has just moved in to RedLine, a brand new facility at 2350 Arapahoe Street, which brings in emerging and mid-career artists for two- or three-year studio residencies to work side-by-side with international guest artists. The Gallery at RedLine is currently showing *Spatial Investigations: New Art from RedLine* where you can see Page's installation *Wherever you go, There you are* through the middle of October.

+ jeffpagestudio.com, redlineart.org



Left: It's Friday and I have no plans
 size: 1' x 1'
 medium: collage

Below left: Moving in together
 size: 1' x 1'
 medium: collage

Below right: I tend to think that way
 size: 1' x 1'
 medium: collage



ELEMENTS OF MODERN DENVER

DELITE

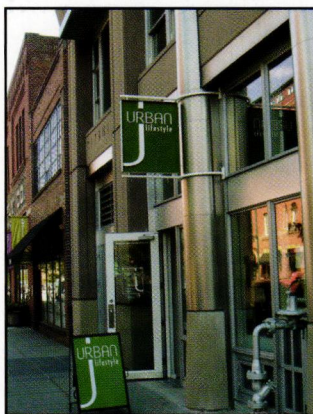
CLUB WORKSHOP

MAD GREENS BAR

URBAN LIFESTYLE

MARCO'S COAL-FIRED PIZZA

DENVER COMMUNITY MUSEUM

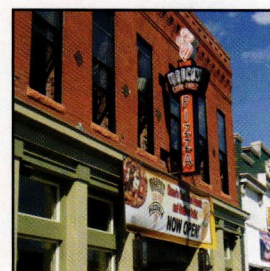


URBAN LIFESTYLE

Located in the Ballpark neighborhood and designed by Xan Creative, Urban Lifestyle is a home accessories shop that boasts designs by Alessi, Alvar Aalto, Michael Aram and others. A perfect place to find the right gift for the person who has everything; shoppers can also find inspiration in the showroom's displays.

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

MARCO'S COAL-FIRED PIZZERIA

Marco's boasts pizza makers who have been trained and certified by the Associazione Pizzaiuoli Napolitano and thin-crust pizzas that are baked in handmade brick ovens imported from Naples – very Old World. But mindful of modern style, the pizzas are served on the chartreuse bar or in cozy booths set behind colorful tile, all designed by the folks at Xan Creative. A perfect medley.

303.269.7000

2129 Larimer St., Denver, 80205

+ marcoscoalfiredpizza.com

DENVER COMMUNITY MUSEUM

A temporary museum in the form of a pop-up gallery, DCM will exist for less than one year - an institution with an expiration date. Community Challenge submissions are collected and featured as the monthly, rotating exhibitions. The museum opens October 3 with the theme "The Missing Map" and is free and open to the public.

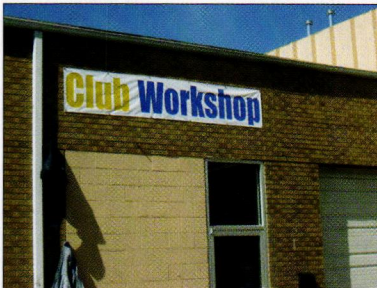
1610 Little Raven St., Ste. 120, Denver, 80202
+ denvercommunitymuseum.org



CLUB WORKSHOP

A new, actually Denver's first, open-access workshop, Club Workshop features equipment and facilities for a variety of projects including automotive, metalworking, woodworking, machining, inventing, prototyping, large-format printing, research and more. The workshop also offers classes including Equipment Operation & Safety (mandatory prior to using certain equipment) and Skill Development Classes in specific shop areas.

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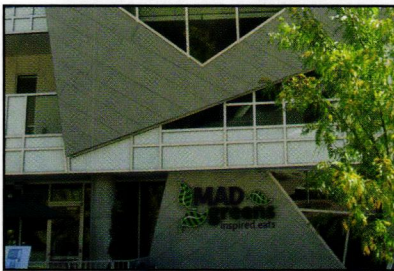


DELITE

The younger sibling of Dylan Moore's Deluxe restaurant, Delite, a bar/lounge/small plates place on South Broadway features a mid-century ambiance replete with new twists on classic cocktails. A vintage "Mixed Drinks" sign hangs behind the bar, the chairs are in the style of Eames or Bertioia and the garage-style door opens onto the street (providing a nice view even when shut during cooler weather)!

303.722.1278

32 S. Broadway, Denver, 80209



MAD GREENS

Located in the Museum Residences across the courtyard from the Frederic C. Hamilton Building, Mad Greens, known for their "inspired eats" and tasty salads, also has a wine and cheese bar - the only one in the metro area that does! The perfect place to meet with friends before or after a trip to the museum.

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Manufactured: The Conspicuous Transformation of Everyday Objects

by Steven Skov Holt and Mara Holt Skov

(Chronicle Books)

Increasingly, artists, craftspeople and designers are appropriating ordinary consumer goods as materials for art and object making. This trend in visual and material culture is explored in this book and pieces formed by the marriage of traditional craft practices and mass-manufactured goods are presented.

+ chroniclebooks.com

Sixties Design

by Philippe Garner

(Taschen)

This decade was filled with many themes from Modernism and “anti-design” to pop culture and space-age styles, which impacted every area of design. This book presents examples of the period’s domestic and industrial design, graphics, film, fashion, architecture and city planning.

+ taschen.com

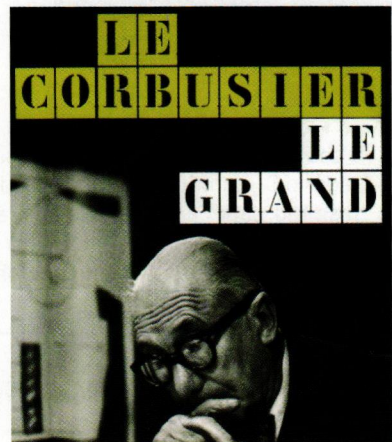
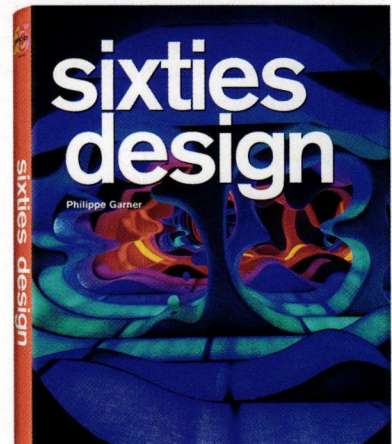
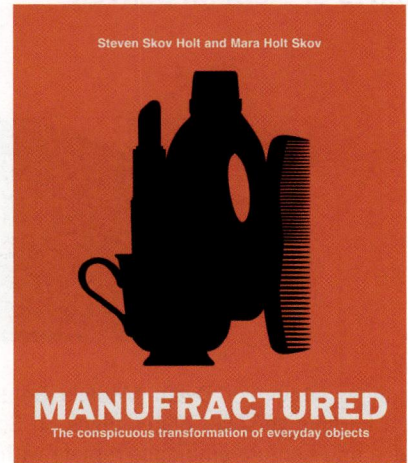
Le Corbusier Le Grand

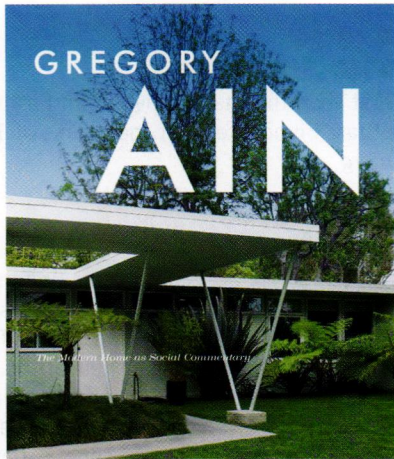
by Phaidon Editors

(Phaidon)

A visual biography of the life and work of one of Modernism’s most influential architects, urban planners, and theorists, this volume features nearly 2,000 images and documents of his major built works, urban plans, paintings, publications, and furniture as well as sketches, archival photographs and personal correspondence.

+ phaidon.com



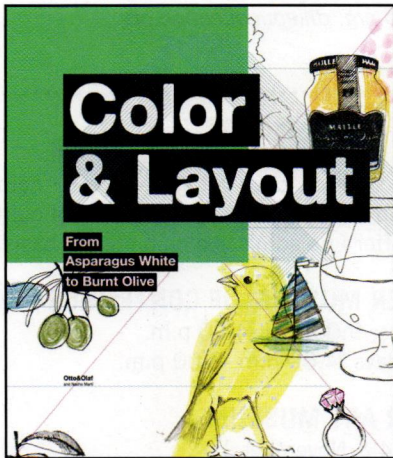


Gregory Ain: The Modern Home as Social Commentary

by Anthony Denzer
(Rizzoli)

Ain joined the ranks of the architectural elite when he was invited by MoMA to design an exhibition house. But he was vastly different from other invitees such as Marcel Breuer and Frank Lloyd Wright, among others, in his political engagement, counter-cultural leanings, and his commitment to designing for the middle class. This book explores his life and work.

+ rizzoliusa.com

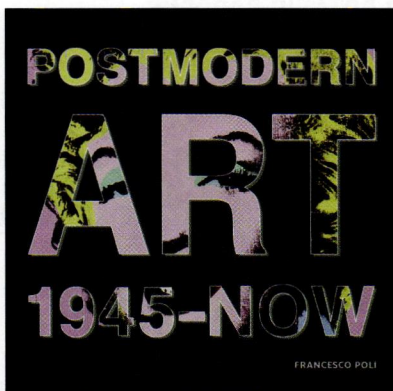


Color & Layout: From Asparagus White to Burnt Olive

by Otto & Olaf, Nacho Marti
(Collins Design)

Showcasing graphic works from across the globe, this book features full-color examples of designed layouts, detailing how the color spectrum is organized and manipulated. It reveals how color evokes moods, sentiments and desires, and takes an in-depth look at the usage of color in propaganda, journalism and advertising campaigns.

+ harpercollins.com



Post Modern Art: 1945-Now

by Francesco Poli
(Collins Design)

In the immediate postwar period, a time marked by the tragedies of war, Europe and the United States entered a period in art marked by upheavals in traditions and the exploration of new territories in artistic communication. This work explores the artists and works who forged new paths of expression.

+ harpercollins.com

on the **RADAR:**..... events, and other current info of note.

OCTOBER 1-JANUARY 4

WYNNE/WYNNE: THE ART OF AL AND LOU WYNNE

The Kirkland Museum presents works by abstract painter Albert G. Wynne and ceramist Lou Wynne.

+ kirklandmuseum.org

OCTOBER 7 **DAMIEN HIRST**

Works from Damien Hirst's Natural History series, which features animals preserved in formaldehyde and displayed in large glass vitrines. A public reception takes place October 10 at 6:00 p.m.

+ mcadenver.org

OCTOBER 16 **LOGAN LECTURES 2008: ARTISTS ON ART—THE NEXT GENERATION**

Matthew Brannon fu art, poetry and advertising into images rooted in discomfort, resisting order and simplification. Lectures take place in the Denver Art Museum's Sharp Auditorium in the Hamilton Building at 7:00 p.m. Tickets are \$8.00-\$18.00.

+ denverartmuseum.org, 720.913.0150

NOVEMBER 5 **AIGA COLORADO PRESENTS JAKOB TROLLBÄCK**

The American Institute of Graphic Artists (AIGA) is the professional organization for design professionals. Presentation is from 6:00 p.m.-8:30 p.m.

+ aigacolorado.org/events

NOVEMBER 7 **TOP 10 & WITY (WHAT'S IT TO YOU) COCKTAILS**

A unique event featuring some of Denver's most singular citizens and their personal Top 10 lists. Tom Noel will expose the city's wicked underbelly when exploring the Top 10 Dens of Iniquity at 6:30 p.m.

+ mcadenver.org

NOVEMBER 8-16 **MOD LIVIN'**

Modern and mid-century modern aficionados have an opportunity to score some great pieces for their homes at the Fall Sale Event.

+ modlivin.com

NOVEMBER 13-23 **STARZ DENVER FILM FESTIVAL**

Now in its 31st year, the Starz Denver Film Festival takes place at the Starz Filmcenter over the course of 10 days.

+ denverfilm.org

NOVEMBER 18, DECEMBER 2 & 16 **ART FITNESS TRAINING**

Sometimes contemporary art is difficult to understand, even for the most savvy art historian. Enter Art Fitness Training. In session one, learn the basics of art fitness at The Lab at Belmar. Session two builds on those skills at the Dikeou Collection. Show off your training in session three with access to the private collection of Eric Schwartz, which features major works from the 1970s through the present. Series price is \$75.00 and sessions take place from 6:30 p.m.-8:00 p.m.

+ belmarlab.org, dikeoucollection.org

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DENVER ART MUSEUM

October 4 & November 1

DENVER BOTANIC GARDENS

October 18

DENVER CENTER FOR THE PERFORMING ARTS

October 9

November 13

"Glengarry Glen Ross"

"The Miracle Worker"

DENVER MUSEUM OF NATURE & SCIENCE

October 22

DENVER ZOO

October 7 & 18 and November 2 & 9

MUSEUM OF CONTEMPORARY ART DENVER

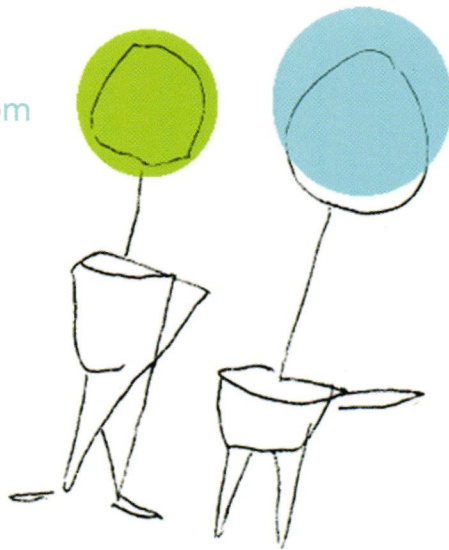
Penny Saturdays (ok, not entirely free...but one cent!)

October 4 & November 1

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