

MODERN LIVING



INSIDE AND OUT

# MODERN IN DENVER

A CRESTMOOR GEM • VAST ARCHITECTURE • DIGITAL SCANDINAVIA • JASPER MORRISON  
JULIUS SHULMAN • HARRY BERTOIA • THE KOIN HOUSE • MAD FOR MID-MOD • PATRICK HANSEN



## VISUAL ACOUSTICS

THE MODERNISM OF JULIUS SHULMAN  
A documentary film by Eric Bricker

Fall 2009 • \$4.50



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Audrey & Madeline Roberts having fun in their living room. Story on page 26.

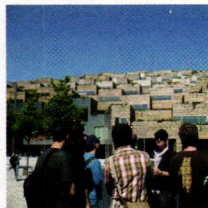
# MODERN **IN** DENVER INSIDE

|       |   |
|-------|---|
| PG 10 | A LITTLE COLOR: PURPLE                          |
| PG 14 | A FIELD STUDY: OBJECTS ETC.                     |
| PG 26 | PERFECT BLEND: A CRESTMOOR GEM                  |
| PG 34 | DIGITAL SCANDINAVIA                             |
| PG 46 | VISUAL ACOUSTICS: JULIUS SHULMAN & ERIC BRICKER |
| PG 54 | A PARAGON: JASPER MORRISON                      |
| PG 56 | AN ICON: HARRY BERTOIA                          |
| PG 58 | THE OLSEN HOUSE & VAST ARCHITECTURE             |
| PG 65 | THE KOIN HOUSE: A MID-CENTURY TIME CAPSULE      |
| PG 76 | ARTIST PROFILE: PATRICK HANSEN                  |
| PG 80 | MID-MOD MAD                                     |
| PG 88 | IN PRINT: BOOKS TO READ AND LOOK AT             |
| PG 90 | ON THE RADAR: EVENTS AND OTHER RELEVANCE        |



←table of contents **FALL 09**

**#SIX**



PG34.



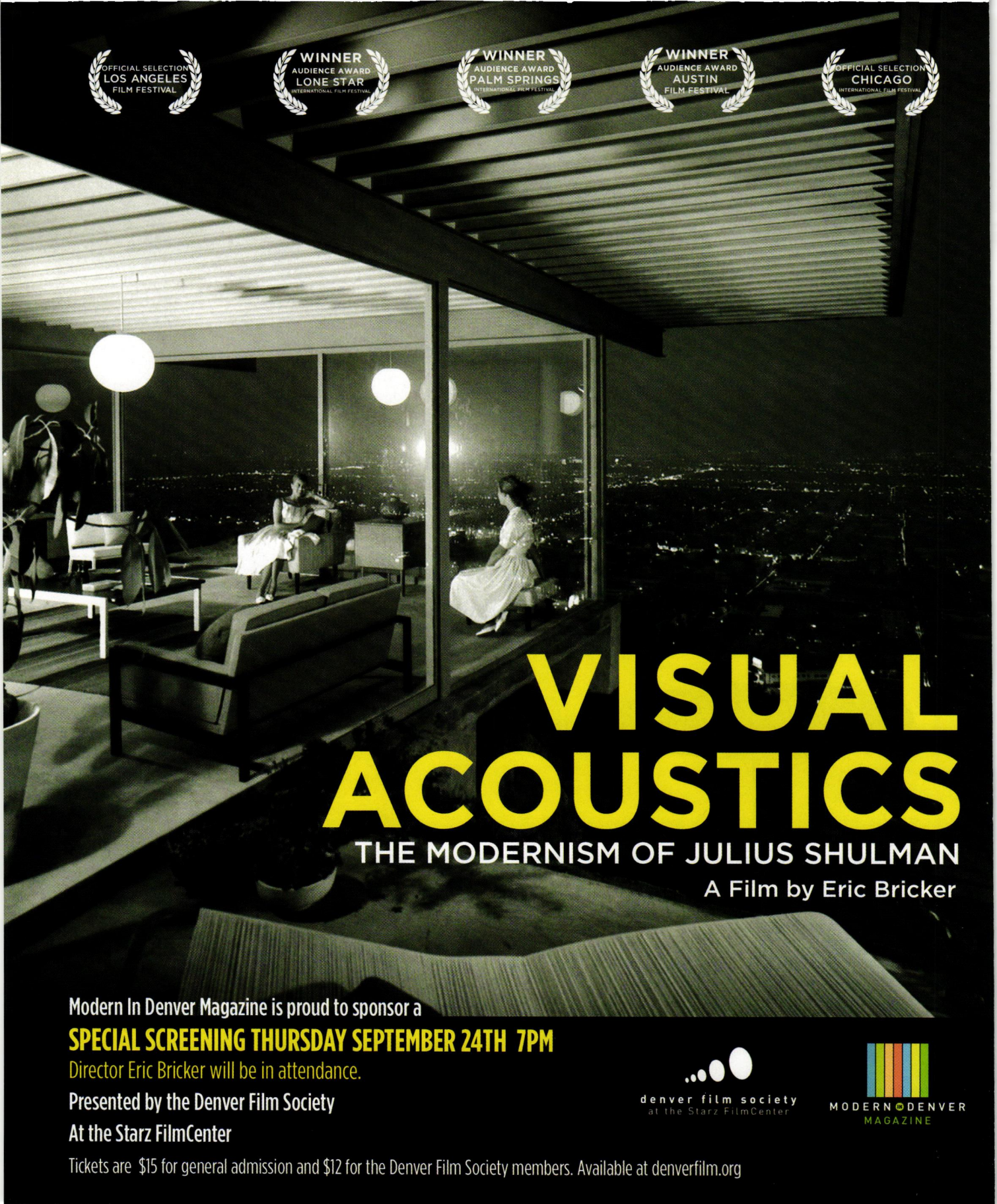
PG58.



PG65.



PG80.



# VISUAL ACOUSTICS

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A Film by Eric Bricker

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## A SHINY DOOR KNOB IS A GOOD THING.

Photographer Crystal Allen shooting a door at the Robertses' house.

### AN INSPIRATION.

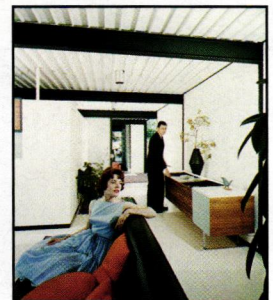
They say a picture is worth a thousand words. Julius Shulman's photographs are proof. For many, Shulman's name may not immediately bring to mind the iconic images for which he is known but, upon seeing a Shulman photo, most will recognize his work. We have been inspired by Shulman since we first glimpsed his photographs, so we are excited to have original Shulman images on our cover and in our pages. We are even more thrilled to be co-sponsoring an exclusive screening of "Visual Acoustics" on September 24th at the Starz Film Center. Visit our website for more information.

This fall issue features several mid-century gems - including a home that has changed very little since it was featured in a 1964 issue of Architectural Digest, a behind-the-scenes look at a study abroad program centered around design, and all of the regular articles you have come to expect from us.

If you haven't yet, join us on Facebook and Twitter or even join our RSS feed - everyone's doing it! At least everyone who wants to be up-to-date on the latest in modern Denver. Climb aboard.

Wishing you a fabulous fall!

William Logan     Alaina Gonzales  
*Publisher*         *Editor*




### THE COVER SHOT:

This issue's cover is an image by Julius Shulman, which can be seen in the documentary "Visual Acoustics" by Eric Bricker. The photo is: Case Study House #21 1960. Copyright J. Paul Getty Trust.

modern living  inside and out

# mid

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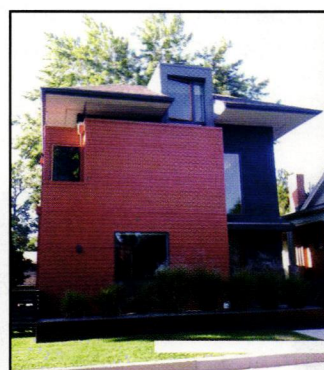
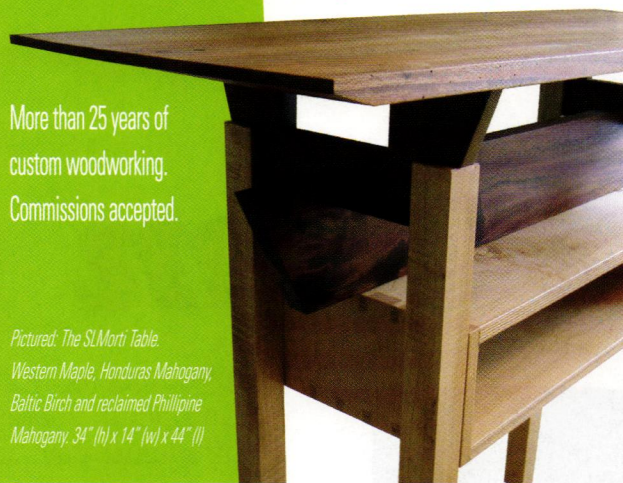
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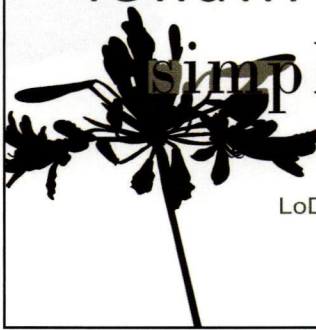
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*Pictured: The SLMorti Table.  
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Baltic Birch and reclaimed Phillipine  
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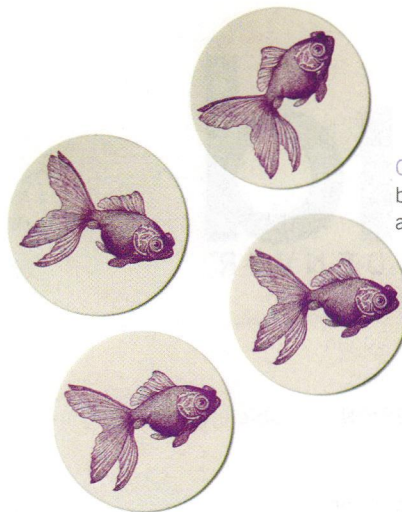
[leilani@kentwoodcity.com](mailto:leilani@kentwoodcity.com)  
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EACH ISSUE WE PICK A COLOR AND EXPLORE A LITTLE OF ITS HISTORY, CONNOTATIONS AND SYMBOLISM. SOME FUN, INTERESTING AND COLORFUL INFO! **A LITTLE COLOR**

WORDS: AIMEE BRAINARD

*Aimee Brainard is a color and material design professional with special expertise in trend insights, forecasting and design strategy. She has consulted for numerous companies in industries ranging from automotive to consumer products.*



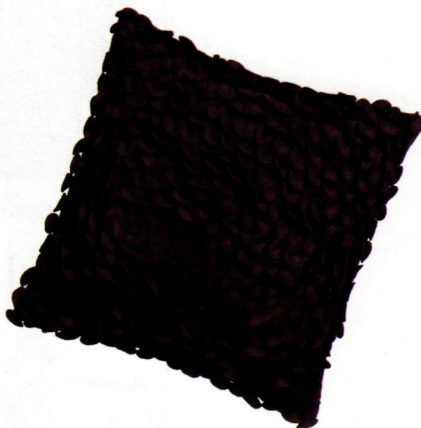
Goldfish Coasters  
by Sesame Letterpress  
[anthropologie.com](http://anthropologie.com)

# Plum Crazy!

Purple, ranging in shades of bold amethyst, red-violet and plum, shares the fashion spotlight this fall as 2009's must-have color for the home. This rich and regal hue adds a bit of luxury to uplift any interior space. Here are some of our plum picks to help get you started adding a little purple to your palette.



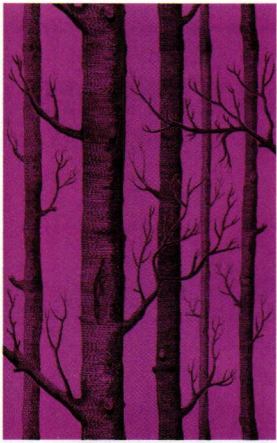
Bob Lounge Chair in Lolland Orchid  
by PearsonLloyd for Coalesse  
[coalesse.com](http://coalesse.com)



Felt Carmen Pillow in Plum  
[crateandbarrel.com](http://crateandbarrel.com)



Bodum Bistro Toaster  
in Purple  
[bodumusa.com](http://bodumusa.com)



Woods Handprinted Wallpaper  
by Cole & Son  
cole-and-son.com



Thomas Paul Round Feather Rug  
in Plum and Cream  
thomaspaul.com



Pod Hanging Pendant in Plum  
nichemodern.com



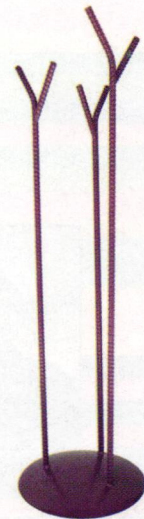
Malhoun Modular Seating  
ligne-roset-usa.com



Reiner Vases made of Spanish recycled glass  
zgallerie.com



Tux Leather Chair in Bold Amethyst  
crateandbarrel.com



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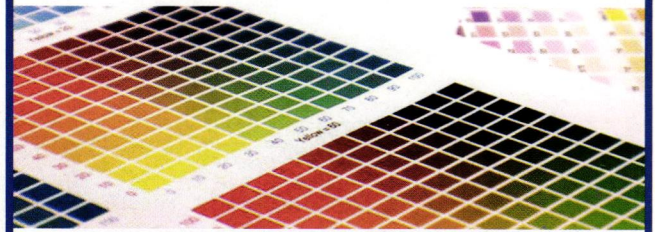
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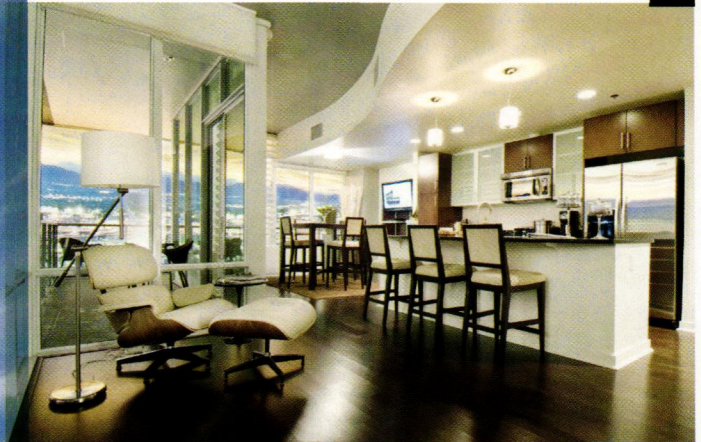
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words:

Jaime Kopke

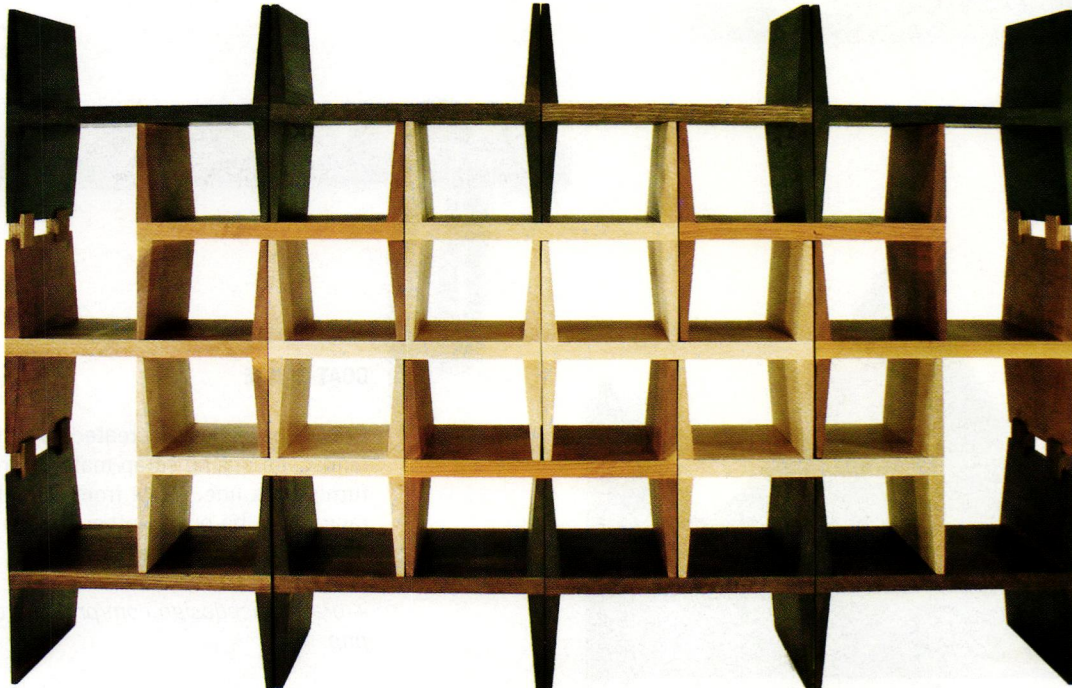


## HELLO COLLECTION

Say HELLO to a cool, new modular furniture system from Colorado-based Archibald Design Studio. The individually sold H-shaped blocks can be used to create everything from coffee tables to shelving.

This piece by Kenn Archibald from Archibald Design Studio won “Best Modern Design” in Mod Livin’s first competition, Denver By Design. Congratulations! Available for purchase through Mod Livin’, [modlivin.com](http://modlivin.com).

+ [archibald-designs.com/hello](http://archibald-designs.com/hello)





### MONARCHY STOOL

Wiggle while you work. That's the idea behind Yiannis Ghikas' Monarchy Stool. This simple seat rocks and swivels, but promises not to tip over!

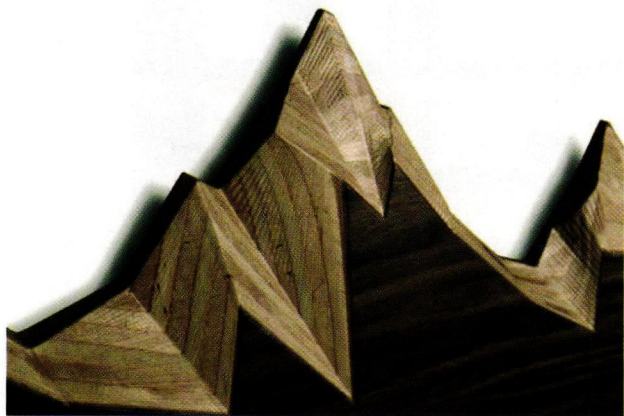
+ [yiannisghikas.com](http://yiannisghikas.com)



### COAT RANGE

Brave Space Design created this "functional landscape" using scrap material from their furnishings line. Made from walnut, multiple ranges can be put together to offer even more coat-hanging peaks.

+ [bravespacedesign.com/product\\_coat\\_range.php](http://bravespacedesign.com/product_coat_range.php)



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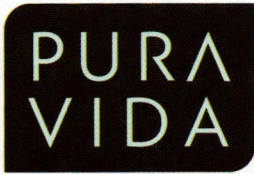
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### MAGNETIC MEASURING SPOONS

If your utensils drawer is a sea of silverware and supplies, perhaps Joseph Joseph's magnetic measuring spoons are for you. Stick them to your fridge and never rummage through the abyss again.

+ [josephjoseph.com/kitchen-tools/magnetic-measuring-spoon](http://josephjoseph.com/kitchen-tools/magnetic-measuring-spoon)





### LINOS

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+ [pyottdesign.com/linos](http://pyottdesign.com/linos)



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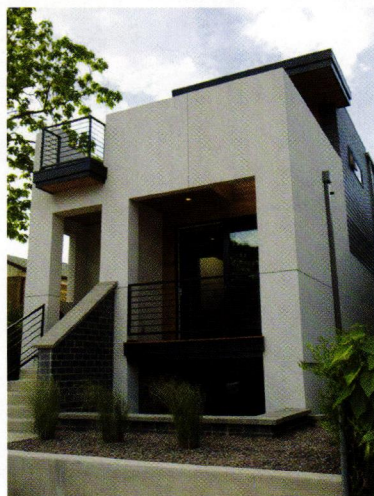
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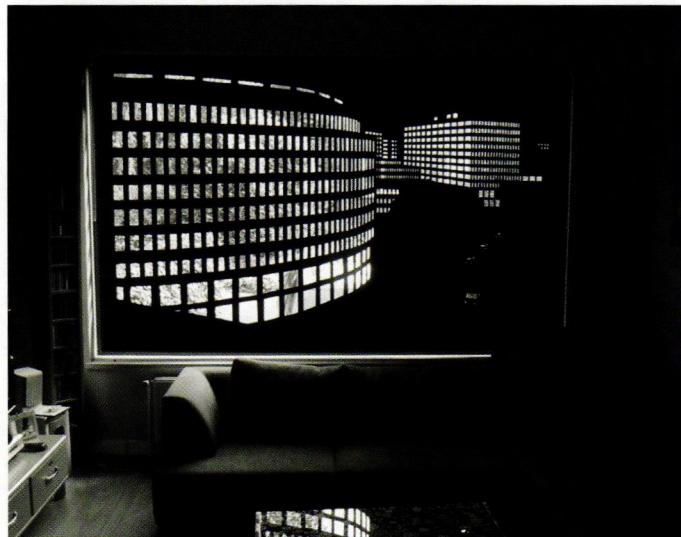
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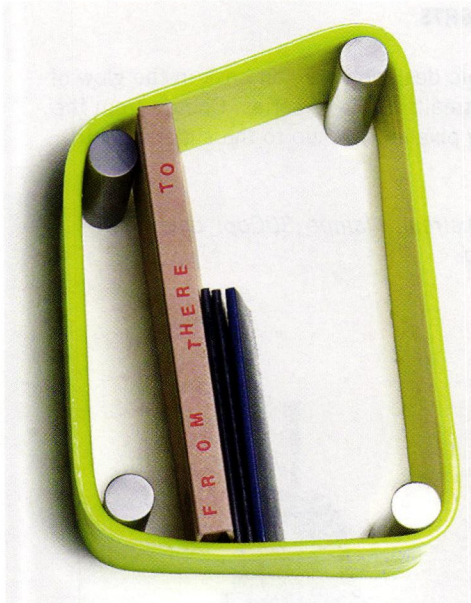
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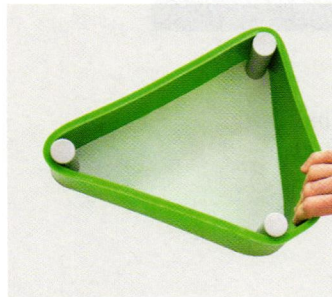
+ [iukbox.com](http://iukbox.com)



### STRETCH SHELF

Simple storage from recent RISD graduate Pete Oyler. Made from rubber bands and aluminum these stretchy space savers can form any shape shelf you desire.

+ [peteoyler.com/work/stretch-shelf](http://peteoyler.com/work/stretch-shelf)

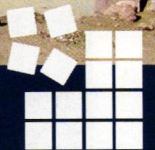


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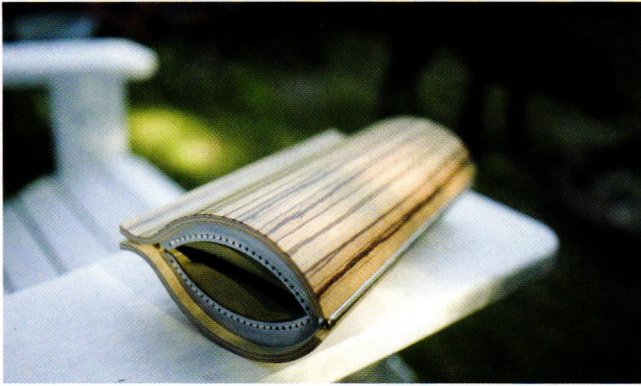


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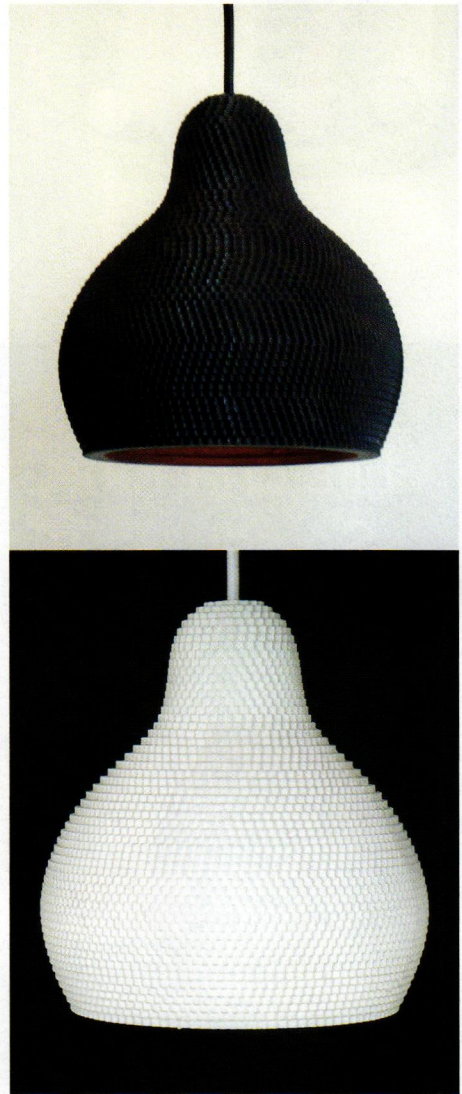
Winner of Mod Livin's Denver by Design online voting, Tivi's Hips handbags are constructed from wood veneers, stainless steel and supersoft goat skin leather.

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

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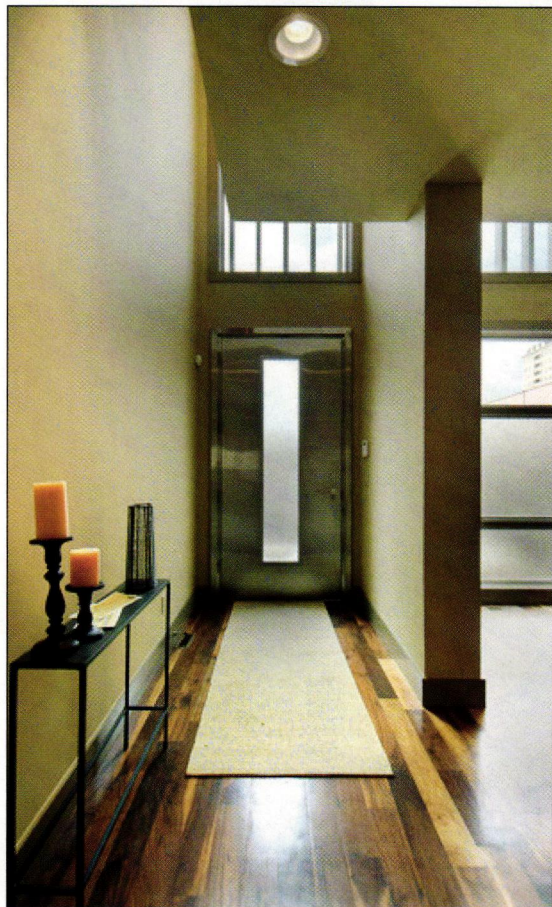
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ABOVE: Audrey and Madeline pose next to a portrait of them in the living room.

OPPOSITE PAGE: A view of the home's exterior.



# A PERFECT BLEND

THE OWNERS OF THIS CRESTMOOR USONIAN UNDERSTAND HOW TO LIVE IN HARMONY - INSIDE AND OUT - WITH THIS CLASSIC MID-CENTURY MODERN HOME .

WORDS BY **MARC HERNDON**  
PHOTOS BY **CRYSTAL ALLEN**



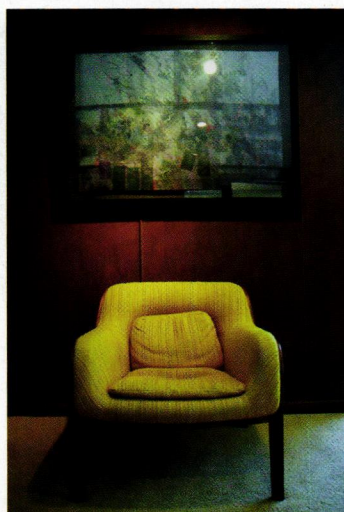
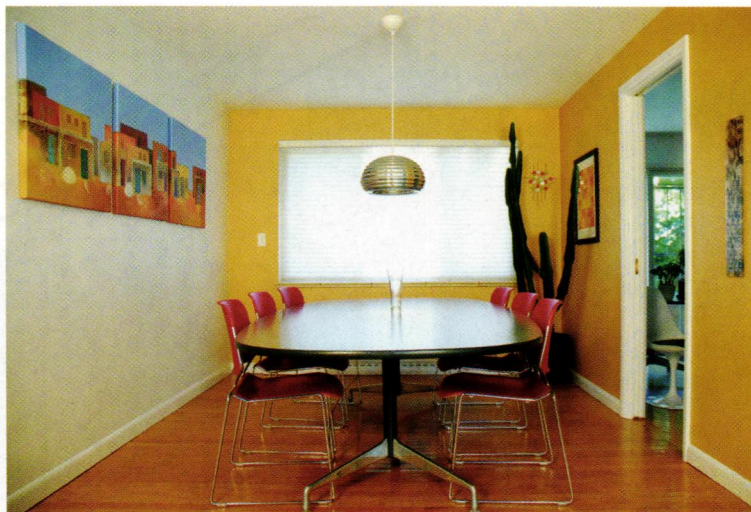
**SITUATED** one block from Crestmoor Park, the home of Jenny and John Roberts is a classic example of mid-century Usonian style. With its flat roof and elongated brick façade, the multi-story Crestmoor residence has an outwardly modest appeal. Enveloped by large trees and ivy on a relatively narrow lot, the home is “blended perfectly with nature,” the way Frank Lloyd Wright would have intended it.

Inside, the public space is largely unobstructed and centers on a massive rectilinear hearth. Crisp white walls and wood floors throughout provide

a neutral backdrop for the family's extensive art collection, which includes paintings by John's father, renowned artist Jack Roberts. The white-washed hearth also provides an appropriate niche for a portrait of the Roberts' daughters, Madeline and Audrey, by Edgar Jerins. The gallery-like living space complements the family's collection of modern American furnishings as well, which includes pieces by Charles and Ray Eames, Eero Saarinen and Harry Bertoia, among others.

The immaculately minimal kitchen, at the center of the home, continues the neutral aesthetic with

“WE LIVE IN EVERY ROOM IN THIS HOUSE,” JOHN SAYS, WHICH INCLUDES JENNY’S METICULOUSLY MANICURED GARDEN.

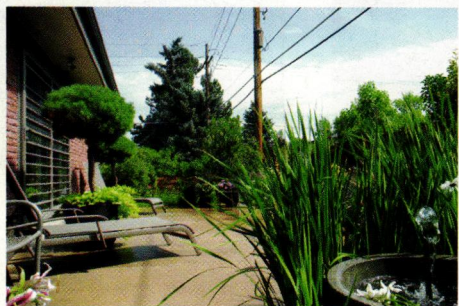


OPPOSITE PAGE: An Arco Floor Lamp illuminates the sofa by Herman Miller in the living room. A painting by Edgar Jerins hangs in the corner of the room.

its white cabinetry, contrasting pennyround backsplash and stainless steel accents. Abstract paintings by Jack Roberts and William Logan interject playful punches of color in the adjacent breakfast nook.

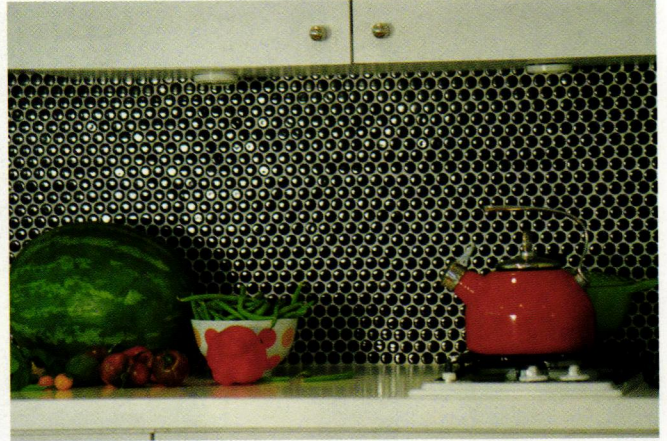
After living in the house for six years, Jenny and John decided to tackle an addition. “The goal,” says John, “was to make it look like it wasn’t wrong.” With the help of a neighbor, who happened to be a structural engineer, the Robertses did just that. Taking cues from the Usonian elements of the original 1956 house, they added a

ABOVE, CLOCKWISE FROM TOP: A Splügen Brau Pendant Light by the Castiglioni for Flos hangs above an Eames table, which anchors the dining room. Purple Mushroom chairs by Pierre Paulin for Artifort add vibrant color to the office. Lounge Chair 1315 in yellow by Bill Stephens for Knoll rests below artwork by Jack Roberts.



THIS PAGE: Jenny Roberts' carefully tended garden provides ample outdoor living space for the family and further enhances the home's connection to nature.

OPPOSITE PAGE: A black pennyround backsplash and abstract art punctuate the immaculate white kitchen and adjoining breakfast nook, where Saarinen Tulip Chairs provide an understated elegance.





ABOVE: In the master bedroom, an Eames Molded Plywood Chair rests near the closet, which features an enlarged image of Marlene Dietrich.

second story above the existing garage. A new chimney with its elongated masonry firmly anchors the addition to the site, while horizontal wood louvers along the exterior smoothly meld the old with the new. Jenny refers to the second story as “the tree house,” a space that primarily serves as John’s office. With its high ceiling and windows on all four sides, the light-filled space provides a relaxing retreat from the more public parts of the residence. The addition also provides access to Jenny’s rooftop tomato garden, as well as a wrap-around balcony.

“We live in every room in this house,” John says, which includes Jenny’s meticulously manicured garden. The

terrace along the east side of the home provides the main stage for the Robertses’ entertaining. Surrounded by rose bushes, lilies and a bounty of native flowering plants, the garden further reinforces the seamless relationship between indoor and outdoor space.

A testament to mid-century architecture, the house continues to grow and evolve with the Roberts family. More like curators than tenants, Jenny and John have recognized their home’s potential and continue to unlock it with each and every artful improvement.



THIS PAGE: An Orange Slice Chair by Pierre Paulin for Artifort commands attention in the upstairs addition.



Words: Alaina Gonzales

Images: Hans Osheim, Alaina Gonzales & Martha Oakes



# DIGITAL SCANDINAVIA

A LOOK AT A COLLABORATIVE CROSS-DISCIPLINARY ART AND DESIGN INITIATIVE ASKING STUDENTS TO ENGAGE IN DIGITAL PROCESS-BASED RESEARCH THAT EXPLORES MULTI-SCALAR DESIGN AND QUESTIONS THE VERY STATE OF CONTEMPORARY ART PRACTICE. OR WHY AND HOW THEY WENT TO EUROPE TO LEARN ABOUT, LOOK AT AND MEET THE PEOPLE BEHIND GREAT ART, ARCHITECTURE AND DESIGN.



PREVIOUS SPREAD: Digital Scandinavia students and instructors gathered at RedLine after their trip abroad to discuss their upcoming group art show. Rori and Ken's sons Curran and Emil traveled with the group.

ABOVE: Rori Knudtson and Ken Renaud.

RIGHT, TOP: This building near the Danish Architecture Center is a good example of innovative Scandinavian design - glass and steel envelope the building's wooden core allowing the outside in and the inside out.

RIGHT, BOTTOM: Every day when leaving their Copenhagen hostel, students passed the Royal Library, more commonly known as "the Black Diamond." It was designed by Danish firm schmidt hammer lassen.

"Perhaps more so than in any other region, the practice of design in Scandinavia is deeply embedded in the cultural identity of the place. Rather than being limited to certain commodified roles of an image economy, innovative design in Scandinavia is a highly valued part of daily life, persisting ingeniously in even the most banal of conditions. It is apparent in every facet of their culture—from print media to city planning. Our current digital era has propelled Scandinavian design into the homogeneous stream of the global image—yet it remains a model to emulate," explains the Digital Scandinavia blog, [digitalscandinavia.wordpress.com](http://digitalscandinavia.wordpress.com).

Beginning with a three-week intensive class in Denver and followed by a study abroad course in Copenhagen, Denmark and Bergen, Norway, two instructors and 15 graduate and undergraduate students in the areas of architecture, landscape architecture, visual arts and environmental design embarked on a study of the macro- and micro-scale variables that influence innovative creative production in both the United States and Scandinavia. This fall, the collaborative research projects of the seven student teams of Digital Scandinavia will be exhibited at RedLine, [redlinearts.org](http://redlinearts.org), in Denver. The projects explore the scales of Political (landscape, geographies, state agencies); Architectural (buildings, public spaces); Industrial (furniture, objects); and Media (artistic, graphic, digital) through a variety of presentations.

Art for art's sake is an antiquated concept among many creative industry practitioners. Instead, countless artists, architects and designers are exploring their fields' abilities to inspire major involvement and to translate concepts into action. Inspired by this, instructors Rori Knudtson and Ken Renaud conceived the Digital Scandinavia course for the University of Colorado Denver College of Arts & Media and the school's Office of Global Education. According to Ken, "I like to think of







ABOVE: Approaching the Mountain Dwellings project in Ørestad, just outside Copenhagen, the first view of the building reveals the perforated aluminum plates, which form an image of Mt. Everest.

LEFT: The Mountain Dwellings project was designed by PLOT, the previous combined endeavor by Bjarke Ingels and Julien de Smedt.

BELOW: Bo Benzou, currently with Bjarke Ingels Group, gave the members of Digital Scandinavia a tour of the project, inside and out.





ABOVE: The smaller port city of Bergen provided a dramatic juxtaposition to bigger, bustling Copenhagen.

the class as a part of an ongoing question: 'How do we do things that matter? How can we, as designers and artists, engage complex issues?'

About the program's inception, Ken explains, "Digital Scandinavia came into being because we wanted to explore what we sensed to be very fertile ground. It was an idea that Rori had had for a long time, a desire to bring students back to a part of the world she felt very connected to where a strong social agenda influences every facet of life." For more than a year, Rori worked on the logistics with the University of Colorado Denver's College of Arts & Media and the Office of Global Education.

One part of the logistics was deciding where students should explore these ideas while abroad. Rori and Ken chose Copenhagen and Bergen. According to Ken, "Copenhagen is simply an incredible city for designers. It has an interesting political history, and culturally and linguistically it is a product of being Scandinavian. But Denmark is the only Scandinavian country attached to the European mainland, so its growth and

RIGHT: Traveling through Scandinavia in mid-summer meant students had to adjust to the minimal darkness at night. This photo shows the sun setting between 10:30 and 11:00 p.m. in Bergen

development are unique. Bergen was in some ways the 'counterpoint' city. Bergen is one of those 'second cities' that developed a cultural and creative production unique to itself."

"The intention was to set up a juxtaposition between the two locations and have students relate that to their inquiry. I think Scandinavia has a tendency to be rolled into one image. But when one is there, a more intimate picture begins to take form as well as a very clear geographical identity that relates to cultural production within each country, independent of one another," explains Rori. To demonstrate this var-

ied cultural production, Rori contacted practitioners in a variety of creative fields in Denver, Copenhagen and Bergen and set up tours and presentations for the group.

The concept of “practice” comes up again and again while talking to Rori and Ken, and its study was a central theme for the Digital Scandinavia students. Ken explains, practice “has to do with how we choose to engage our disciplines. In Digital Scandinavia, we tried to frame the idea of practice as an execution of ideas...We wanted to simply avoid the whole practice-theory dichotomy and pursue a notion of practice that couldn’t be separated from ideas or experimentation. I think this is very true for artists also. Creative professionals have begun to realize the weight of their responsibility in a global, image-based economy. We are realizing that we have power to incite positive change, provoke the status quo and take on very complex social, environmental, economic and cultural issues.”

“I also think the ability to connect and collaborate has become more possible, which is incredibly exciting and inspirational. No longer is an artist or designer waiting to be discovered hiding out in his or her studio. The experiments are becoming more transparent.

The creative community is growing smaller in regards to accessibility. The experimentation also lies in this nexus,” adds Rori.

A great deal of the program’s success was the students. “The group dynamic was outstanding. We had participants who were incredibly committed to this inquiry,” Rori asserts. “I also think that the cross-disciplinary dialogue both with students and practices set up a great assortment of conversations and ideas that would never have happened had we just had students from one department. Also, exposure to an array of practices in multiple scales was paramount - it did not pigeon hole an idea about design or art.” This year’s success means that the program will happen again.

“We’re doing it again,” says Rori. “Our intention will be to expand the research. I would like to see this really evolve as a global collective of sorts where participants (students and practitioners) are always part of the network. Just as the students are benefiting from the exposure, our connection to [other firms and] individuals is beginning to work in reverse. We are in talks over collaboration with Onesto Mong both in Copenhagen and, possibly, Denver.”





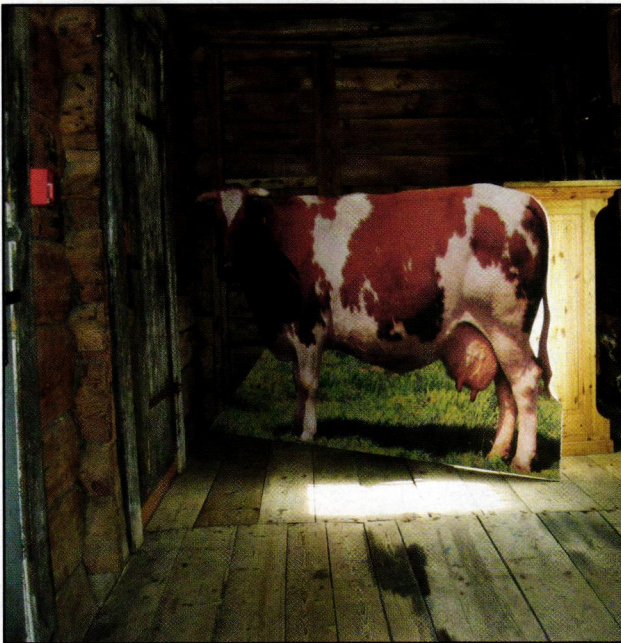
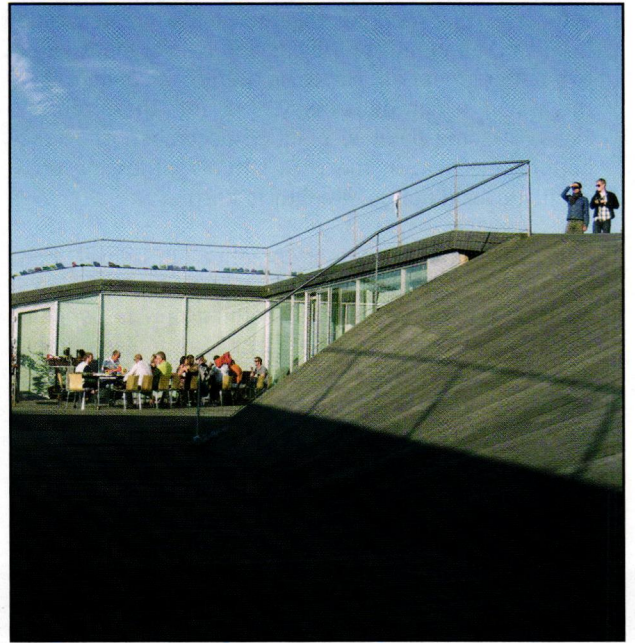
On the influence of Digital Scandinavia on her students, Rori says, “I feel that some of them really had a life-altering experience (not to brag). I think they witnessed that working together for a greater good through their creative passions and talents lends itself to a better life for all. Not to be overly critical here, but this vision, which pulls many of us into these professions, at some point in practice becomes lost in the bottom line here in the U.S. I think witnessing possibility gives all of us strength to keep at it.”

And as far as the future of “practice” in Denver, Ken says he is hopeful. “We’ve had some talented folks here for a long time. But something new is happening that is very real: people are talking to each other. People are collaborating across disciplines, across professions. I think there’s generally a sense that we’re participating in a sea of change...Maybe we’re crazy and imagining the whole thing.” “But we (Denver creatives),” Rori notes, “are all imagining it together.”

LEFT: Ørestad is a developing area in Copenhagen. The region is being developed using the “new town” concept with the Copenhagen Metro as the primary public transport grid, connecting the area with the rest of the city. The VM building was designed by PLOT.

BELOW: The more traditional buildings in Bergen are no less Scandinavian than the modern steel and glass structures elsewhere in the region, and showed students a different side of Scandinavian design.





OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT: Felix Luong and Andrew Griffin of Copenhagen-based JDS Architects discuss the firm's designs with Digital Scandinavia students. Unlike their own foam models from studio classes these represent actual buildings that exist in the world. While the models seem highly conceptual, their actuality gave students inspiration for their own work.

The Maritime Youth House, also by PLOT, is home to a sail club and youth recreation center. Its design was influenced by its site, which is polluted. Careful program planning allowed the team to create the structure over the site.

A glass art studio at USF Verftet in Bergen. The former sardine factory is now a cultural center and home to creative endeavors of all kinds.

A cow graphic watches over the front entrance of Fuggi Baggi Design in Bryggen in Bergen. The buildings in Bryggen have been in use for hundreds of years, and contemporary designers such as those at Fuggi Baggi manage to mix the old and new seamlessly.



THIS PAGE:

Students found beauty and inspiration in the Scandinavian street art, looking for pieces wherever they walked.

+ [digitalscandinavia.wordpress.com](http://digitalscandinavia.wordpress.com)

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**Thursday October 22nd | JCL Commercial Interior Products**

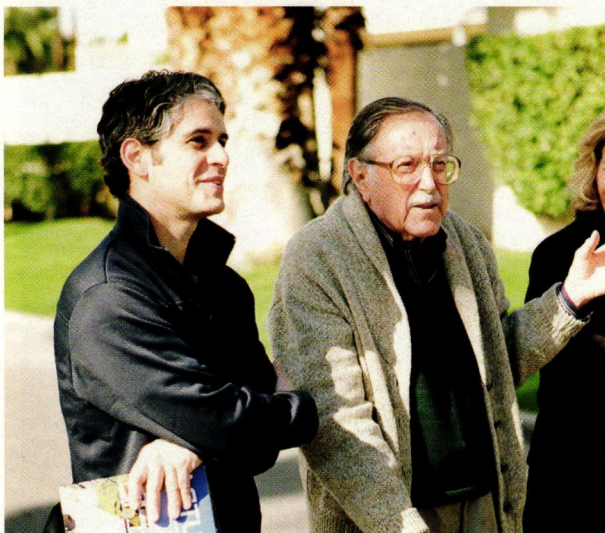
1215 Delaware Street, Denver, CO 80204

5:30 – 6:30 Light hors d'oeuvre and drinks courtesy of JcL

6:30 Presentation begins

**REUse RECycle REClaim:**  
**Objects & Environments** 8 speakers: 8 minutes: rethinking design

CONFIRMED SPEAKERS: **Joseph Riché**, Denver Sculptor using found objects of "cultural waste"; **Nancy Eastman**, Founder of Art of the Land, On the Prairie; **Elaine Granata**, Granata Farms, Urban Farming; **Mac**, Derailer Bicycle Collective; **Brandy LeMae**, VaST Architecture; **Jennifer Daw**, Malcolm Pirnie



# PORTRAIT OF AN ARTIST

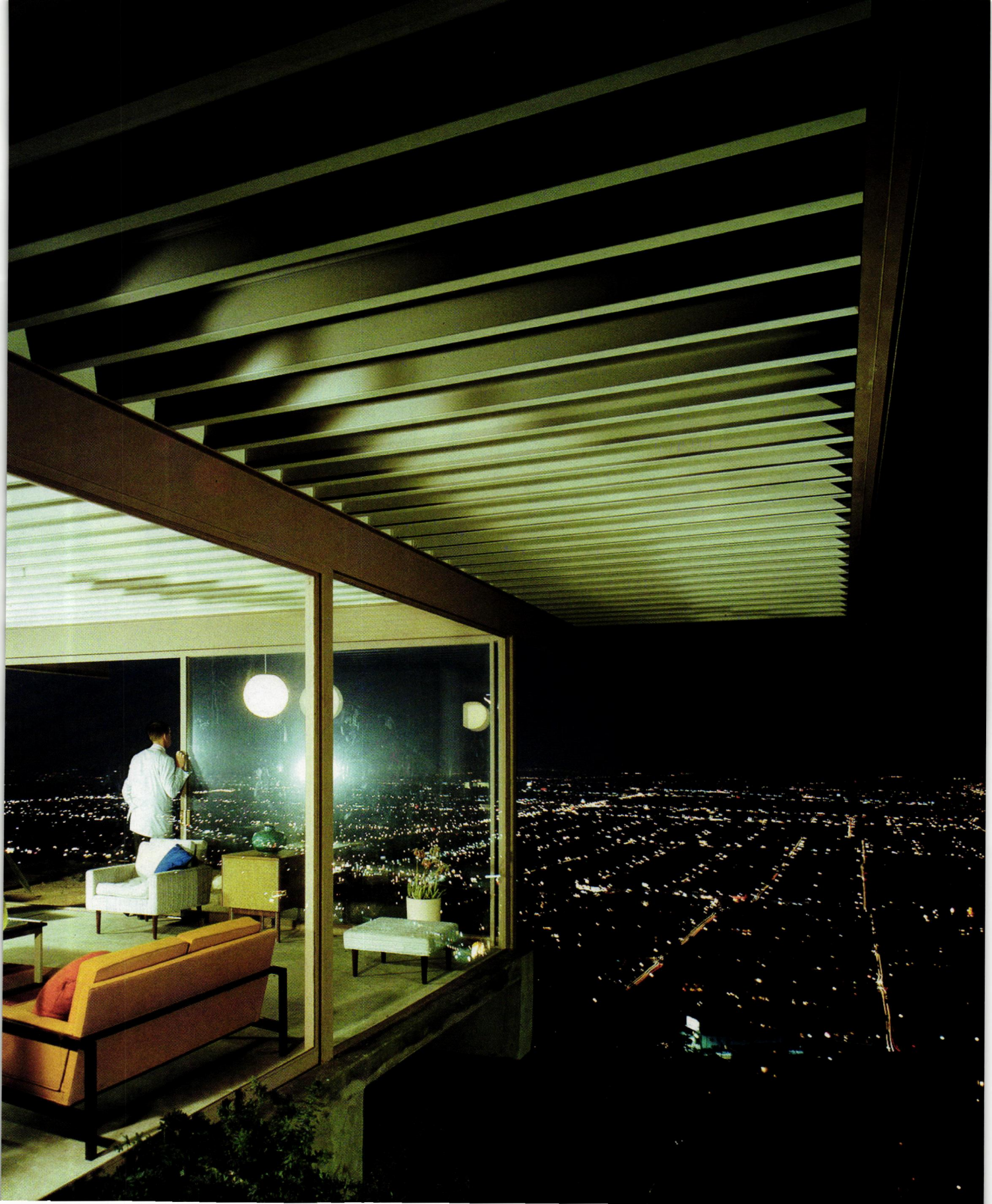
A NEW DOCUMENTARY REVEALS THE LIFE, WORK AND INSPIRATION OF PHOTOGRAPHER JULIUS SHULMAN.

WORDS BY TOM BRAINARD

ABOVE: Eric Bricker and Julius Shulman. Photo by Will Paice.

RIGHT: "Case Study House #22" by Julius Shulman (1960) from VISUAL ACOUSTICS, an Arthouse Films release 2009. Copyright J. Paul Getty Trust.









*A note to the reader: This article was begun while Julius Shulman lived and completed as he moved on. His passing is to be lauded, not lamented. The words that follow support that.*

**A YOUNG BOY** runs through the brush amidst birds, mice, snakes and wilderness along an old Indian trail. He is wielding a crudely constructed spear, hunting imagined foe in childish abandon, his war cry scattering nature's tiny beasts. The year was 1920. The boy was Julius Shulman. The trail is now Pico Boulevard in Santa Monica, California. For the uninitiated, think four-lane insanity congested with modern, wheeled beasts.

Julius grew from faux-hunter to real photographer. He didn't just take pictures. He was a visionary who created a body of work unrivaled in his field. His boyish exuberance stayed with him through his 98-year adventure. Over that time, Julius photographed more than 8,000 projects of the built environment, primarily within the construct of the Modernism movement in the United States.

In researching for this article I admittedly had to become more familiar with Modernism. I knew quickly that Julius had depicted this movement in a way that drew me in deeply, but it was hard to describe. I knew Eric Bricker could help me, because he had recently completed an unforgettable documentary about Julius' life and work. From Eric, I found the best answer.

"Architects and designers of this age wanted to improve your life through good design," explains Eric Bricker. "That's why I did the film."

"Self Portrait" by Julius Shulman from  
VISUAL ACOUSTICS, an Arthouse Films release 2009.  
Copyright J. Paul Getty Trust.



"City Hall" by Julius Shulman from VISUAL ACOUSTICS, an Arthouse Films release 2009. Copyright J. Paul Getty Trust.

**"JULIUS WAS ALWAYS DELIBERATE, NEVER RUSHED," NOTES THOMAS HINES.**

That was it. Modernism was about improving the way we live.

There were other noted photographers who brought their own interpretation to the structures of the time, but none gave them as much of the personality befitting their era as Julius. His imagery honored these houses as homes, these built environments as distinctly functional, dramatic and human.

I will always remember opening a book of Julius' work for the first time. The randomly selected page showed a hotel in Century City, California, which I have passed by countless times without a second glance. The image drew me in as much as any first scene in an Oscar-worthy film. The scale spoke of passion and presence, the lighting gave it allure and spectacle, and I was hooked on pictures by Julius Shulman. He told me a multi-faceted, compelling story in one image of a building that I had discounted for ten years.

I am sorry that I did not get the chance to meet Julius. My relation to him will forever be second-hand to Eric Bricker's first, but I cannot think of a better conveyor of Julius' persona than the man who calls him a true friend and mentor. Eric's work on *Visual Acoustics, The Modernism of Julius Shulman*, is to me as inspiring as the work upon which he focused. In his film, Eric endeavored to create "visual symphonies; a non-linear presentation of the material." This structure is very effective and perhaps similar in theme to the symphonic still photograph story telling of Shulman himself. It is a beautifully constructed documentary.

"Julius was always deliberate, never rushed," notes Thomas Hines, Professor of Architecture at UCLA.

Just as I was, initially, Eric was relatively unfamiliar with Julius' work until one day in 1999 when he called on Shulman to obtain some needed photos of San Francisco for a project of his own. This was to be the "the gift of a lifetime" for Eric. Los Angeles is a busy, hectic place. For Eric, this tension was lifted when he entered Shulman's home, the rhythms and speed of life slowed. During that visit, Eric was blown away by the photographs and



"Solomon R. Guggenheim Museum" by Julius Shulman (1964) from VISUAL ACOUSTICS, an Arthouse Films release 2009. Copyright J. Paul Getty Trust.



"Chemosphere House" by Julius Shulman (1960) from VISUAL ACOUSTICS, an Arthouse Films release 2009. Copyright J. Paul Getty Trust.

Julius equally. This first encounter with Shulman “prefaced a new chapter” in Eric’s life.

As Eric grew closer to Julius, he found that the artist and Los Angeles were like siblings, synonymous and oft rivalrous, but ever kin and kindred. Julius lived in harmony with the city, its roots and natural settings, but quarreled with its ever accelerating pace and traffic.

I appreciate and admire Eric Bricker for his passion and for the chance that he had to know Julius Shulman. The tone, struggles and beauty of Los Angeles are something I and many others can share with the both of them, but to see it the way Julius saw it, the way he led a cultural movement and the way he led his life has given me great pause. We rarely slow down in our urban settings as we strive for success. The things that Julius took issue with Los Angeles have brought many of us to our knees, where for him it was a mere familial tiff.

Julius now rests in my mind, as perhaps in Eric’s mind, just as his body of work does; a still life that speaks volumes. His mind’s eye spoke through the

camera lens; a zen poet who never tried, just did. He added personality, comfort and narrative to the progressive ingenuity of mid-century modern architecture. He took a movement born in Europe, imported to Los Angeles, and spread it to the world.

Julius Shulman died on July 15, 2009 at 98 years of age. He has passed, true. But he has passed on to us so much that there is little room for mourning. Eric says about Shulman, and I agree, “what a life.”

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

*Tom Brainard is a writer and film-industry veteran. In addition to contributing to the Examiner.com on the Colorado film industry, he is a partner in a media venture and works with the Denver Agency Company, building an insurance package for the creative industry in Colorado.*



“Kauffman House” by Julius Shulman (1947) from VISUAL ACOUSTICS, an Arthouse Films release 2009. Copyright J. Paul Getty Trust.

# SNAPSHOT

HIGHLIGHTS FROM JULIUS SHULMAN'S LIFE AND CAREER : 1910-2009

**JULIUS** Shulman was born in Brooklyn, New York in 1910. He spent his first ten years on a farm in Connecticut.

**HE MOVED** to Los Angeles, California at the age of ten.

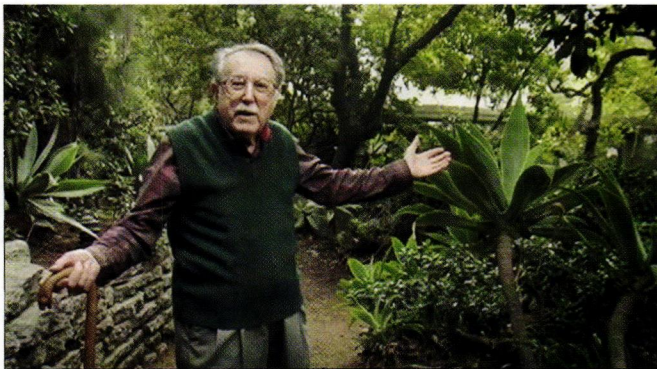
**HE ATTENDED** UCLA and earned spare money by selling his photographs to fellow students.

**IN 1936**, he was exposed to modern architecture for the first time on a visit to Richard Neutra's Kun House in the Hollywood Hills. Shulman sent Neutra six photos of the house as a gift. Neutra was so impressed that he hired Shulman to photograph the rest of his work.

**FROM THERE**, Shulman took on projects for noted architects of the time, including Pierre Koenig, Rudolph Schindler, Mies van der Rohe, Oscar Niemeyer and John Lautner.

**HE WAS ONE OF THE FIRST** photographers to use people in architectural photographs.

**HIS WORK EXPANDED**, capturing images of structures by the likes of Charles Eames, Raphael Soriano and Frank Lloyd Wright.



From VISUAL ACOUSTICS, an Arthouse Films release 2009.



"Julius Shulman and Richard Neutra" (1950) from VISUAL ACOUSTICS, an Arthouse Films release 2009. Copyright J. Paul Getty Trust.

**PERHAPS HIS MOST FAMOUS PHOTOGRAPH** is of Pierre Koenig's Case Study House No. 22, taken in 1960.

**HIS WORK HAS SHOWN** in such venues as the Getty Research Institute, the Art Institute of Chicago, the Bardsall Municipal Gallery in Los Angeles, Craig Krull Gallery Bergamont Station in Los Angeles, the National Building Museum, the Palm Springs Art Museum and the Annenburg Space for Photography in Los Angeles, among others.

**IN ALL**, Julius Shulman photographed more than 8,000 projects spanning a 73-year career.

**HIS ENTIRE ARCHIVE** of more than 250,000 prints, negatives and transparencies have been preserved and catalogued by the Getty Research Institute.

## DESIGN PARAGON:

# JASPER MORRISON

Words: Jaime Kopke

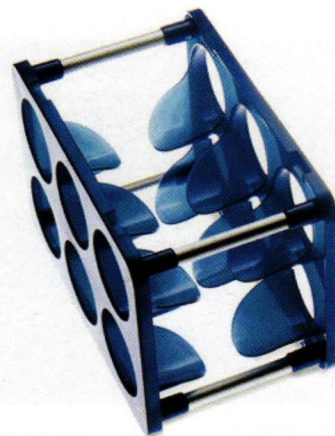
**THOUGH** Jasper Morrison is one of the most recognized names in contemporary design, the objects he creates are anything but flashy. In fact, the British designer might prefer it if you barely notice his work at all. That is because Morrison has built a career designing pieces with simplicity and performance in mind. “Super Normal” is the term he recently coined to describe his work, and his design philosophy in general. The phrase refers to the idea that objects should skip the visual fireworks and focus on the functional basics and aesthetic details.

Born in London in 1959, Morrison received an undergraduate degree in design from Kingston Polytechnic Design School in 1982 and went on to receive his master’s degree from the Royal College of Art. In 1986, he struck out on his own, opening up a small studio in London. From the very beginning, Morrison’s approach was practical and production focused, opting to utilize London’s small manufacturing facilities over handcrafting extravagant one-off pieces.

One of Morrison’s first shows, “Some New Items for the House,” (a title as unassuming as its creator), included a range of plywood pieces, one of which was later produced by Vitra. From there, Morrison has produced a prolific range of items including “Bottle” for Magis - one of his most prominent designs - as well as “Tin Family” and “Knifeforkspoon” for Alessi. Accessories aside, Morrison has also worked on much larger scales; designing a new train system for the city of Hanover Germany in 1995 and creating all of the interior furnishings/spaces for the Tate Modern museum in 2000. Morrison’s work also includes a line of sleek kitchen appliances for Rowenta and the famous “Air Chair” for Magis.

Perhaps one of Morrison’s most telling partnerships, however, has been that with the Japanese housewares manufacturer Muji. Muji’s products are sold anonymously, meaning no big designer names are listed next to the items. Marketing minus the gimmicks and glitz seems to suit Morrison just fine. He would much rather let the products speak for themselves.

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





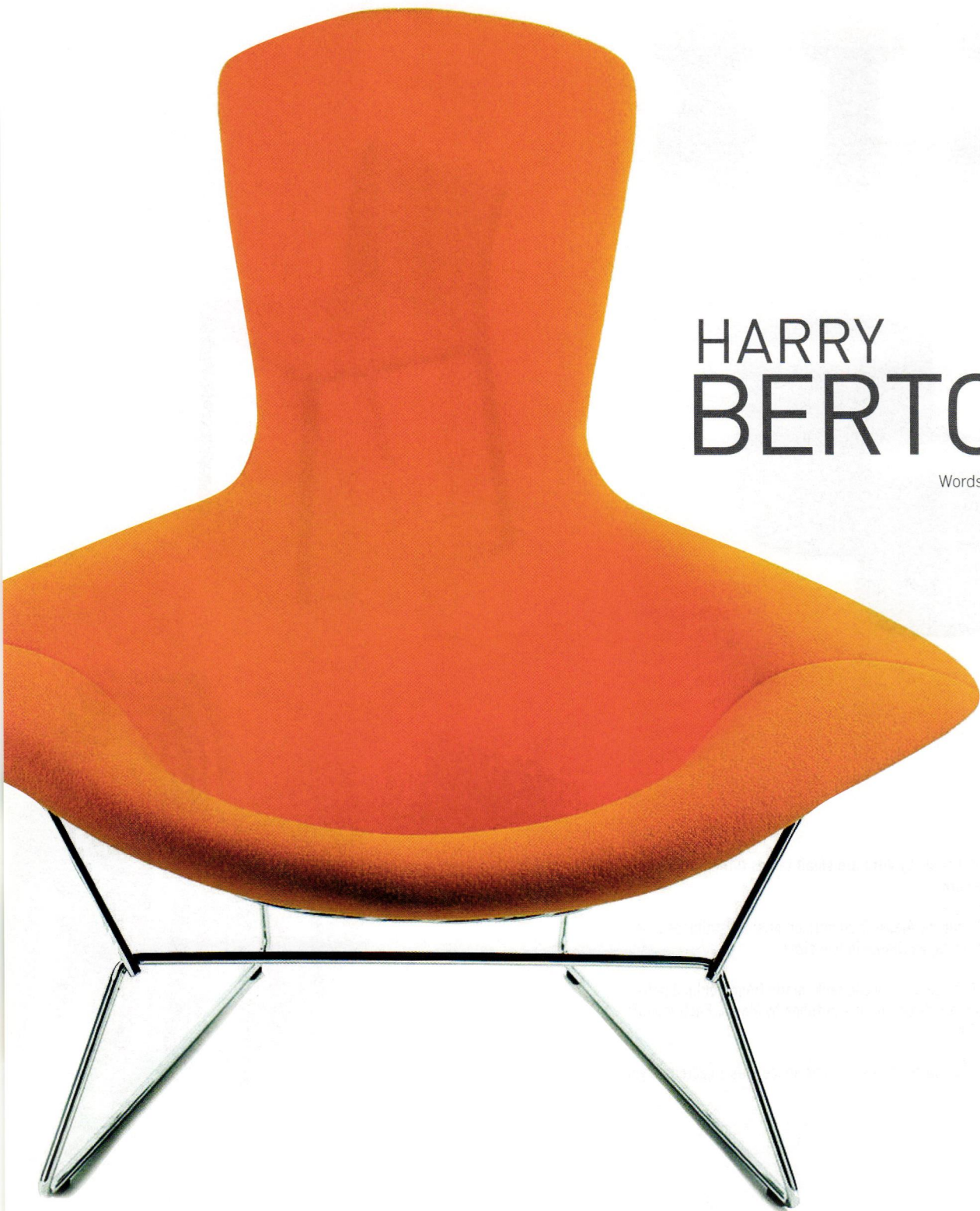
TOP: The Cork Family by Vitra are small tables turned from light agglomerate cork.

ABOVE: Tin Family by Alessi is comprised of spun stainless steel kitchen containers, available in five sizes.

LEFT: Bottle is a stacking bottle rack, made from moulded polypropylene with anodized aluminum tubes by Magis. Each module holds six bottles.

RIGHT: The Air Chair by Magis is a one-piece, gas-injected polypropylene chair.

DESIGN ICON:



# HARRY BERTOIA

Words: Alaina Gonzales



**IN 1952**, at the age of 37, Italian artist and furniture designer Harry Bertoia created the patented Diamond chair for Knoll. Introducing a new material to furniture design, industrial welded steel mesh, he designed a chair that was both strong and delicate in appearance.

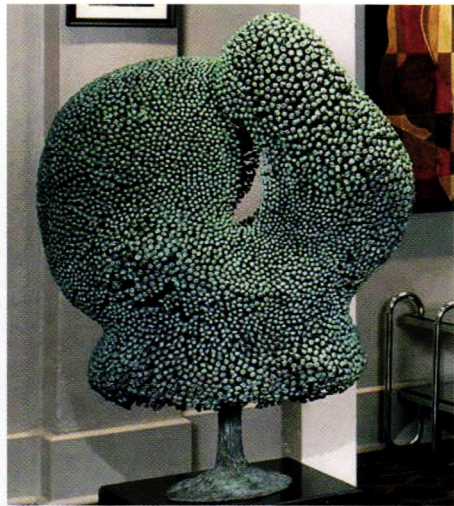
Bertoia's career began as a student at the Detroit School of Arts and Crafts and the Cranbrook Academy of Art, where he also headed the metal-working studio from 1939 to 1943. When it was closed due to wartime restrictions on materials, Bertoia worked with Charles and Ray Eames developing new techniques for molding plywood. Around this time, Bertoia also collaborated with Eero Saarinen. After parting ways with the Eameses, he established his own design and sculpting studio where he produced numerous successful designs for Knoll, including the five wire pieces that became known as the Bertoia Collection for Knoll. (Florence Schust Knoll was a classmate at Cranbrook.)

Bertoia's Diamond chair was a commercial success, and by the mid-1950s the royalties he received for them allowed him to devote his efforts exclusively to sculpture. The freestanding abstract metal works that he produced explored the ways in which metal could be manipulated to produce sound. By stretching and bending the material, it responded to wind or touch, creating different tones. Bertoia performed concerts using some of the pieces and produced a series of nine albums of the music.

All of Bertoia's work bears the hallmarks of a skilled and imaginative artist as well as an inventive designer interested in the relationship between form and space.

Bertoia died in 1978.

*The Kirkland Museum of Fine & Decorative Art in Denver is home to many Bertoia works from furnishings to sculpture. [kirklandmuseum.org](http://kirklandmuseum.org)*



OPPOSITE PAGE: Bertoia Bird Lounge Chair.

TOP: Bertoia Diamond Lounge Seating.

MIDDLE: "Split Bush" sculpture on display at the Kirkland Museum in Denver.

BOTTOM: Bertoia Barstool.

**ON:GRN** In response to the current green building movement, Modern In Denver has decided to highlight projects that embrace and explore themes and issues within this topic. Since Colorado comprises a virtual epicenter of technology and ideas on green building, it seems natural to look within our own community for examples of people, projects and companies who are helping to define a movement.

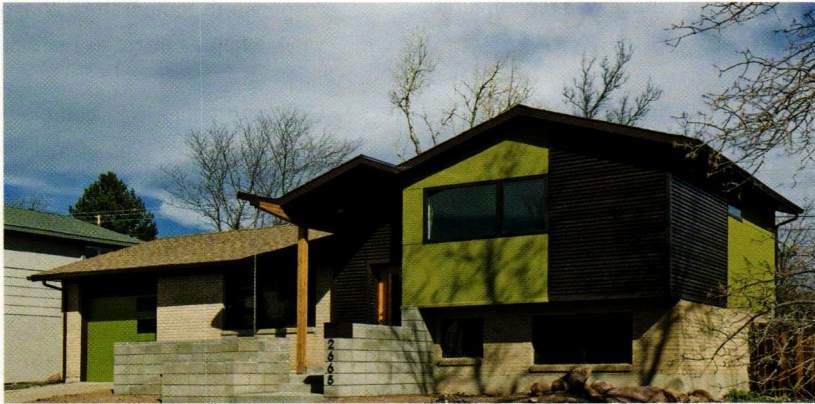
Words: Melissa Belongea

Photos: Hans Osheim & Erik Paulsrud

Case Study: VaST Architecture and

# THE OLSEN HOUSE





## NOT BIGGER, JUST BETTER

When Gregg Olsen approached Joseph Vigil and Brandy LeMae of VaST Architecture about updating his 1960's tri-level ranch house, he thought he needed more space. By the time the design phase was completed, however, Olsen understood that what he really needed was a more efficient use of space.

Originally, Olsen wanted to do a complete top floor addition. Olsen already had a plan in hand, but when VaST determined that it would more than double his budget to complete the design, they presented a different option. Since VaST specializes in green design (one of the reasons Olsen was compelled to work with them), they explained that one of the greenest things they could do was to keep the existing footprint and simply rework the interior layout.

Although it took a readjustment in thinking, Olsen was happy with the new solution and proceeded with the remodel with VaST and Boulder-based general contractor RandomSPACE, who facilitated the build-out process. The entire structure was stripped down to the studs. The upper floor bedrooms were combined to create a master suite, including a work area and two closets (a walk-in and a laundry closet). Conversely, the lower level family room was split into two bedrooms. The half-bath was also increased to a full bathroom. The kitchen was opened up to meet the living room and the entire front entrance was reconfigured.



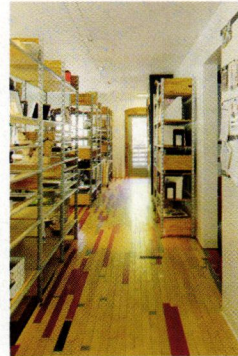
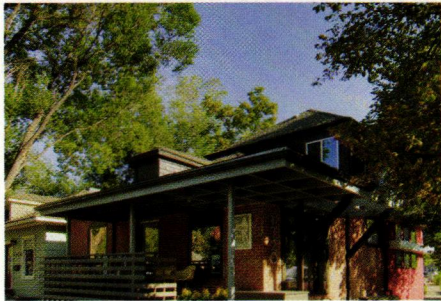
After rearranging the flow of the space, the next step in reaching Olsen's goal of a green remodel was to address the overall energy efficiency of the structure. VaST specified replacement of the old fiberglass insulation batts with a closed-cell spray foam. The foam expands into corners and crevasses, creating an impermeable seal. Fiberglass window frames, manufactured by a local Boulder company, were used in place of vinyl ones. (Vinyl frames are less effective at maintaining a tight seal over time. The movement created by glass expanding and contracting, in response to temperature changes, slowly deteriorates the vinyl, whereas fiberglass remains stable throughout time.)

Once the house was completed, a blower door test was performed. This type of test is used to determine if there are any leaks where air may escape. On average, 40% of heat is lost by way of drafts. The Olsen residence was so sealed, in fact, that a Heat Recovery Ventilation (HRV) system needed to be installed in order to circulate fresh air throughout the house. HRV systems work by bringing fresh air in and sending old, stale air out. When the old air is sent through the unit, a heat transfer occurs, helping to produce energy to either cool or heat incoming fresh air. Instead of air conditioning, Olsen simply opens the windows at night allowing cool air to enter and then shuts them during the day, which traps the air inside. Standing in his living room, the difference can be felt and the feeling of breathing fresh cool indoor air is, well, refreshing.

Gregg Olsen thought he needed more space. By the time the design phase was completed, however, Olsen understood that what he really needed was a more efficient use of space.



# VaST Architecture



"The Candy Shop" houses VaST Architecture as well as the offices of other businesses and creative entities.

**VaST** Architecture came to being in 2000 when Joseph Vigil decided to begin taking on his own architecture projects. In 2003, he and his wife, Brandy LeMae, began experimenting with energy efficient ways of building. Their first project was their own home. The house was built entirely from scratch using Insulated Concrete Forms (ICF) as foundation blocks and Structural Insulated Panels (SIP) for the walls and roof (VaST uses both of these technologies in every project they build from scratch). The finished home caught the attention of Dwell magazine and, in 2005, an article was published showcasing the couple's approach to sustainable architecture.

After completing their home, LeMae explains that the business experienced a critical shift toward its identity as a sustainable design practice. Since 2003, Le Mae says they have included active solar technology into almost every single home design.

Vigil has long been at the forefront of green building in Boulder. Recently, he was invited by the AIA Colorado Northern Chapter to be a Board Member because of his knowledge in the area and the need for other architects to learn about the principles and execution of sustainable design. Vigil also participates in the green

building community as the past President of the Boulder Green Building Guild. He was also one of the first people in the nation to receive a Green Advantage Environmental Certificate.

LeMae is a LEED accredited professional and a Green Point Professional. Green Points are the city of Boulder's method for guiding green building in the city. Building permits are issued based on the accumulation of points. In the case of the Olsen House, 15 Green Points were needed to pull a permit. The project scored 35. Le Mae says it's easy to be green in Boulder; the influence is omnipresent, from the legislature to the culture.

VaST Architecture operates out of a house-like structure on Grove and 15th. The house was re-purposed as a creative studio called "The Candy Shop." VaST designed the interior space using a range of ideas to inspire creativity. The Candy Shop hosts different business and creative entities, including another architect, a graphic designer, a landscape designer, an energy rater and a real estate agent. The Bauhaus and Case Study Program both prominently influence VaST's approach to architecture. They say their ultimate goal is to create an environment that functions well, looks beautiful and uses resources wisely.

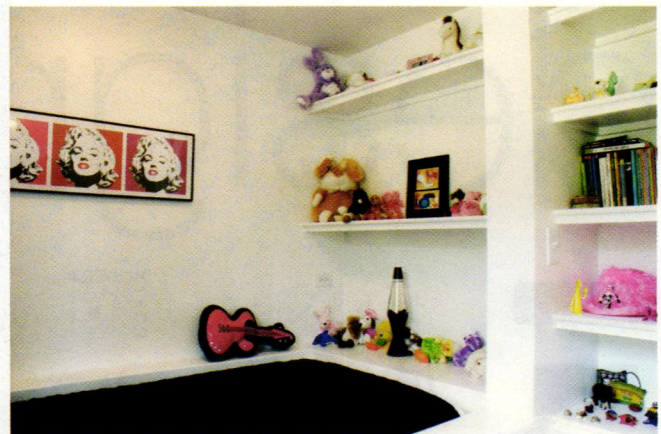
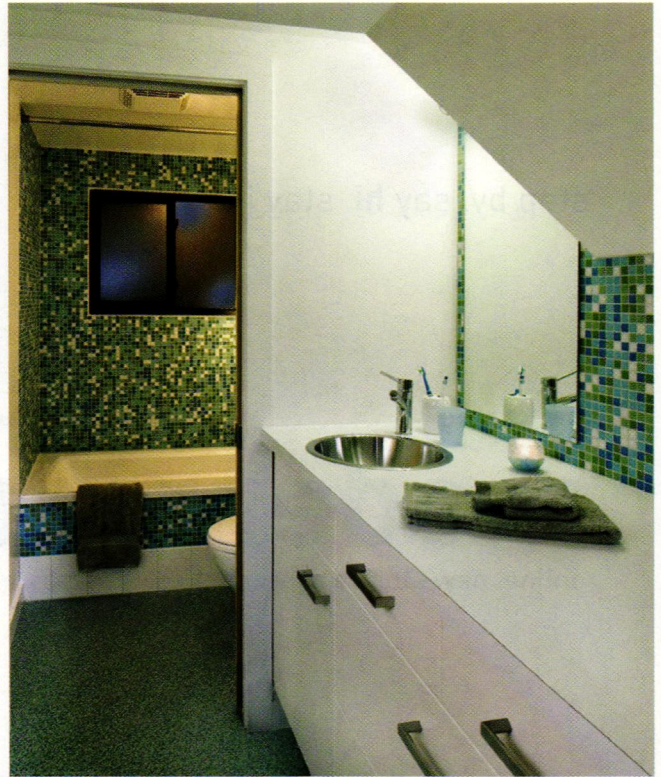
When asked to reduce core sustainable values down to three, LeMae says VaST has them in place as 1) Energy Efficiency 2) Health & Comfort and 3) Social Responsibility.

One of the ways Olsen was able to afford such a thorough treatment in maximum energy efficiency was by selecting cabinetry and finishes that were less expensive. LaMae points out that it is possible to find design-quality products without the designer price tag. By going this direction more resources were available to create a home that is fundamentally green and, at the same time, beautifully designed.

All surfaces were replaced with attention to indoor-air quality and sustainable material selection. Walls were covered using low- and no-VOC paints and coatings. Wool carpet was used on the lower level. As a natural fiber, wool helps reduce the amount of chemical off-gassing that can occur with typical synthetic carpets. On the main level, recyclable carpet panels create a nice, flexible floor covering system. The kitchen floor was refinished with a linoleum product. Linoleum is easily one of the most sustainable finishing materials available, as it is produced from natural linseed oil, a renewable and biodegradable resource.

On the exterior, stucco and metal siding were used to update the house with a more modern look. Both stucco and metal are considered durable building materials, never requiring refinishing. As part of the outdoor design, VaST came up with a chain downspout system that drops from the roof, directly into the front garden planter. While property-wide landscaping still needs to be completed, Olsen was sure to specify an area for outdoor gardening. He says his plans for the outside include Xeriscaping.

Olsen says it was a painless remodel and suits him and his 13-year-old daughter, Julia, quite well. Seventh grader Julia takes the public bus to Lafayette each day to attend school. The bus stop is at the end of the street where they live. Olsen says being able to easily access public transportation made the location all the more attractive and facilitates the kind of lifestyle he wants for himself and his family.



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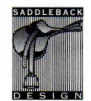


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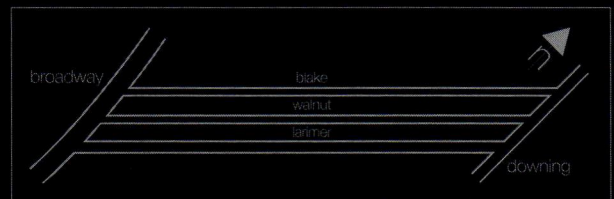
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# *The Koin House*

Denver's Mid-Century Modern Time Capsule

Words: Bonnie Sen • Photos: Crystal Allen

Step inside the Koin House in 1962, Jamie Ballard has just finished designing and furnishing the interior of architects Tician Papachristou and Charles Haertling's latest house. Now flip through the 1964 spread of *Architectural Digest* featuring the Koin House and you will see everything just as Ballard had arranged it. Jump forward 45 years and remarkably almost nothing has been changed a bit or moved an inch. Step inside the Koin House in 2009...



PREVIOUS PAGE: A current view of the living room.

ABOVE: The entryway image from 1964.

LEFT: The same entry shot in August 2009.

RIGHT: The front of The Koin House.



*An* anomaly among Denver's often repetitive and generic suburban homes, the mid-century modern Koin house was designed and built in 1962 by architects Tician Papachristou and Charles Haertling. The owners of the house, Nathan and Dorothy Koin, were interested in the architects after being exposed to some of the houses they had designed in the Boulder area. Remnant drawings of numerous other schemes by various architects led one to believe that the Koin family went through a few other architects before landing on this team and their design.





Haertling and Papachristou were influential in Colorado as well as in the international design community. Having practiced in Boulder for much of his life and having championed many civic projects there, Haertling played a key role in the shaping of the city. Through his progressive and experimental houses, he also helped articulate a modern, environmentally aware aesthetic for the regional style of Colorado. Papachristou was an American architect who went on to work for the Bauhaus-trained architect Marcel Breuer. As a partner at Marcel Breuer and Associates one of the projects Papachristou worked on was the notable Whitney Museum of American Art in New York City.

The Koin house sits upon a quiet and undeveloped parcel of land, often visited by local bunny rabbits. The integration of the house with this peaceful site is almost seamless. The low rooflines and L-shaped wings of the house envelop visitors and create a warm and inviting approach. A few low steps lead to the front door and one notices the custom hardware designed specifically for this home; this theme of customization turns out to be consistent throughout. Clustered at the core, directly behind the entry foyer, are the living room, the sitting room and the kitchen. One of the wings contains the two smaller bedrooms, connected by a walk-in closet. The other wing accommodates the office and master bedroom, complete with customized his and hers dressing rooms.

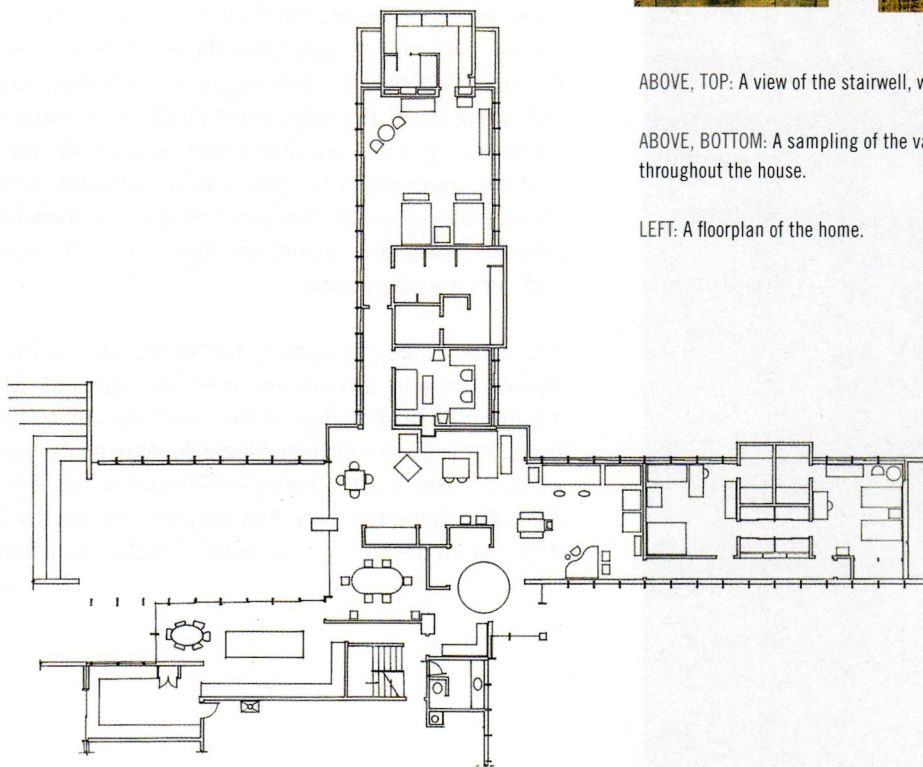
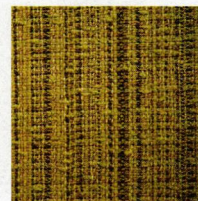
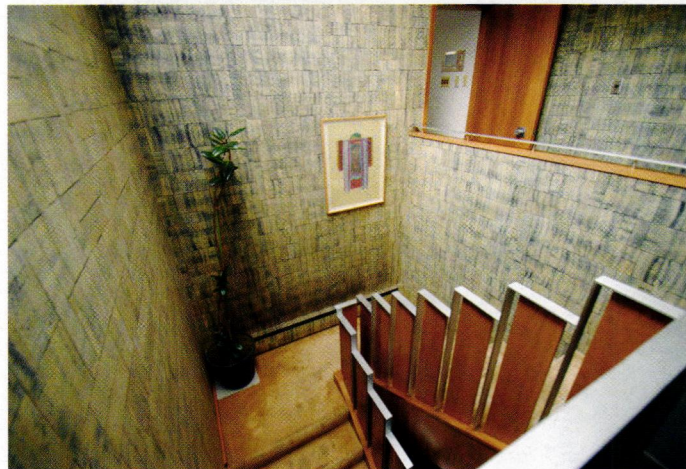
The most visible of the many unique features of the Koin house is the bold roofline, which ties the form of the building to the dramatic views of the mountains that surround the site. The central high parabolic roof floats over the common spaces of the house and fills the rooms with daylight. And since the walls that separate the spaces below do not go to the ceiling, the roofline creates a dramatically

LEFT: View from the back yard.

## *The Koin House*

lit setting for these spaces. Much of the original interior design by decorator Jamie Ballard has been preserved, giving the house a sense of going back in time. Details such as the clock built into the kitchen cabinets, the custom hardware, the tank-less toilet fixtures and the insulated glass were innovative for their time and are still in high demand to this day.

It is no wonder that the Koin house attracted enough attention to be featured on the cover of *Architectural Digest* in 1964, but it is amazing that the interior of the house has hardly been touched since that time. Though the house requires some renovation, it is a unique and vital component in Denver's modernist history.



ABOVE, TOP: A view of the stairwell, which features a custom rail and cork wall.

ABOVE, BOTTOM: A sampling of the various wall covering materials found throughout the house.

LEFT: A floorplan of the home.



Photo by Harold Davis

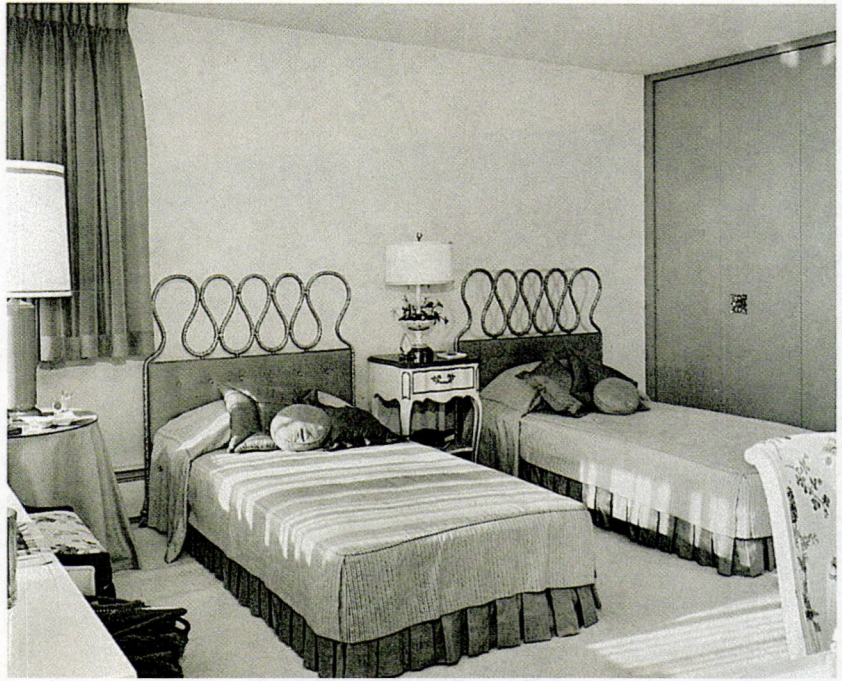
LEFT: The Living room in 1964.

BELOW: The same living room shot in August 2009.





ABOVE: The master bedroom is another perfect example of this home as time capsule. The top photo from 2009 is still almost the same as the bottom photo from 1964.



The children's bedroom has not changed since the Architectural Digest shoot as evidenced by the 1964 photo (right) and the 2009 image (bottom).





BELOW: The study is in the master wing, just down the hall from the master bedroom.



OPPOSITE PAGE: The kitchen is reminiscent of sleek, contemporary systems yet it is original to the home.

## ARTIST | PROFILE

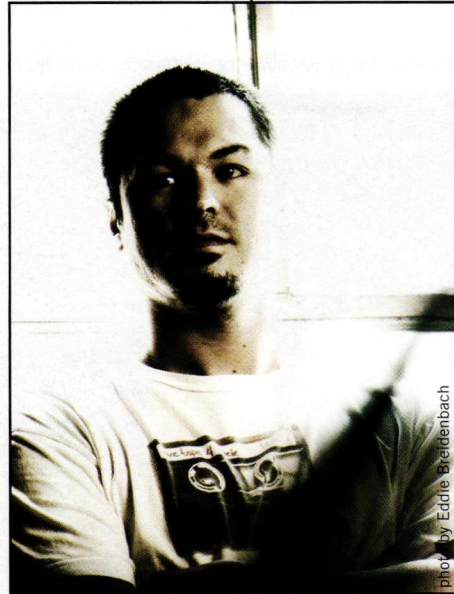


photo by Eddie Weidenbach

Words by Melissa Belongea

# PATRICK HANSEN

Composition, balance and a keen sense for creating successful art pieces exist as natural abilities for Patrick Hansen. Multi-faceted and well versed across many creative mediums, Hansen's work possesses a certain resonating quality. Nearing the end of his senior year at Evergreen High School, Hansen was invited to enter the annual Scholastic Arts Competition, juried by members of the academic art community. Putting off the entry process until the last minute, Hansen submitted five pieces at the firm request of his art teacher, Cybill Bally. The competition asked for eight. He completed one of the paintings the morning of the deadline. Hansen received a Hallmark Silver Key Award for this piece and a Hallmark Gold Key Award for one other. Two weeks later, Hansen received a full scholarship to the Art Institute of Colorado.

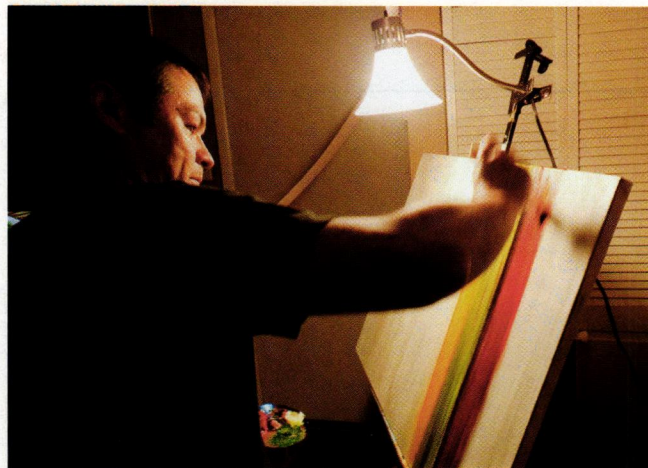


ABOVE: Release (2009) acrylic on canvas, 24" x 36"

**AN** intrinsic motivation and ability to compose works of art has always been present for Hansen, but he credits Bally's encouragement in helping to realize and shape his potential as a visual artist and art scholar. In late 1996, while still in his first year at the Art Institute of Colorado, Hansen decided to specialize in visual communication with a concentration in illustration. At the time, graphic design was experiencing its own boom with the advancement of technology and the Dot Com start-up era. Hansen recognized this as an opportunity to cultivate a new medium and, at the same time, forge a stable career path in applied graphic art.

After completing his degree, Hansen took on various jobs developing graphics and providing illustration. One of those jobs was with skateboard retailer BC Surf and Sport, where he worked in their in-house design and graphics program. Comparing his involvement with skateboard graphic design to his other commercial work, Hansen says he appreciates the inherent quality of creative passion and self-expression that exists in skateboarding, which directly inspires a more vibrant illustrative result. Designing art for an art is entirely appropriate for Hansen, who is constantly integrating and fusing disciplines.

**“Painting with pixels uses the same fundamental techniques that are required to also make a successful [paint] piece. Poor art and poor design come from using everything that is available without making important decisions about what provides actual substance to balance and convey the story of a subject.”**

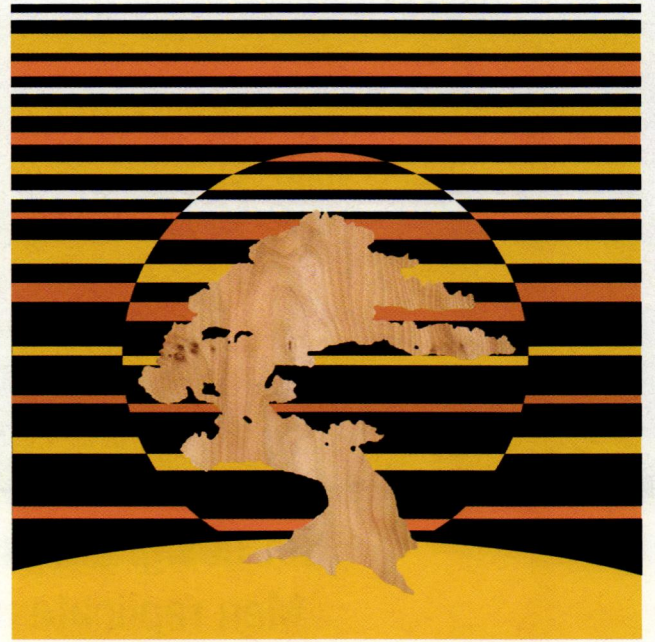
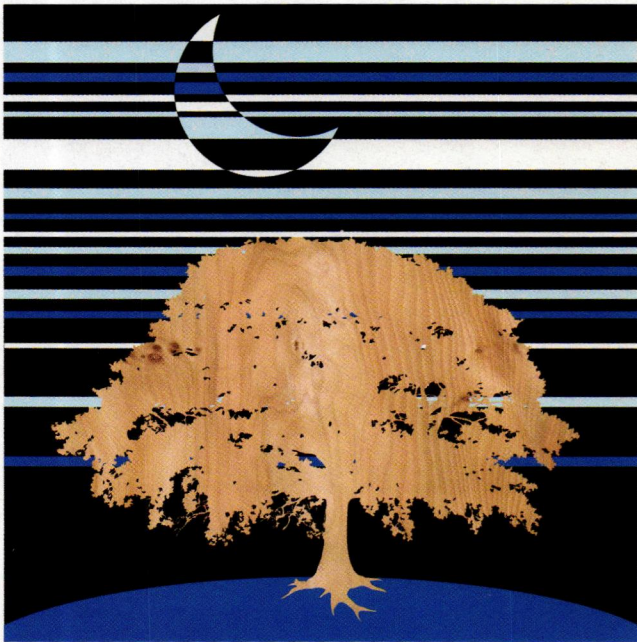
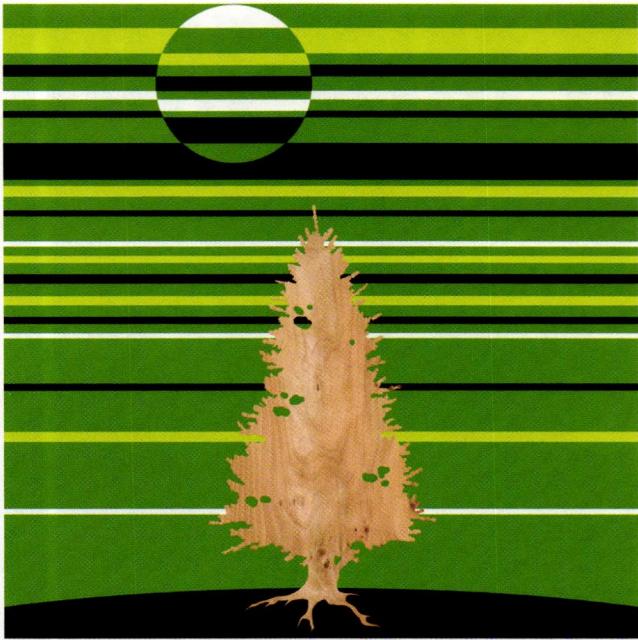


The set of trees featured here represent one example of Hansen's approach in skateboard deck illustration. The idea behind this particular series was to expose the connection between nature and skateboarding by exposing the natural grain patterns of the wood. Trees, of course, are iconic symbols in nature and are also the origination point for the manufacture of skateboard decks themselves.

To start, the tree outlines were converted from photo references into vector shapes, which could then be manipulated and cleaned up into the intended design. Hansen says he tried to extract the organic qualities of the symbolic shapes. Next, he experimented with a range of color palettes and then finished by bringing it all together using Adobe Illustrator and Photoshop. Originally completed as a knock out on wooden decks, then reproduced as digital prints on canvass for a recent art show, Hansen is now looking to create the series once again as a screen print, in response to the series' popularity.

While Hansen says no digital program can ever replace the flexibility, scalability and ultimate love he has for hand painting, he does acknowledge creating graphics as a true art form, especially as we find ourselves in a whole new world of digital media. “Painting with pixels uses the same fundamental techniques that are required to also make a successful [paint] piece. Poor art and poor design come from using everything that is available without making important decisions about what provides actual substance to balance and convey the story of a subject.” In addition, “using a mouse or tablet interface properly definitely requires a certain level of craftsmanship.”

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



OPPOSITE PAGE, RIGHT: Patrick Hansen at work.

OPPOSITE PAGE, LEFT: Skateboard deck design by Hansen.

THIS PAGE, CLOCKWISE FROM TOP LEFT: All from Foliage Series (2008):  
Pine, Palm, Bonsai and Oak, digital prints on canvas, 20" x 20"

# MAD FOR MID-MOD



Set designers on the AMC hit television series *Mad Men* replicate mid-century style on every episode, but one Denver couple showcases the real deal in their Arapahoe Acres home every day.

Words by Dahlia Jean Weinstein  
Photos by Joe Mahoney

**MID-CENTURY MODERN DESIGN** is a mainstay on Mad Men. Designers will stop at nothing to find original treasures – or create spot-on replicas – of architectural details, interior furnishings and fashion trends from the late 1950s and early '60s.

Denver residents Dave and Yvonne Steers are mad for mid-century modern, too. The couple's passion for the design period resonates in their mid-century home, known as the Pool House. It is nestled in Denver's Arapahoe Acres, the first post-World War II residential subdivision listed on the National Register of Historic Places.

Dave is a mid-century restoration expert and preservationist and the authenticity of his home made it the ideal location for a recent [denveralamode.com](http://denveralamode.com) fashion shoot celebrating the start of Mad Men's third television season.

The shoot was a combination of mid-century architecture and design, as well as current and vintage fashions, which combined to create this photo spread that we are simply mad about.

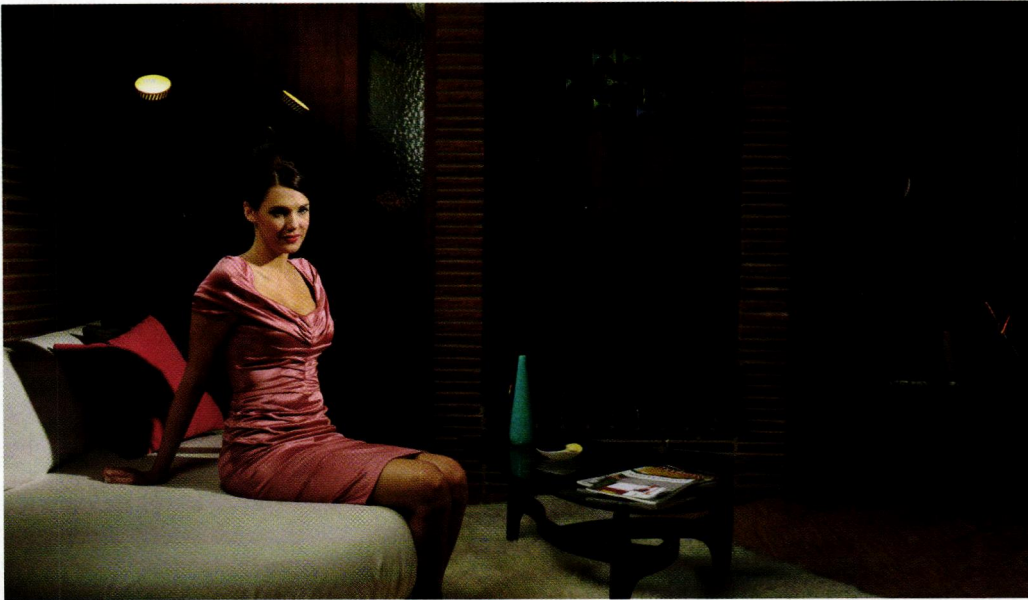


**LEFT:** Dave and Yvonne Steers' home in Arapahoe Acres reflect a design philosophy in which the "ornamentation" of the home is provided by its construction and the materials used -- such as the horizontal brick wall below the clerestory windows.

**ABOVE:** Models bring Mad Men's characters to life in the formal living room of the Pool House. You don't have to be a Madison Avenue ad executive, a sexy secretary or a Stepford wife to appreciate the classic, sophisticated style of the 1950s and early '60s.



**ABOVE:** The home's main dining area is flanked by floor-to-ceiling glass windows and doors, and a wide-open entry to both the kitchen and living room. Period furnishings reflect the Steers' efforts to preserve the mid-century look and feel throughout the home.



**TOP:** The simplicity of the living room's furnishings helps to showcase main design elements such as the original brick, wood-burning fireplace.

**BOTTOM:** A bonus room, utilized as a den and an office, sits a level above the dining area and shares the garden view through the floor-to-ceiling glass windows.



**ABOVE:** The home's original owner, who was just over five-feet-tall, requested the installation of a glass backsplash along the length of the galley kitchen. The glass lies between the upper cabinetry and the countertop and allows a perfect view of the backyard and garden area - and plenty of natural light to flood into the space.

**THIS PAGE:** Overlapping mahogany paneling on the living room partition wall rises towards the fir ceiling with post-and-beam construction. The fir ceiling panels are carefully-aligned tongue-and-groove planks. They create an echo of the opposing clerestory windows (not shown) to keep the main living space open and airy.





**ABOVE:** Delicate mahogany slats hold a bookcase aloft and create an artistic division of the living room and entryway. When the home was constructed in 1955, the price of mahogany was almost as inexpensive as pine, so its use in the home is widespread.

For more photographs and details about the Mad Men fashion shoot,  
visit [denverlamode.com](http://denverlamode.com).



# the Koin house

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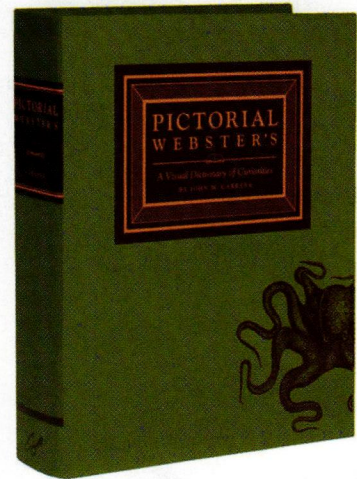
RECENTLY PUBLISHED BOOKS FOR INSPIRATION AND EDUCATION

## **Pictorial Webster's: A Visual Dictionary of Curiosities**

by John M. Carrera  
(Chronicle Books)

Featuring more than 1,500 engravings that originally graced the pages of Webster's dictionaries in the 19th century, this volume will inspire artists and provide anyone interested in visual history with a fascinating record. These alphabetically arranged archetypes and curiosities – from acorns to zebras and bell jars to velocipedes – illustrate items deemed important to the Victorian mind.

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

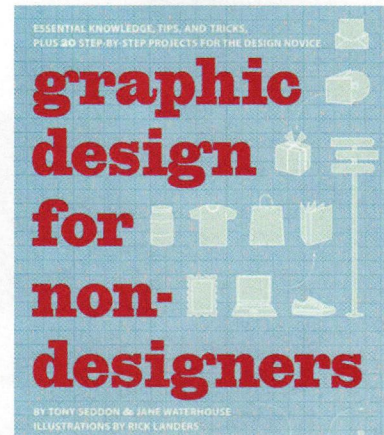


## **Graphic Design for Nondesigners: Essential Knowledge, Tips, and Tricks, Plus 20 Step-by-Step Projects for the Design Novice**

by Tony Seddon and Jane Waterhouse  
(Chronicle Books)

This book contains 20 step-by-step projects for designing everything from Web sites to business cards to T-shirts. Each project is accompanied by a clear and concise initiation into the basic principles of graphic design – including the effective use of space, color and type.

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

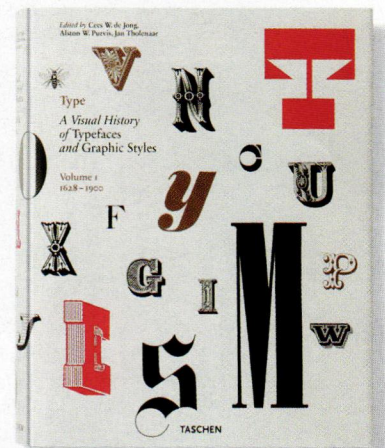


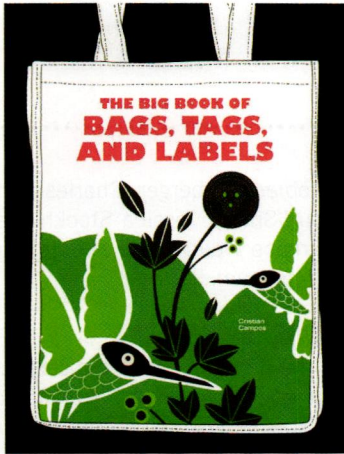
## **Type. A Visual History of Typefaces and Graphic Styles 1628-1900, Vol. 1**

by Jan Tholenaar and Alston W. Purvis  
(Taschen)

This volume traces the evolution of the printed letter, reproducing catalog pages showing type specimens in roman, italic, bold, semi-bold, narrow and broad fonts. Also included are borders, ornaments, initial letters and decorations. Each book includes access to an online library, which contains more than 1,000 high-resolution scans of type specimens downloadable for unrestricted use.

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

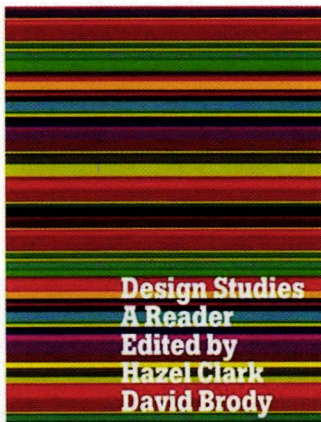




## The Big Book of Bags, Tags, and Labels

by Cristian Campos  
(Collins Design)

A fully illustrated design collection, this book features some of the most eye-catching fashion labels, shopping bags and tags from around the world. Bag, tag and label design are critical in the world of marketing and sales yet can be challenging to execute successfully. This book offers ideas, inspiration and advice from designers with a consistent focus on name recognition and branding.  
+ [harpercollins.com](http://harpercollins.com)



## Design Studies: A Reader

edited by Hazel Clark and David Brody  
(Palgrave Trade)

Design has many complex roles – as process, product, function, symbol and use. Reflecting the diverse range of perspectives on design, this reader brings together more than 70 key texts in themed sections covering history, methods, theory, visuality, identity, consumption, labor, industrialization, new technology, sustainability and globalization.  
+ [us.macmillan.com/palgravetrade](http://us.macmillan.com/palgravetrade)



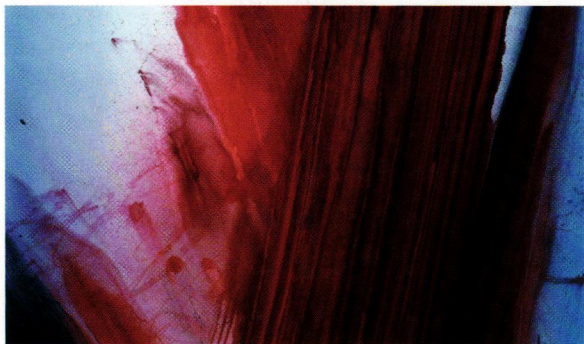
## Pioneers: The Ultimate Selection of Pioneering Design Classics

by Phaidon Editors  
(Phaidon)

This collection showcases 333 pioneering design classics from the beginning of the industrial era to the end of World War Two that were made possible thanks to new inventions and discoveries as well as cost-effective techniques. The list includes works by anonymous inventors and pioneering designers, as a history and rare archival material such as sketches, drawings and patents.  
+ [phaidon.com](http://phaidon.com)

# on the **RADAR:**

## EVENTS, AND OTHER CURRENT INFO OF NOTE .....



Barnaby Furnas at MCA Denver. Opens September 25th.

### SEPTEMBER 24

Sponsored by Modern In Denver and presented by the Denver Film Society, "Visual Acoustics: The Modernism of Julius Shulman" is a documentary by Eric Bricker. Bricker will be in Denver for the one-night, special screening of this award-winning film.

+ [modernindenver.com](http://modernindenver.com), + [denverfilm.org](http://denverfilm.org)

### SEPTEMBER 24 - JANUARY 3, 2010

"Streams of Modernism," an exhibition and lecture series at the Kirkland Museum, curated by Michael and Katherine McCoy, illustrates how modern designers influence one another through their work, writings and interactions.

+ [kirklandmuseum.org](http://kirklandmuseum.org)

### OPENING SEPTEMBER 25

Barnaby Furnas' solo show at MCA Denver features his some of large-scale "Flood" paintings. Furnas will paint a new work on-site in the gallery.

+ [mcadenver.org](http://mcadenver.org)

### SEPTEMBER 25-OCTOBER 9

RedLine presents the work of the University of Colorado's Digital Scandinavia students in a group exhibition.

+ [redlinearts.org](http://redlinearts.org)

### OPENING NOVEMBER 14

"Embrace!" is an exhibition of 17 unique, site-specific installations featuring never-before-seen works by El Anatsui, Kristin Baker, Matthew Brannon, Rick Dula, Katharina Grosse, Christian Hahn, Nicola López, John McEnroe, Rupprecht

Matthies, Tobias Rehberger, Charles Sandison, Dasha Shishkin, Shinique Smith, Jessica Stockholder, Timothy Weaver + eMAD, Lawrence Weiner, and Zhong Biao.

+ [denverartmuseum.org](http://denverartmuseum.org)

### THROUGH DECEMBER 31

Painted in the final decade of his career, the "Anthology" series by Herbert Bayer reexamines many of the artist's central themes such as geologic and atmospheric forces, nature and the cosmos and symbols such as letters and gates.

+ [denverartmuseum.org](http://denverartmuseum.org)

### THROUGH JANUARY 11, 2010

"The Power of Then" at the Museo de Las Americas showcases work by contemporary Latino/Chicano artists who utilize popular cultural artifacts and their associated memories to explore their cultural pasts as well as the new trans-cultural reality we are living in.

+ [museo.org](http://museo.org)

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+ [bmoca.org](http://bmoca.org)

### DENVER ART MUSEUM

October 3, November 7, December 5

+ [denverartmuseum.org](http://denverartmuseum.org)

### DENVER BOTANIC GARDENS

September 19, October 23

+ [botanicgardens.org](http://botanicgardens.org)

### DENVER MUSEUM OF NATURE & SCIENCE

September 13, October 4, November 2 & 22

+ [dmns.org](http://dmns.org)

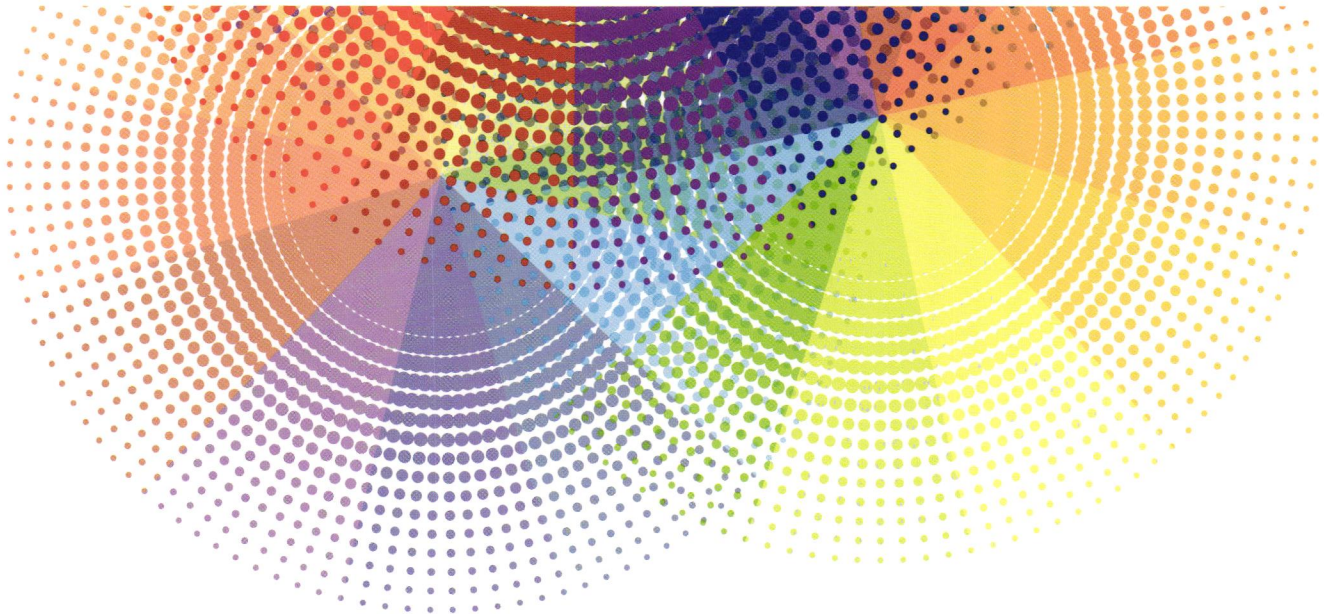
### DENVER ZOO

October 7 & 25, November 8 & 11

+ [denverzoo.org](http://denverzoo.org)



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