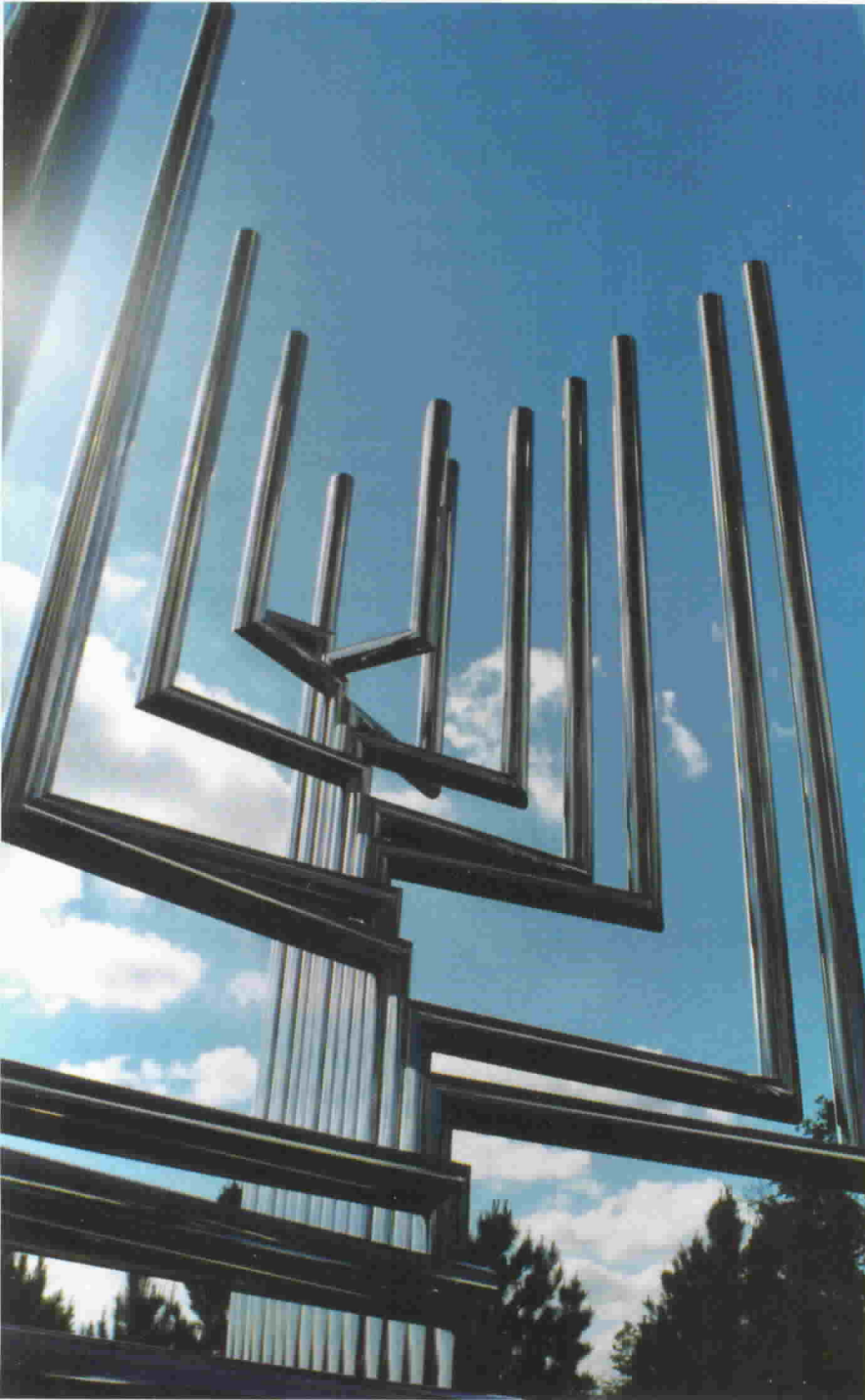


DENVERTRENDS

often sounds as if the sculpture is breathing. The sound of the gear brakes kicking in and out is something that you anticipate as the tubes stop. Given my choice I think that I would always have a viewing and control area next to the sculpture. During the 1989 Junior Symphony League's Show House series, we were able to apply a bit



of theatre magic and illuminate the sculpture for the first time showing a face of the sculpture that few had seen or imagined. It was pretty exciting. The perspective from down here as the tubes moved was spectacular.

Several years ago I had the opportunity to meet Agam

and assist him running the sculpture. I enjoy his view of the kinetic. He talked of linking the sculpture to the Internet and controlling things from half a world away. It's possible and it's what we do. How could you not be enthused by an artist who embodies a vision like that? I've been glad for the opportunity over the years to help this work live up to its kinetic destiny. I hope that we can keep it going for many years to come.

DTrends: Are all of your projects like this?

Christiansen: There are so many amazing things that emerge from the imaginations of clients and craft. Custom designs, by their nature, hold the promise of producing something unique and eliciting a "WOW" factor.

DTrends: The Agam sculpture certainly qualifies for the "WOW" factor. Tell us some more about yourself and your other projects?

Christiansen: I've been fortunate to have both residential and commercial sides to my projects and to work with some extraordinarily talented people. We're like a lot of other craftsmen in that if our job is done well it's accepted as something that should have always existed that way. It's an inevitable part of the final project. The "high profilers" often come out of unexpected places. "Trailing Edge" which is a door phone repackage that we created in the guise of a tin can and string gained national recognition and has become a recognized trademark for us. It's a simple design but it so perfectly embodied a thought that it seems to capture everyone's imagination.

My background is as an electronics engineer, but I have always had a fascination for the way things work. As a really young kid I'd plant wooden posts in the hillside behind the house in Idaho Springs and stretch string between them pretending that they were power lines. From my youngest days I remember being fascinated with communication and the potential for remote controlling things at a distance. I suppose that a lot of these projects are simply extensions of that childhood fascination of believing that anything is possible given enough smarts and enough string.

The other constant is the special effects syndrome. Movies are composed of constant special effects. Real life's are more diverse, but they are amazing when you can create or encounter them. It's why Disney built EPCOT. I remember a project that we did for the Walker Gardens in Honolulu and we had then governor George Ariyoshi's voice answering questions out of the mondo grass as visitors strolled the grounds. The effect was great. Recently we were asked to do the "swoosh" sound effect from the