MODERN ASPEN

FROM GLASS MANSIONS TO WOOD-AND-STEEL SKI CHALETS TO SPRAWLING MODERN RANCHES, ASPEN IS HOME TO SOME OF THE WORLD'S FINEST ARCHITECTURE. BUT BEHIND THE GLITZ AND GLAMOUR LIES A STORIED HISTORY, WHICH SET THIS MOUNTAIN TOWN ON A UNIQUELY INNOVATIVE AND MODERN PATH.

Already on the map for famed clientele and climate, Aspen adds world-renowned modern design to its portfolio. Atop the publicly accessible roof deck of the Aspen Art Museum, the twisting wooden beams of Shigeru Ban carry visitors into nature's expanse, where they commune as those traversing the stone's-throw slopes.

IMAGE: Michael Moran / OTTO

IN THE SUMMER OF 2014, LEGENDARY JAPANESE ARCHITECT SHIGERU BAN UNVEILED A BOLD, FOUR-LEVEL, 33,000-SQUARE-FOOT ART MUSEUM—HIS FIRST-EVER IN AMERICA. THE STRUCTURE BOASTS A MOVING ROOM GLASS ELEVATOR, A THREE-LEVEL INTERIOR AND EXTERIOR GRAND STAIRCASE, A ROOF-DECK SCULPTURE GARDEN, AND OTHER BREATHTAKING DETAILS BEFITTING A $45 MILLION PROJECT HELMED BY A PRITZKER PRIZE-WINNING ARCHITECT. BUT THIS MASTERPIECE OF MODERN DESIGN DOES NOT RESIDE IN NEW YORK, CHICAGO, OR SAN FRANCISCO. IT BELONGS INSTEAD TO ANOTHER TRENDSETTING MODERNIST HOTSPOT: THE SECLUDED MOUNTAIN TOWN OF ASPEN, COLORADO, POPULATION 6,658.

What Aspen lacks in size or profile it makes up in pedigree. While to some it registers as just another vacation playground for the rich and famous, the town's ascension to the ranks of legitimate architectural breeding ground is hard-earned. All over town gems emerge—from the polycarbonate Theatre Aspen tent in Rio Grande Park to Christ Episcopal Church in the historic West End—with each giving a nod to the town's Bauhaus-inspired DNA.

Founded on the strength of a short-lived 19th-century sliver boom, Aspen shifted quickly from a bustling mining outpost of 12,000 people to an anonymous, mostly-abandoned backwater. By the time Friedl Pfeifer and Walter and Elizabeth Paepcke came along to revive the place in 1945, there were only 600 residents scattered in and around the lone operational mine.

Pfeifer, a 10th Mountain Division veteran, and the Paepckes, Chicago-area investors, looked beyond the years of neglect. Where others saw only desolation, they saw potential. Though they shared grand visions and a unifying, altruistic core, Pfeifer and the Paepckes harbored fundamentally different visions for Aspen. Pfeifer imagined a major ski resort on par with his native Austria. The Paepckes, on the other hand, recognized an ideal setting for cultural, spiritual, and intellectual renewal. "We want writers and scientists and artists and businessmen," said Walter Paepcke, "and we want them to be [permanent] citizens of Aspen, not seasonal visitors."

Whatever differences they may have had, Pfeifer and the Paepckes agreed to partner in pursuit of one common goal: to breathe life into this little ghost town. Walter Paepcke moved quickly in pursuing his vision for a modernist architectural village, scooping up available properties and—in what proved to be a masterstroke—convincing Herbert Bayer, the famed Bauhaus renaissance man, to become the town's lead architect, designer, and artist-in-residence. Coupled with other public initiatives including the creation of music festivals and ski races, Bayer's presence helped Aspen advance swiftly and with keen purpose. "One thing that Walter Paepcke knew was that the town would never survive on only a winter economy and the perfect event came up—the Goethe Bicentennial—which spawned the Music Festival and Aspen Institute, among others," said Anna Scott, Archivist at the Aspen Historical Society. "Also the forethought of people like Dick Durrance, who worked to bring the 1950 FIS World Championships here to Aspen, put our resort on the map of both the European market and of major ski resort destinations." Adding Bayer to the mix also paved the way for Bauhaus founder Walter Gropius to lend a hand with the 1945 town planning. Gropious' guidance during one meeting would serve as Aspen's architectural compass from that day forward. "Restore the best of the old," he said. "But if you build, build modern."

Ten years later, Aspen transformed. A 1955 *Rocky Mountain News* article stated that "even in competition with millionaire tycoons, best-selling novelists, and top-ranking musicians, Herbert Bayer is Aspen's most famous resident." But instead of returning to his native Austria, Bayer moved to Aspen full-time to implement Paepcke's proposed artistic, cultural center—the equivalent of a European kulturstaat. His Bauhaus training, which centered on designing the total human environment, and which emphasized that art should be incorporated into all areas of life, spoke to Paepcke's ideals. For nearly two decades, this cultural and architectural initiative kept Bayer busy. His rectilinear shapes, flat roofs, basic geometric shapes, cantilevered balconies, expansive use of glass, and use of industrial materials anchored Aspen's architectural foundation, and still dot the landscape today.

A lesser-known hero of Aspen's architectural dynasty is Frederic "Fritz" Benedict, a former apprentice of Frank Lloyd Wright. Benedict happened upon Aspen during a long drive from his home state of Wisconsin to Wright's Taliesin West in Scottsdale, Arizona. Known for fluidly and organically setting architecture into landscapes—characteristics of Wright's profound influence—Benedict is responsible for, among others, Aspen's Edmundson Waterfall House. Built directly into the side of a cliff next to a natural waterfall, the house features a low-pitched roof, deep overhangs and a horizontal emphasis. "Aspen was very fortunate 50 years ago to be wakened from her sleep by visionaries," said Bob Maynard, former head of both the Aspen Ski Company and the Aspen Institute, in 1995. "The trio of Benedict, Bayer, and Paepcke combined dreams and hope and reality uniquely to restore a community ravaged by mining, trapped in poverty—yet willing to follow the dreamers."

A 1955 *ROCKY MOUNTAIN NEWS* ARTICLE STATED THAT "EVEN IN COMPETITION WITH MILLIONAIRE TYCOONS, BEST-SELLING NOVELISTS, AND TOP-RANKING MUSICIANS, HERBERT BAYER IS ASPEN'S MOST FAMOUS RESIDENT."

ASPEN MEADOWS RESORT

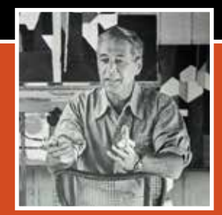
MIND, body, and spirit—the ethos of Walter Paepcke is alive and well on the grounds of the Aspen Meadows Resort. Home of the Aspen Institute (p. 97), the resort campus has cultivated modern masters and visionaries since 1949 with its Bauhaus design and decor.

On the site of former stockyards, the resort now hosts 98 suites in six buildings. Rooms which face inward are greeted by a green plaza populated by the town's eponymous trees, while those rear-facing are treated to a breathtaking view of Red Mountain. The natural splendor harmoniously pairs with the likes of Herbert Bayer and Ferenc Berko, whose contributions dot the property in the form of art, architecture, tapestries, and photography.

In each suite, guests are greeted by clean, contemporary classics. From the engineering innovation of Herman Miller, to the rational simplicity of Eero Saarinen's Tulip collection, to Bayer's historic pieces donning the walls, the rooms themselves offer curated mini-collections that complement the surroundings. With an inspiring campus feel and layout, it's no wonder that the resort property continues to thrive as a popular location for meetings and events, as it offers—quite literally—a breath of fresh air from traditional, windowless conference destinations.

What makes a great mountain community? Paepcke set out to answer that question by creating a place where people could sleep, eat, think, and walk around together … to build one together. ***-Cory Phare***

HERBERT BAYER: INVENTIVE VISIONARY



THE word "visionary" can only begin to describe Herbert Bayer. From his universal font design, to his time as Art Director at *Vogue Berlin*, to his classic Bauhaus training, his contributions to typography, graphic design, advertising, and, of course, architecture, are innumerable. When Bayer moved to Aspen with the challenge of beautifying a post-war mining town, he brought with him this same imagination. One way he refreshed the drab Victorian homes was with a fresh coat of paint—but we're not talking cottage white and sand dune tan. Bayer instead presented a bold new paint scheme—one he offered for free in the early years of the "Aspen Idea." To many locals' dismay, he chose a bright cobalt, known as "Bayer Blue," for the Hotel Jerome and a bubblegum pink for Walter Paepcke's West End Bleeker Street residence. Many of Bayer's projects have since been painted over, but his disruptive ideas live forever as local legends. ***-Abby Wilson***

Bayer, Benedict, and the flocks of young architects who migrated toward the Aspen architecture scene began designing residential homes, ski industry structures, and, under the direction of benefactor Walter Paepcke, the early Aspen Institute buildings.

A contribution that would soon propel the Pitkin County slopes into ski town stardom was the original Sundeck warming hut, summiting Aspen Mountain. Completed in 1946, the octagonal restaurant was designed with an inverted roof slanting toward the center, causing the centrally located fireplace to melt snow and run off to tanks in the basement. It provided water (from the run-off), protection, and a stunning 360-degree view of the surrounding range. Residential renovations started in the Victorian West End, and new modernist homes quickly followed. With their flat roofs and white stucco walls, the Bauhaus- and Wright-inspired style brought the community a new light and an entirely new perspective. "It just kept growing from there," said Scott.

Over the years, Aspen has continued to attract world-class architects for both its potential and its unrivaled mountain surroundings. Today's modern firms have helped further develop Aspen's commercial and public buildings within its vibrant community. "We are quite fortunate in Aspen, having very sophisticated and well-traveled clients who allow us to pursue our explorations and subscribe to a journey of discovery in our work and process," said Scott Lindenau, FAIA, Design Principal at Studio B Architects. "The established lifestyle here embodies and embraces the arts, fitness, awareness, sustainability, and a greater perspective of the world in which we live. That idealistic philosophy attracts both wonderful clients and great design and architecture firms."

Other notable firms, such as Charles Cunniffe Architects (Aspen Athletic Club, Aspen Block), David Johnsyon Architects (Spring Building, Kenichi), KA DesignWorks, Inc. (Hotel Durant), Poss Architecture and Planning (Hyatt Grand Aspen, Boogie's Diner), Menendez Architects (Aspen Alps Condominiums), Rowland+Broughton (Crandall Building, Hotel Jerome, The Little Nell), and Studio B Architects (Aspen Middle School), have helped pave the way to Aspen's current modernist community. Charles Cunniffe Architects, for example, worked with Theatre Aspen for over 10 years to redesign its tent in downtown Rio Grande Park. The award-winning structure was designed to include multi-wall polycarbonate panels that fade to clear, which minimizes glare and potential heat gain. Its upward pivoting doors manually lift and remain open with gas springs, opening the lobby to its surroundings.

Studio B Architects' public work with Christ Episcopal Church in Aspen's Historic West End used the existing structure's modernist roots as design cues—and was perhaps one of the firm's most gratifying community projects to date. "It transformed the primarily older congregation's perspective on 'modernism' and has since experienced a doubling in the size of the congregation," said Lindenau.

On the residential front, Aspen now sees more and more risk-taking design endeavors, inevitably stemming from the town's popularity for second and third vacation homes.

And while modern residential architecture and ideas appear in other mountain communities, Aspen, due in part to its deep roots in design history, stands alone. "People want homes that are new and fresh, with clean lines and open floor plans," said Bill Poss, Partner at Poss Architecture and Planning. "We also see that they are more in touch with design overall … because of social media and websites that promote modern looks and what's happening now. They see what they like and they go for it." Sarah Broughton of Rowland +Broughton Architecture and Urban Design experiences the same risk-taking results with her clients. "Aspenites tend to be progressive in regards to technology, luxury trends, and exotic adventures," she said. "Their houses are no different. They are willing to try things to be on the forefront of technology and innovation."

Chicago businessman Walter Paepcke and his wife, Elizabeth, are credited for transforming Aspen not just into a world-class ski town, but also into a gathering place for thinkers, leaders, artists, and musicians. They also can take the credit for bringing in Herbert Bayer and for founding both the Aspen Institute and the Aspen Music Festival.

What was once a failed mining town has transformed—over the course of a few short decades—into a world leader in modern architectural design. What other mountain village can claim a Shigeru Ban-designed art museum? Or a town blueprint conceived by Bauhaus artists? Or such a wide-ranging collection of innovative homes, including several with a direct Frank Lloyd Wright lineage? In the tradition of the small handful of visionaries who first saw promise where others saw only ruin, Aspen has blossomed into a world-class destination for lovers and practitioners of modern architecture. It is immeasurably more than a ski resort, or even a celebrity playground. It might just be the grandest little mountain town in the world.

-Abby Wilson

Interested in learning more about modern design in Aspen? Discover architectural gems in our Aspen city guide (p. 110) and meet some of the noteworthy architects in this 20-page special travel guide.

East-facing walls of the Aspen Meadows Resort balconies are painted yellow, while their opposite west-facing walls are bright red. The resulting movement of the sun captures the vibrancy of each color at their corresponding times of day.

ABOVE: Originally designed as a crank-operated windscreen for the property pool, the Bayer-designed aluminum Kaleidoscreen now greets guests as they arrive at the resort. **BELOW:** Andy Goldsworthy sourced stone from six continents for a serpentine red sandstone wall that winds up to—and through—the Institute's Doerr-Hosier Center, leading to the Roaring Forks River behind it. Be sure to step through the venue to the patio for a peek below of the stream, and don't miss the staircase inside, which brings you to a collection of Bayer's art, including a mini model of the yellow "Articulated Wall" sculpture—the full size version of which you might recognize at the Denver Design District.

THE ASPEN INSTITUTE

HOW THE ASPEN INSTITUTE TRANSFORMED A SLEEPY MOUNTAIN TOWN INTO COLORADO'S MARFA

ALMOST every detail of the Aspen Institute honors nature or functionality, sometimes both. The windows that enclose the campus' conference rooms and the guest suites of the adjoining Meadows Resort offer floor-to-ceiling views of the awe-inspiring mountains. A series of colorful panels that look like an outdoor art installation actually served as a sunscreen for a pool long gone. "Everything is function over form in some way," said Aimee Yllanes, sales and marketing coordinator for the resort. "Everything is clean and open."

It took a true visionary to imagine the Institute, which in its more than 60 years has hosted an impressive list of photographers, architects, designers, and philosophers. Because when Walter Paepcke visited in the '40s, Aspen was nothing more than a dilapidating former silver mining town tucked into the mountains. But the wealthy Chicago businessman saw something else. Inspired by the natural splendor and a similar feat in Chicago, he envisioned Aspen as a meeting place for some of the greatest minds of his generation. In 1950, he commissioned Bauhaus architect Herbert Bayer to design the 40-acre campus, which houses the resort, the Institute, and the Aspen Center for Physics. In keeping with the Bauhaus style, Bayer incorporated function, simplicity, and much geometry into his design. The clean lines of the resort contrast with the mountains in the distance. Meeting rooms are spacious and simple.

Paepcke also created the International Design Conference, held annually between 1951 and 2004, and hosted a photographer's summit attended by Ansel Adams, among others. The venerable futurist Buckmisinster Fuller contributed one of his geodesic domes in 1952, now loacted near the Bayer-Benedict Music Tent and Paepcke Memorial Building. Though the Institute's original patron is long gone, art and design remain a focus. Environmental sculptor Andy Goldsworthy's wall snakes outside and continues through the McNulty Ballroom. Two on-campus art galleries are filled with Bayer's work, and most of the decorative photographs were taken by Ferenc Berko. "Aspen was in shambles," Yllanes said. "Paepcke got this town restarted by bringing in all these thinkers and artists."

-Ana McKenzie

LUNDY RESIDENCE

Measuring just shy of 30 feet in width, this fireplace by modernist legend Victor Lundy showcases his vast imagination, and no sparing of expense. The hearth is set back to a cavernous depth of 4 and a half feet and a massive flue system vents up and out. Occupying 250 square feet, the statement structure will remain untouched during the upcoming renovation by Derek Skalko of 1 Friday Design. Originally designed for his own family in 1972, Lundy's meticulous attention to detail and minimalist approach in this project gain a nod from us, with light switches discretely set into door frames and narrow air vents strategically tucked away into ceiling seams. In the fireplace here, take notice of the light cascading down from subtle skylights above—yet another detail testament to the work that landed the architect on the National Register of Historic Places. Now that's what we call one powerful firewall.

1 FRIDAY DESIGN

THE award-winning multidisciplinary firm, 1 Friday Design, began transitionally—between 2003 and 2004—as an off-hours freelance project. Derek Skalko, now Principal at 1 Friday Design, was working at Aspen's Studio B when a friend offered him a life-changing opportunity: to rework a 1970's Western Red Cedar Pan-Abode® home that was historically designated within Aspen.

"I realized the project was a genuine opportunity to reinvent what was essentially a log-kit cabin into a modern vernacular while maintaining a sensitivity and respect for the neighboring context and goals of the community's preservation efforts," said Skalko. The project was awarded, notably published, and 1 Friday has been moving forward ever since.

Now making a name for their ability to "reimagine" the past and bring a sophisticated yet playfully modern aesthetic to their work, 1 Friday has been a part of numerous preservation efforts within the town of Aspen. One new restoration project Skalko and his team are particularly proud of is the Aspen Modern protective designation awarded this past fall, located at 301 Lake Avenue (left). Also known as the Lundy Residence, this structure is the only Colorado home designed by the acclaimed American modernist architect Victor A. Lundy, FAIA, in 1972. "It's a modern masterpiece and a very important part of Aspen's rich heritage of modern design," Skalko said. "Leading the preservation effort and ramping up for the rehabilitation of this home is at the top of our list." ***-Abby Wilson***

ABOVE TOP: The playful and exaggerated overhangs on this artist studio offer more than just a modern take on the traditional West End Victorians. Along with an interior slatted wall, the intentionally large gabled design creates naturally circulating airflow and assists in regulating direct solar gain. Also take notice of the recessed window; more than a unique detail, the design provides privacy from a nearby development.
ABOVE BOTTOM: The Work N Park Cube is a playful garage and office solution for a shared condominium unit in the West End. The alley building integrates a LEED-inspired approach, including solar strategies and rain collection integration.

IMAGES PG 98,99: Derek Skalko

The renovation of the Lundy Residence by 1 Friday Design will closely resemble the above rendering. The north, or Lake Avenue elevation, highlights the continued use of lighting as vignette. The existing brick structure on the right will remain intact, along with the pitched-roof glass structure to its left. Stretching a whopping 70 new feet to the west, the addition's height is kept at just 15 feet to honor the original design's integrity, despite the approval to expand to 25 feet. And although square footage is tripled in the project—increasing from 3,508 to 9,000+ square feet—the reuse of composite materials ensures the essence of the original is felt throughout; bricks removed from an interior wall will be carefully preserved and reused in the renovation.

A LOOK INSIDE THE DAY-TO-DAY LIFE AT THE ASPEN ART MUSEUM THROUGH THE LENS OF DIRECTOR HEIDI ZUCKERMAN.

ASPEN ART MUSEUM

HEIDI Zuckerman, Director of the Aspen Art Museum, knows to let artists move unhindered through the creative process. So after Shigeru Ban—winner of last year's Pritzker—was asked to design the museum's new home, her only request was that he allow enough neutral space for exhibits. She let him handle the rest. Framed by natural materials that offer spectacular views of the mountains, the building has quickly become a downtown icon. To learn more, *Modern In Denver* caught up with Zuckerman. Have a look through her eyes, as she describes for us what it's like working in one of the most interesting buildings in Colorado.

PART OF SHIGERU BAN'S GENIUS IS HE CREATED THIS SCREEN AROUND THE BUILDING THAT PEOPLE HAVE AN IMMEDIATE REACTION TO. They think it's a grid—geometric—but once you're inside, it becomes readily apparent that each aperture is different. The width and length of the prodema—the material the screen is made of—is so varied, and you also notice that it's woven and has these undulations. Instead of blocking the view, which is what you might think from the outside, it actually frames the view.

I HAVE A HISTORY OF WORKING WITH ARTISTS. A big part of that is listening to them and figuring out what's most important. I asked Shigeru Ban early on, "What are the five most important features of the building? Identify what they are, and let's set them aside; no one will ever talk you out of them." They were the screen, the truss, the grand staircase, the elevator, and the walkable skylights. Then I said, "What I need in exchange is to be able to set the specifications for the galleries because that's what I know about."

I WORKED ON THIS PROJECT FROM THE VERY BEGINNING, AND TO HAVE ACHIEVED SOMETHING LIKE THIS IS JUST SO PERSONALLY AND PROFESSIONALLY GRATIFYING ON A DAILY BASIS. I love bringing artists here and doing their exhibitions. I love having lunch upstairs with donors.

ONE OF THE THINGS THAT DEFINES ME AND A LOT OF PEOPLE WHO LIVE AND WORK IN ASPEN IS I PREFER TO BE OUTSIDE. Being in this building really feels like you're able to achieve both. You're protected from the elements and yet there are these broad expanses of glass that allow you to see exactly what's happening outside.

PEOPLE ARE SO PROUD TO WORK HERE. One of our guards had been working for TSA and felt like she had come to the end of learning. The opportunity to work in this building, meet Shigeru Ban, and educate our visitors about him and his architecture has given her a new lease on life.

+aspenartmuseum.org

- Ana McKenzie

The woven wooden façade of the Aspen Art Museum is not just wood, but rather a durable, fire-resistant composite of wood and paper reinforced with resin. Shigeru Ban took the surrounding architecture into consideration when designing the screen, including the modern Crandall Building across the street, along with traditional brick-and-mortar structures nearby. The result? A true meld of old and new with a brick-inspired patterned—but opened—creating a modern structure that lets in light and complements its surroundings.

Michael Moran / OTTO, Courtesy of Aspen Art Museum

FOR EVERYONE

Access—that's the unexpected civic missive behind Shigeru Ban's grand staircase at the Aspen Art Museum. Given the 2014 Pritzker prize-winning architect's humanitarian background of providing quick and efficient cardboard-based housing to disaster victims, however, his environmental sensitivity should surprise no one. Ban was inspired by looking out from a nearby condo roof deck and noting it was uncommon to find a publicly accessible space to appreciate an unencumbered mountain view. The solution was an elevated plaza on the museum's top floor, accessed by a soaring set of stairs, which carry visitors up to a breathtaking panorama for all. Dividing interior from exterior by a massive glass curtain, the structure also separates the woven wood screen from the building's interior. This in-between space, or Japanese "engawa," creates apertures for light to be pulled in from outside in a porous and interconnected manner, similar to the interplay of wooden warmth and concrete contemporary design found throughout the building. With light, movement, and airiness, walking up the staircase to begin the museum journey is truly a kind of ascension—no accident either, as it mirrors the skier's experience of climbing, contemplation, and exhilaration down the mountain. ***-Cory Phare***

ABOVE: A recent *David Hammons Yves Klein / Yves Klein David Hammons* show brought the two prominent artists together in the museum's Gallery 2. Aspen Art Museum galleries descend in number by floor, intentionally designed by Shigeru Ban so that visitors navigate the museum akin to how a mountain is navigated when skiing or snowboarding—by proceeding to the very top of the building, taking in the view, and descending from floor to floor.

BELOW: Shigeru Ban's lightweight, modular, cardboard tube bench is formed from coated wooden dowel rods in the museum's lower level. Visitors can take in a looped broadcast part of the public program series Art Matters, while backlit by a neatly tucked skylight.

STUDIO B ARCHITECTS

WITH offices in Aspen and now Boulder, Scott Lindenau, FAIA, established Studio B Architects in 1991. With more than 60 AIA design awards, the studio's work ranges from non-profit work, schools, and churches, to wineries, single-family residences, and master planning projects. Lindenau perfects his craft outside the office, as well, teaching at the University of Colorado-Denver School of Architecture, and the studio has travelled to Berlin, Marrakech, Stockholm, Tallinn, St. Petersburg, Bilbao, Helsinki, and beyond for annual sketch trips to hone "hand-eye coordination" and "maintain the lost art of drawing." He prefers his 12-person firm to have similar opportunities for professional development: "I encourage and financially support every member of the studio to take fine art classes at the Red Brick Arts Center or at Colorado Mountain College to continue their creativity ideally divorcing themselves from the daily work of the computer which now plays a significant role of the architect."

-Abby Wilson

ARTIST STUDIO

This artist studio was placed on a remote parcel outside of Aspen on the site's only large natural opening within a grove of aspen trees, which heavily influenced its design. The tree bark was the impetus for the oppositional white interior and solid shou sugi ban black exterior—an ancient Japanese technique that preserves wood by charring it. Its open floor plan results in a flexible space, which integrates seamlessly into the surrounding landscape. Vertical battens on the charred cedar siding, standing seams on the roof, and vertical joints of the interior wood ceiling were all chosen to relate to the immense verticality established by the surrounding trees.

IMAGES: Greg Watts

SCHOLL 2

The Scholl Residence expands on the "Case Study" series of the 1950s. The steep site possessed challenges with drainage, topography, a small footprint, restrictive easements and was required to address very limiting neighborhood design review standards. The clients dwell between Miami and Aspen and are avid collectors of videography and photography. They requested a solution and an architecture that would exhibit their expanding and revolving collection. The exterior is composed of custom zinc panels, sand-blasted concrete, aluminum window/door glazing system, and tempered glass railings. The architecture is reduced to its essence and is calculated and sober in its detailing. Resolution of plan and elevation were reduced to the lowest denominator and honesty of a process. The lower level, which is completely below grade, houses the formal gallery space, large wine cellar, and two guest suites with an attached massage room. A small dumbwaiter shuttles wine from cellar to rooftop.

IMAGES: TOP: Raul J. Garcia ABOVE LEFT & CENTER: Aspen Architectural Photography RIGHT: Raul J. Garcia

TOP & BOTTOM IMAGES: Derek Skalko, CENTER IMAGE: RAUL J. GARCIA

CHRIST EPISCOPAL CHURCH

Originally built in the late 1800s, Christ Episcopal Church has seen many variations, several locations, and actually closed during Aspen's "Quiet Years"—the period after the mining industry ended and before skiing arrived. As the town began to regrow, a new church building was erected in the early 1960s. Nearly 40 years later, it expanded with the help of Studio B Architecture. Nicknamed the "Quonset Hut" for its barrel-shaped nave, Studio B gained inspiration from the church's modernist roots for the preservation, remodel, and addition.

ROWLAND+BROUGHTON

Established in Aspen in 2003, Rowland+Broughton Architecture and Urban Design is a bustling design "think tank" with more than 30 architects and interior designers with studios in both Denver and Aspen. With more than 170 completed projects, the firm specializes in custom residential and hospitality-focused work—even being honored with 39 awards in the last nine years alone. One of R+B's proudest moments came in their historic preservation efforts on downtown Aspen's Tom Benton building—the city's first mid-century landmarked structure. The R+B team worked hand-in-hand with Aspen and the building's developer to preserve it, while designing the commercial spaces for the next generation of businesses. Fun fact: The firm's principals, John Roland and Sarah Broughton, met in their first design studio at the University of Colorado and have been together ever since! ***-Abby Wilson***

TOP: Rowland+Broughton took home the 2014 ASID Crystal Award for the interior design of the Woody Creek Distillery, located just outside of Aspen. The interior marries natural and industrial décor with beetle-kill pine, Tolix stools, burlap-inspired wall covering, and pendant lights resembling windswept stalks of grain. **CENTER:** This prefab in Burlingame touts sustainable features including reclaimed materials, strategic window placement, and energy-efficient building technologies and construction techniques. Certified as an Energy Star Home, this residence exceeds the required model energy codes. **BOTTOM:** Overlooking the Roaring Fork River, the surrounding natural beauty was the inspiration for this home's orientation, offering maximum mountain and river views. The homes structural organization—two intersecting boxes—result in several outdoor courtyards dotting the perimeter.

IMAGES: TOP, Derek Skalko, CENTER & BOTTOM, Brent Moss

HARRY TEAGUE ARCHITECTS

What began as a design/build firm called S.L.O.W. Construction (Society of Loosely Organized Workers) transformed in 1975 into an architecture firm now known as Harry Teague Architects (HTA). Over the past 40 years, the HTA team has amassed more than 50 AIA awards for their innovative projects, such as their recent work on the Bucksbaum Campus, which represents the latest in school configuration and acoustic design. Derek Skalko at 1 Friday Design identified Teague as the individual who has defined modern longer than any other living architect around Aspen. "His design prowess is one of the most soulfully respectful approaches that has ever graced Aspen, and a great many of us are better in our own professional paths due to the likes of Harry," he said.

So what else sets this firm apart from the next? Besides its diversity—split evenly between residential, commercial, and institutional projects—is their brand of humanistic modern architecture. Each building they design is a response to human social and physical needs, following the tradition established by Finnish architect Alvar Aalto. What's more, HTA is responsible for pioneering sustainable materials that improve with age and are appropriate for our Rocky Mountain climate. HTA introduced untreated, unpainted steel as a roofing and siding material (as in their 1988 Rusty Metal House) that, when detailed properly, can last for more than 75 years. ***- Abby Wilson***

TOP: Nestled within 38 acres of natural woodlands and aspen groves, Harry Teague Architects completely redesigned the Bucksbaum Campus (also known as Castle Creek Campus) with two large orchestra rehearsal halls and a cantilevered pavilion on the edge of a pond. The world-renowned music school and private elementary school is home to the Aspen Music Festival and School, and won the 2014 AIA Honor Award for Commercial/Institutional excellence. **BELOW (LEFT AND CENTER):** HTA also designed the 8,000-square-foot Glacier residence, which was built in "Hanging Valley"—a glacially shaped path. The zinc house includes an open floor plan with distinct floor levels that follow the hill's contours. **BELOW (RIGHT):** Designed to fulfill contemporary living wish while preserving and renovating its existing 1890s mining cabin, the Smuggler Street residence maintains the established neighborhood scale and patterns found in Aspen's historic West End.

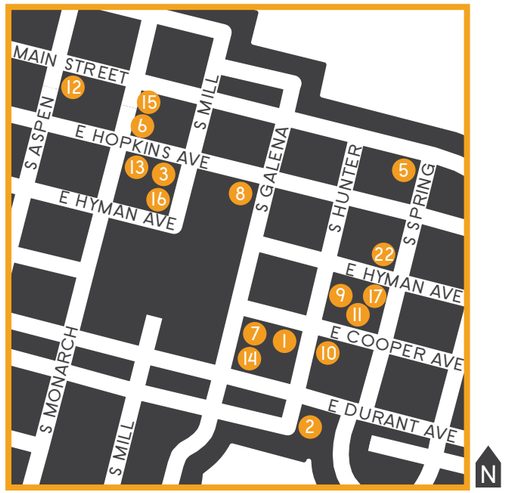
IMAGES: TOP, Tim Hursley, ABOVE LEFT & CENTER, Thorney Lieberman, ABOVE RIGHT, Paul Warchol

NAVIGATION | THE MAP

MODERN IN ASPEN: A WELL-DESIGNED DRIVE

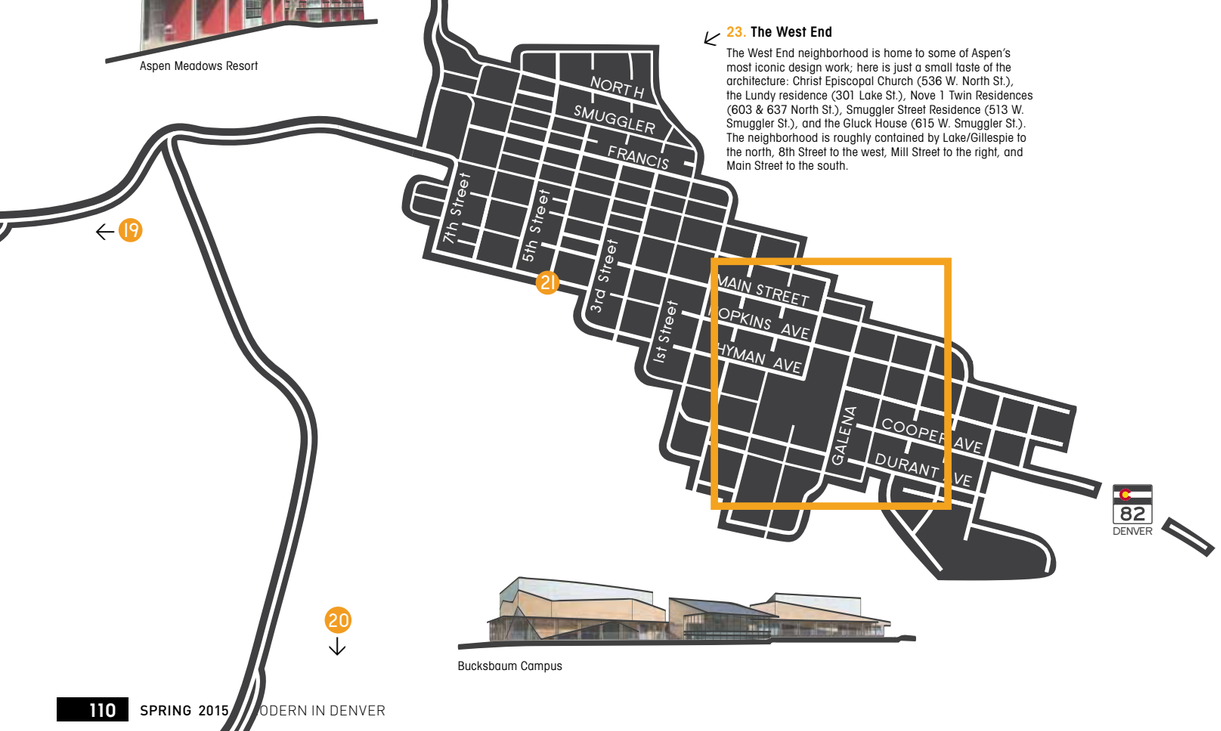
No stranger to explosions of fortune, Aspen has cemented its boomtown status. The riches of today, however, can be found less in the silver pulled from its earth and more so in the modern mountain architecture lining its streets. From Herbert Bayer to Studio B Architects, Aspen thrives as an eclectic design mix, where nature commingles with a world-renowned built environment. So we culled our favorites: architecture, galleries, restaurants, and more into a map that elevates any prospector. But this isn't your average city guide. We've tasted, tried, and toured to bring you a design-centric day trip, complete with local insight and tips from Aspen's top architects and creative professionals. Here's how to strike a claim on your next journey. ***–Cory Phare***

Aspen Meadows Resort



23. The West End

The West End neighborhood is home to some of Aspen's most iconic design work; here is just a small taste of the architecture: Christ Episcopal Church (536 W. North St.), the Lundy residence (301 Lake St.), Nove 1 Twin Residences (603 & 637 North St.), Smuggler Street Residence (513 W. Smuggler St.), and the Gluck House (615 W. Smuggler St.). The neighborhood is roughly contained by Lake/Gillespie to the north, 8th Street to the west, Mill Street to the right, and Main Street to the south.



Bucksbaum Campus

WHEN YOU VISIT | THE GUIDE

PLACES TO EAT

1. bb's
525 E. Cooper Avenue

Its contemporary décor and prime locale amid Aspen's art galleries put bb's on our list, but it's the worldly chef Matt Zubrod who makes us return. Sit on the patio of this sleek nosh spot and order a bottomless bloody at brunch, and in the evening, small plates with global flare.

2. Element 47
675 E Durant Avenue, at The Little Nell

Tucked within The Little Nell hotel and named for the periodic designation for silver, Element 47 boasts a sterling presentation of art by Michelle Grabner, Angel Otero, and seven other artists. Indulge in a specialty margarita, prepared table side, with liquid nitrogen and topped with a silver leaf.

3. Jimmy's
205 S. Mill Street

Make your mark—literally—at this classic Aspen establishment by adding some words of wisdom to the prose-covered walls. Ornate ceilings frame the second-story views for solid American cuisine.

4. Plato's
845 Meadows Road, at the Aspen Meadows Resort

After touring the Aspen Meadows Resort grounds (grab a map in the lobby!), head to Plato's for a real treat—for the eyes. In addition to having one of the best views in town, original Knoll HatTrick chairs by Frank Gehry circle dining tables, while Herbert Bayer's artwork graces the walls.

5. Spring Cafe
119 S. Spring Street

With Tulip tables, white subway tiles, and a wall of doors that open to a mod patio, clean design is in the air at this corner cafe. Try one of the many vegan options and house-made juices. Need a heartier breakfast for the win? Chomp on an FTW—french toast waffle—down the street at Peach's Corner Cafe.

6. The White House Tavern
302 E. Hopkins Avenue

We never expected creamed corn and deviled eggs outside a potluck, but The White House Tavern's no-fuss Americana cuisine hits it home. While this former miner's cottage is more Carpenter Gothic than modern, its history and classic cocktails earned it nods from every architect we asked. When there, check out the envelope art from Berlin at the entrance.

PLACES FOR ART

7. 212 Gallery
525 E. Cooper Avenue, No. I

A hip space in the city center, 212 Gallery features work by both established and emerging artists in a style they refer to as "contemp-lite." In mid-April, the space marries two of our favorite things: buildings and art, as architect Michael Lipkin explores spiritual spaces through motion- and geometry-based photography.

Galerie Maximillian

8. Baldwin Gallery
209 S. Galena Street

The only Colorado gallery to make *Modern Painters* magazine's "Top 500 Galleries in the World" list, Baldwin has been a renowned contemporary showcase since opening in 1994. Like a rhinestone cowboy, don't miss Marc Swanson's crystal-encrusted wildlife trophies as part of The Guilded Cage, through April 25.

9. Galerie Maximillian
602 East Cooper Avenue

An Aspen installation for 18 years, Galerie Maximillian boasts a collection of modern and contemporary masterpieces. From progenitors Picasso and Matisse to staples Lichtenstein, Kapoor, and Hirst, the space reads as a veritable who's who of aesthetic firepower. Through Easter, the Eye Candy exhibit (above) is a playful pop for the pupils.

10. Gallery 1949
402 S. Hunter Street

A relative newcomer, Gallery 1949 has already made a splash since its 2014 opening. Featuring modern art from around the world, the space drew acclaim for featuring Zero Movement artists simultaneously with a Guggenheim exhibit. Spanning museum-quality to street art, we expect Gallery 1949 to pop out from under the radar.

PLACES TO SHOP

11. élu by Cristina Nicole
614 East Cooper Avenue

The Aspen channel of this luxury boutique stays true to its artisanal nature: limited quantities unique to each location create original, upscale experiences each visit. Featuring well-designed structured pieces, neutral tones, and striking yet subtle leather accessories, élu also offers a personal shopping program for both men and women.

12. Explore Booksellers
221 East Main Street

With a full room devoted exclusively to children's literature, the youthful exuberance throughout this authentic and bookstore and cafe is infectious. Get lost navigating the nooks of Explore, and you'll be surprised at the places you'll go in this historic Victorian.

13. Meat & Cheese
319 E. Hopkins Avenue

Need to stock up on Haber's Tonic Syrup? Meat & Cheese has got you covered. More than just its namesake, this hip, modern market stocks its shelves with rare dry goods and charcuterie alongside house-made cheese. Enjoy a farm-fresh meal at the restaurant, and for home, grab the quirky, cubed maple syrup from the shop.

14. Paris Underground
520 E. Durant Street, No. 206

This isn't your average vintage boutique. Paris Underground sources all of its pieces from France, Italy, and Belgium, which makes for an eclectic collection and some rare mid-century finds. Go for a variety of retro barware, and—if they're still there—the perfect-condition, stamped Mies van der Rohe Brno chairs.

PLACES TO DRINK

15. Aspen Brewing Company
304 E. Hopkins Avenue

Tucked away in an upstairs nook, the beer isn't the only craft on display. The tap handle designs by Jeremy Elder are a throwback to vintage modern travel posters. While you're there, say hello to house pups Otis and Little Nell while taking in the craft brews and views.

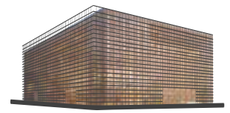
16. Justice Snow's
328 E. Hyman Avenue

Hand-crafted potions with rare spirits and freshly grated spices are exquisitely presented at Justice Snow's, where artisans behind the bar have mastered the art of the cocktail. Among the 42-page bar menu, try Death in the Afternoon—made with absinthe and champagne—created in 1935 by Ernest Hemingway.

PLACES TO SEE

17. Aspen Art Museum
637 E. Hyman Avenue

Set against the backdrop of mountain vistas, notice Shigeru Ban's woven screen made of composite Prodema—a paper and resin core covered by a thin, wooden veneer. Other structural highlights include the grand staircase, a moving glass elevator, twisted wooden roof trusses, and walkable skylights, which cast light throughout the interior.



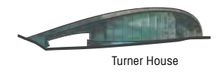
Aspen Art Museum

18. Aspen Meadows Resort, Home of the Aspen Institute
845 Meadows Road

A magnet for humanitarian and cultural discussion since 1949, the Aspen Meadows Resort is home to world-class works of art and design. Herbert Bayer's contributions are found in structure and image throughout the campus, including in the Doerr-Hosier Center's Isaacson Gallery, designed to cast direct light during winter and summer solstices.

19. Aspen Middle School
235 High School Road

Take the road less traveled for two amazing projects, one old and new. Where Maroon Creek Road meets High School Road lies the Aspen Middle School, whose orientation complements the majestic view of nearby Buttermilk Mountain. On your way there, peek down Maroon Creek Road onto Heather Lane for the Turner house by John Lautner perched on the bluff.



Turner House

20. Bucksbaum Campus at the Aspen Music Festival and School
225 Music School Road

Set on 38 acres of woods and water, Harry Teague's campus commands both sonic resonance and natural solemnity. Orchestral rehearsal spaces and a projecting pavilion hum harmoniously on the water's edge, creating an idyllic environment for the elementary and music schools. Continue down Castle Creek Road for many monoliths of modern structure worthy of a mini-tour of their own.

21. Boomerang Lodge
500 W. Hopkins Avenue

Charles Paterson designed this iconic lodge, which welcomed skiers until the economic downturn in 2007. An apprentice of Frank Lloyd Wright, he drew inspiration from his Taliesin education for the Lodge, which featured concrete and glass work, along with a famed lounge window that looked into the pool.

22. Crandall Building
630 E. Hyman Avenue

Originally designed by artist and architect Thomas W. Benton, this space was recently renovated by Rowland+Broughton to add a rooftop and updated energy efficiency. The project received the 2012 Aspen Historic Preservation Commission's annual award for outstanding commitment to historic preservation and the 2012 AIA Colorado Honor Award.