

DENVER LANDMARK PRESERVATION COMMISSION INDIVIDUAL STRUCTURE LANDMARK DESIGNATION APPLICATION

02.09.2021

This form is for use in nominating individual structures and districts in the City and County of Denver. If any item does not apply to the property being documented, enter "N/A" for "not applicable." Questions about the application or designation process can be directed to Denver Landmark Preservation staff at landmark@denvergov.org or (303) 865-2709.

Property Address: 602 S. Harrison Ln.

The following are required for the application to be considered complete:

- ☒ Property Information
- ☒ Applicant Information and Signature
- ☒ Criteria for Significance
- ☒ Statement of Significance
- ☒ Period of Significance
- ☒ Property Description
- ☒ Statement of Integrity
- ☒ Historic Context
- ☒ Bibliography
- ☒ Photographs
- ☒ Boundary Map
- ☒ Application Fee



1. Property Information

Name of Property

Historic Name: Alan Golin Gass House

Other or Current Name: _____

Location

Address: 602 S. Harrison Ln. Denver, CO 80209

Legal Description:

Book 8640 PG. 422, Office of the Clerk and Recorder, City and County of Denver, State of Colorado

That part of the SE1/4 NE1/4 of Section 13, Township 4 South, Range 68 West of the 6th P.M., described as follows:

Beginning at the Southeast corner of said SE1/4NE1/4; thence North 30 feet to a point on the North property line of Exposition Ave.; thence West along the North property line of Exposition Ave. a distance of 505.87 feet to a point on the East property line of the South Harrison Lane; thence North along the East property line of South Harrison Lane a distance of 397.16 feet to the true point of beginning; thence East on a line with a deflection angle to the right of 90°06'29" a distance of 100 feet; thence North and parallel with the East property line of South Harrison Lane a distance of 104 feet; thence West on a line with a deflection angle to the left of 89°53'31" a distance of 100 feet to a point on the East property line of South Harrison Lane; thence South along the East property line of South Harrison Lane a Distance of 104 feet to the true point of beginning.

Number of resources:

<u># Contributing</u>	<u># Non-Contributing</u>	
<u>1</u>	<u>0</u>	<u>Primary Structures</u>
<u>0</u>	<u>0</u>	<u>Accessory Structures</u>
<u>0</u>	<u>0</u>	<u>Features</u>

Contributing and Noncontributing Features or Resources

Describe below how contributing and non-contributing features were determined.

There is one primary residence on the property and no other structures.

General Property Data

Date of construction: 1961

Architect (if known): Alan Golin Gass

Builder (if known): Clyde Mannon



Original Use: Residence

Current Use: Residence

Source(s) of information for above:

Denver Assessor Records, Architectural Drawings, Discussions/Interview with Architect,
Denver Post articles

Previous documentation

List previous historic survey and/or if property is listed or eligible for listing in the State or National Register of Historic Places.

There are no previous historic designations, nominations, determinations of eligibility, or survey forms. Alan Golin Gass has extensive documentation for his property including drawings, writings on the design, and photographs.

2. Owner/Applicant Information

An application for designation may be submitted by:

- ☒ Owner(s) of the property or properties, or
- ☐ Member(s) of city council, or
- ☐ Manager of Community Planning and Development, or
- ☐ Three residents of Denver, if they are not owners of the property or properties

Owner Information

Name: Alan Golin Gass

Address: 602 S. Harrison Ln. Denver, CO 80209

Phone: 303-204-6359

Email: agga@aol.com

Primary Applicant (if not owner)

Name: _____

Address: _____

Phone: _____

Email: _____

Prepared by

Name: Michael Flowers, Historic Denver

Address: 1420 N. Ogden St. Ste. 202



Phone: 303-534-5288 x 27

Email: mflowers@historicdenver.org

Owner Applicant:

I / We, the undersigned, acting as owner(s) of the property described in this application for landmark designation do, hereby, give my consent to the designation of this structure as a structure for preservation.

I understand that this designation transfers with the title of the property should the property be sold, or if legal or beneficial title is otherwise transferred.

Owner(s): _____ Date: _____
(please print)

Owner(s) Signature: _____

For individual designations, if the owner does not support the designation, the applicants must conduct outreach to the owner. Describe below the efforts to contact the owner to discuss designation and other possible preservation alternatives. Please provide dates and details of any communications or meetings with the property owner, or the property owner's representatives.



Other Applicant(s):

Applicant Name: _____ Date: _____
(please print)

Applicant Signature: _____

Applicant Address: _____

Applicant Name: _____ Date: _____
(please print)

Applicant Signature: _____

Applicant Address: _____

Applicant Name: _____ Date: _____
(please print)

Applicant Signature: _____

Applicant Address: _____

3. Significance

Criteria for Significance

To qualify as a Landmark, a property must meet at least three significance criteria. Check the applicable criteria from the following list.

- ☒ A. It has a direct association with a significant historic event or with the historical development of the city, state, or nation;
- ☐ B. It has direct and substantial association with a recognized person or group of persons who had influence on society;
- ☒ C. It embodies the distinctive visible characteristics of an architectural style or type;
- ☒ D. It is a significant example of the work of a recognized architect or master builder;
- ☐ E. It contains elements of design, engineering, materials, craftsmanship, or artistic merit which represent a significant innovation or technical achievement;
- ☐ F. It represents an established and familiar feature of the neighborhood, community or contemporary city, due to its prominent location or physical characteristics;
- ☐ G. It promotes understanding and appreciation of the urban environment by means of distinctive physical characteristics or rarity;
- ☐ H. It represents an era of culture or heritage that allows an understanding of how the site was used by past generations;
- ☐ I. It is a physical attribute of a neighborhood, community, or the city that is a source of pride or cultural understanding;
- ☐ J. It is associated with social movements, institutions, or patterns of growth or change that contributed significantly to the culture of the neighborhood, community, city, state, or nation.

Statement of Significance

Provide a summary paragraph for each applicable criterion.

Criterion A. It has a direct association with a significant historic event or with the historical development of the city, state, or nation;

The Alan Golin Gass House at 602 S. Harrison Ln. is significant for its association with the post-World War II residential development of Denver. Constructed by Gass in 1961, the house is located adjacent to the Green Bowers Subdivision (established in 1955) on land that was formerly part of the Green Bowers Nursery and immediately adjacent to a city landfill (now City of Brest Park). It is associated with the rapid growth of Denver in the mid-twentieth century and the expansion of residential development into areas formerly less desirable for residential development. In the 1950s and 1960s, most of Denver's dairies, greenhouses, and nurseries were replaced by housing developments. The Cherry Creek area also began its transformation

from a gravel pit and then town dump to a fashionable shopping area, with an open-air mall opening at Cherry Creek in 1955.

The Green Bowers subdivision offered its initial thirty building sites for sale in the summer of 1955 and custom ranch houses soon occupied much of the district. The new subdivision was advertised for its proximity to the new Cherry Creek Shopping Center. Additional sites on the east side of S. Harrison Ln. were offered later. The location of 602 S. Harrison Ln. was less desirable due to its location immediately next to the landfill and easements that reduced the buildable area. But this made it much more affordable for a young architect who was just establishing his own practice and was up for a challenge.

The Alan Golin Gass House is representative of a collection of architects experimenting with housing innovation and promoting new types of residential development in post-war Denver. Architects and designers had been experimenting with ideas for housing during the previous decades but were unable to realize their visions until after the Great Depression and World War II. These architects helped shape development in post-war Denver, including through the design of their own homes. The unusual form and siting of 602 S. Harrison Ln. received a lot of public attention as it was being constructed. The house was the subject of a *Denver Post* article on July 5, 1961 titled "Denver Architect Builds Home with Many Unusual Features." According to the article, the home was an "attention-catcher in southeast Denver" with few new homes generating "more comment and curiosity than the new structure being built by Denver architect Alan Golin Gass on S. Harrison Ln." The *Denver Post* followed up with another article the following year (June 23, 1962) after the house was completed titled "Denver Home's Dome Stops Traffic." According to the article,

Passerby were so amazed at oriental-type dome on house at 602 S. Harrison Lane that they almost caused traffic jams, just looking. But dome's more than conversation piece—it provides living area with sun, moon, star light . . . From the moment the 6'8" square skylight crowned. . . the home at 602 S Harrison Lane, traffic multiplied. People drove by at a snail's pace, and when their curiosity became too avid, would stop to wander through the house.

The Alan Golin Gass House would remain a prominent example of contemporary housing during the 1960s, featured in a tour of homes along with the homes of Victor Hornbein and Eugene Sternberg to raise money for St. Luke's hospital in 1963. In 1968, the home was featured in an American Institute of Architects (AIA) Home Tour designed to demonstrate the advantages of hiring a licensed architect for designing residential architecture. 602 S. Harrison Ln. was also included in a *Denver Post* article (October 14, 1968) titled "Excellent Architecture Begins at Home" which featured homes "loaded with ingenious features" built by local architects for themselves including Donald R. Roark's 770 Lafayette, Victor Hornbein's 714 Pontiac St., Richard Crowther's 2735 E. 7th Ave. and Langdon E. Morris' 520 S. Garfield. Thus, the Alan Golin Gass House reflects mid-twentieth century residential development patterns in Denver, both through the expansion of housing into new areas of the city in response to the city's rapid population growth as well as in the new trends in residential design reflected in the work of progressive architects such as Gass.

Criterion C. It embodies the distinctive visible characteristics of an architectural style or type;

The Alan Golin Gass House is significant as a representation of the evolution of Modern architecture in Denver after World War II. Character-defining features of the house include: the dramatic roof form with a domed skylight and deep overhanging eaves; large decks with broad expanses of glass to provide indoor/outdoor connections; an open-plan and flexible interior with a bi-level floor plan; combination of concrete, brick, and wood; symmetrical and geometric design elements; and angled lot orientation. These elements are all representative of the evolution of Modern architecture in the mid-twentieth century away from the starkness of the International Style into more varied interpretations of Modernism. The use of brick is particularly reflective of Modern architecture in Denver. Brick is a highly characteristic building material of the city and remained prominently in use throughout the 20th century. While Modern architects in other cities often replaced brick with concrete or stucco, in Denver brick remained common.

The Museum of Modern Art introduced Modern architecture to the U.S. in 1932 with its International Exhibition of Modern Architecture (from which the International Style takes its name). The exhibit established the following criteria for Modern architecture: regularity and balance without symmetry; elimination of applied ornament, with composition stressed instead; and an emphasis on volume over mass with the use of thin surface materials to create a lighter appearance. Key features of the International Style included: the absence of ornament; use of modern materials and technology including glass and concrete; flat roofs; smooth wall surfaces; large window flush with wall surfaces; and asymmetry. Before World War II, Modern architecture was largely a style of the elite, seen predominantly on the East and West Coasts. But after the war, the U.S. embraced Modernism as a break from the past and part of a bright and optimistic post-war future. Modernism evolved to become less stark and more accessible though it continued to emphasize functionalism and innovation. In the Post-war period, many Modern architects began to move away the severity, austerity, and predictability of the International Style, leading to the development of new styles within the Modern Movement. The Midcentury Modern or Contemporary residential style (as seen in Krisana Park and Harvey Park) that emerged in the 1950s incorporated elements of the International Style, softening them into a more widespread, popular style. Key features included: flat, low-pitched, or butterfly roofs with deep, overhanging eaves; contrasting wall materials and textures; unusual window shapes and placements; integration with the landscape including large glass doors onto side patios, courtyards, and/or rear yards; and inclusion of a car port or garage. In the 1960s, Formalist architecture broke from the pure functionalism of the International Style and combined aspects of building forms of the past with new forms enabled by advances in building technology. Formalist designs referenced and abstracted Classical forms and reintroduced applied ornamentation. Key features included: simplified columns and arches; regular geometric rhythms in colonnades and patterning; symmetrical façades; features that took advantage of the plastic-like qualities of concrete to create new forms such as umbrella shells, waffle slabs, and folded plates; placement on a raised podium or base; incorporation into landscape; and use of high-quality materials.

The Alan Golin Gass House is square in plan with a roof topped with a dome skylight, inspired by the Roman Pantheon, at its peak. Acrylic dome skylights were a new architectural product at the time. The exterior walls are built of brick and sit on a visible concrete foundation. Void of ornamentation, the placement of windows and glazing add dimension and depth to the building facades. The house opens up to outdoor decks with full length glazing and sliding glass doors

on the identical southeastern and northwestern facades. The symmetrical central plan layout of the upper level was inspired by Palladio's Villa Capra, a nod to Classical architecture informing the Modern design of the residence.

While the Alan Golin Gass house is unique and does not clearly fit into a single category of Modernism, it clearly reflects the evolution of Modern design in the mid-twentieth century as well as more specifically, the evolution of housing. At mid-century, Modern architects were utilizing new technologies, materials, and mass production methods to meet the demand for affordable and fast construction. Design was used to promote a more informal and casual lifestyle. Mid-century design elements included floorplans laid out to maximize space and flexibility; floorplans, fenestration, and landscaping designed to create connections between indoor and outdoor spaces; facades featuring large windows; decorative elements replaced with contrasting wall materials and textures; floorplans that encouraged socializing; and buildings integrated into the landscape. The ability of the Alan Golin Gass House to represent mid-century trends in Modern residential design is evident in the description of his home featured in the *Denver Post*:

The dome is not just a conversation-starter. It is a source of illumination, flooding the main living area with light that moves across the room with the sun. At night, the stars pin-point their brilliance against a darkened sky. . . . The living room upstairs is essentially one large open space with a working wall of walnut that divides into kitchen-eating area and living-dining room, and also gives privacy to the living room. On the side to the entry the wall has a coat closet concealed behind beautifully matched paneling. On the living room side there is hidden storage for stereo and high-fidelity equipment, plus records, china and silver holloware, chafing dishes and such, and a display area for object d'art, as well as a pass-through to the kitchen. . . . The dome, with its axis of four dark-stained beams, dominates the interior. Both side walls are glass, opening onto decks, behind semi-sheer draperies. Opposite the walnut wall is a red brick fireplace, with the central portion using bricks laid with the ends to the surface. . . . The bedrooms and baths are down the steps from the entry. The master bedroom runs the width of the house, and opens out onto a little terrace shaded by the east deck Four oversize closets provide storage for in-season and out-of-season clothing. At the other end of the room is Gass' "at-home-office." A large unfinished area may be made into two bedrooms, both wide sliding doors that lead out to the terrace. A tall circling fence gives privacy to this stepdown terrace and the lawn above.

Criterion D: It is a significant example of the work of a recognized architect or master builder.

The Alan Golin Glass House is significant example of the work of Alan Golin Gass, who made substantial contributions to the fields of architecture and urban planning in Colorado. During his long career he was a prominent member of Denver's architectural community working both independently and collaboratively with other architects and contributing his expertise to a variety of planning, arts, and civic organizations. Born in Denver on May 6, 1931, Gass graduated from East High School in 1949. Gass left Colorado to attend Harvard University. He completed his undergraduate studies in 1953 and then entered the Harvard Graduate School of Design, graduating with a M.A. in Architecture in 1956. Gass gained experience working with several prominent firms in his early career. Gass began working for I.M. Pei & Associates while still in school and then continued with the firm after graduation working for Pei from 1957-1958. While



with Pei, he worked on the Denver U.S. Bank Center and the Courthouse Square redevelopment into Zeckendorf Plaza. In 1958, he took a position as a designer and planner with the Architects Collaborative of Cambridge, Ma through which he worked out of Colorado Springs on the master planning of bases for the Air Defense Command. From 1959-1961, Gass worked for Fisher & Davis & James Sudler Associates, with projects including the Byron G. Rogers Federal Building. In 1961, he decided to start his own firm in partnership with Robert Brewster Gay. After this partnership ended in 1967, Gass became a principal with James H. Johnson & Associates where he worked until 1973. Key works from this period include: Silas Kobey Residence (1955), Alan Golin Gass Residence (1961), Davis J. Hindlemann Residence (1961), World Savings Bank (1964), Beta Alpha Chapter House, Sigma Delta Tau National Sorority (1967), and R. Stephen Berry Residence (1969). Gass also designed several buildings in South Dakota while working with Gay including the Meade County Courthouse in Sturgis and the Westridge Apartments in Rapid City.

From 1973-1975, Gass was with ABR Partnership Architects. He joined Anderson Architects in 1975, working there until 1985. While there, he became an expert in solar energy and educational facility design and designed a solar-powered building for the Community College of Denver's north campus (now Front Range Community College in Westminster). According to an article in the *Denver Post*, this was expected to be the largest solar-heated building in the country if not the world and CCD would be the only school in the country offering technical courses about "how to operate, maintain and repair a solar heating system." From 1986-1991, Gass worked in New York City where he was a senior associate with Lee Harris Pomeroy Associates. His career in New York included work on several landmark designated buildings including Swiss Bank's 38-story addition to the Saks Fifth Avenue Store, a bridge at Trinity Church, a roof at Grand Central Terminal, and public space renovation at the Plaza Hotel. In 1991, he returned to Colorado working in the Aspen office of Harry Teague, managing the Joan & Irving Harris Concert Hall for the Aspen Music Festival and the Charles & Dee Wyley Painting Building at Anderson Ranch Arts Center. After returning to Denver in 1993, Gass worked with Cab Childress on the design of the Daniel Ritchie Center at the University of Denver.

Gass also made significant contributions to the development of Denver through his volunteer work with various commissions and organizations dedicated to arts, culture, and planning. These include: founding the AIA/Denver Urban Design Committee in 1962; serving as the Vice Chairman Denver Art Commission; serving as Vice Chairman of the Citizens Advisory Committee to the Denver Regional County Government; serving as President of the Babi Yar Park Foundation to create (and then advocate) for a city park to memorialize Soviet Jews massacred in 1941; serving as Board Member City Club of Denver; volunteering as an advisor for the Denver School of the Arts; serving the on INC Zoning & Planning Committee; and serving on the Board of the Denver Architecture Foundation.

In 1998, Gass was recognized as part of the AIA College of Fellows. The fellowship program was developed to elevate architects who have achieved a standard of excellence in the profession and made a significant contribution to architecture and society on a national level. Fellows are selected for their work in areas such as advancing the standards of practice, improving building standards, serving society, and improving architectural education and training.

Though constructed at the beginning of Gass' career, 602 S. Harrison Ln. remains a key representation of his career. The Alan Golin Gass House was Gass' first widely-recognized design, helping to establish his architectural career and represents his Modern design philosophy. It is a very personal expression of his architectural vision and showcases Gass' knowledge in passive solar and interpretation of Modern architecture. Gass recounted in an interview that this was the house design he showed to his wife, Sally, to convince her to marry him. Alan and Sally Gass raised their daughter, Dana, in the home and lived there together until Sally's passing in 2020. Alan Golin Gass continues to live in the house today.

Gass would go on to incorporate active and passive solar technology in his future designs and contribute heavily to the environmental design field. The bi-level design Gass incorporated in his house would also be seen in his other residential works and was a practical design element. Sinking the bottom level into the ground was also designed to help with the heating and cooling costs by limiting the amount of exposed wall surfaces. The association of this designed home as Gass' personal residence where he lived during most of his career achievements is also significant. As a prime example of Alan's work as an emerging architect, this house embodies a distinctive period in his career, and remains a prominent representation of his residential design.

Period of Significance

Period of Significance: 1961-1993

Provide justification for the period of significance.

The period of significance is the year of the house's construction to thirty years ago, the Landmark Preservation Commissions cut off for designation age, because Alan Golin Gass continued to practice architecture until his retirement in 2010, while he lived in the home. Part of the home's significance is its association with Gass and his career. The period of significance captures the largest part of that career possible.

4. Property Description

Describe the current physical appearance of the property, providing a statement for each of the following:

- a. Summary Paragraph** - Briefly describe the general characteristics of the property, such as its location, type, style, materials, setting, size, and significant features.

The Gass House is located on a corner on South Harrison Lane adjacent to the Green Bowers addition. The lot is just south of the City of Brest Park. It is set at 45 degrees on the square lot and the street facing façade faces Harrison Ln. at an angle. An asphalt driveway leads from the road to the front of the house. A wooden fence extends out from the southeast part of the house. Two brick walkways connect to the sidewalk leading up to the house's main entry. Surrounding the house are mature trees, nearly obscuring it from view. Nearby are other residential structures many of them in Modern styles, such as Ranch, though there is some newer infill construction, most homes on S. Harrison are 1 to 2 story. To the east and south are some commercial and medical buildings that are obscured from the house by foliage.

The house is designed in the Modern style mixing in classical elements and does not prescribe to a Modern “substyle”. The house is one story from grade with a split-entry design and a “garden” level that is partially in the ground. It has a square plan set on the lot at 45 degrees which was a design choice by the architect to properly fit it on the lot due to several easements that were in place at the time. The metal low-sloped hipped roof with large over hanging eaves is a dominant and central architectural feature of the home. Rising up from the center of the metal roof is a truncated pyramid with a domed skylight. The eaves extend six feet out from the house, covering the structure and most of the two decks that flank the house on the northwest and southeast sides. The primary cladding material is red brick, though glazing, metal, and concrete are also visible. The Alan Golin Gass House is an example of a Modern architect designed home. It has a minimalist tone to it, especially approaching from the driveway where there is little ornamentation except for the architectural materials itself. The square form and symmetry of the home gives a nod to classical design while making it distinctly Modern with the dominant roof and overhanging eaves that overshadow the rest of the home. A recent addition, there are photovoltaic solar collectors on the metal roof. The house itself is frame with brick cladding with large, glazed areas.

b. Architectural Description – Describe the architectural features of the structure(s) (i.e. building) in a logical sequence, from the ground up or façade by façade. Identify the key visual aspects or character-defining features of the structure.

Front/Southwest Façade

The southwest façade is the primary street facing façade. Rising up from the metal roof, just off center is a small red brick chimney. Various other mechanical vents and photovoltaic collectors can be seen on the roof. Central to the façade is a brick and glass projection that juts out from the wall. Just under the eaves on this projection is a rectangular window framed with wood, broken up into three butt-joined panes, it runs the continuous length of the projection. Visible through the window are interior wall divisions that appear to break up the window like a mullion, though it appears as a single light framed by wood. Below the window the rest of the projection is red brick down to the ground. The walls on either side of the projections are red brick from the eaves to level of the porch floors that flank the house. The rest of the walls are comprised of concrete. The wooden fence is visible on the southern part of this façade, obscuring the southeastern porch from view.

Northwest Façade

Much of this façade is now obscured by trees. Underneath the eaves of the northwest is a wall of glass with a two-panel sliding glass door centered on the elevation. Flanking the aluminum framed glass sliding door on either side are large single light fixed windows. The door and windows are framed by wood. Extending out from the wall is a redwood deck that runs the length of the façade. A black stained redwood railing raising up from the porch. The deck has a concrete base and is supported along its length by a rolled steel channel. Under the porch coming out from the concrete is a steel ribbon window, consisting of a central fixed light flanked by a casement window on either side, and then there are four single light steel casement windows. On the southernmost part of this façade is the main entry way that is accessible from the driveway and two brick walks extend from the sidewalk. The door is a painted solid core wooden door with one wood framed light, containing a bronze mail slot, on the left side.

Southeast Façade

This façade is identical to the Northwest, with one notable exception. Below the redwood deck, the area is dug out to allow a concrete deck and natural light through three aluminum framed sliding doors, one in each of the three bedrooms, each with an aluminum sliding transom window above to provide ventilation.

Northeast Façade

This façade is similar to the Southwest façade. There is a central projection, but there is red brick from the eaves to the top of the fireplace, with a narrower ribbon window to the roof. There is a round precast concrete fireplace chimney protruding from the metal roof.

c. Major Alterations - Describe changes or alterations to the exterior of the structure and dates of major alterations, if known.

There has only been one major alteration. The roof was replaced in 2013 and the material changed from asphalt composition shingles to standing seam metal. However, this was the original design intention of the architect as noted in Alan Golin Gass' architectural plans and an interview with the architect.¹ A photovoltaic array was installed in 2021.

5. Integrity

Describe the structure's integrity, using the seven qualities that define integrity: location, setting, design, materials, workmanship, feeling and association.

Location: The house retains its integrity regarding location. It has remained in the same location since construction and remains in a residential neighborhood.

Setting: The house has been in a residential neighborhood since its construction, and many of the houses remain the same or of a similar style to those that first developed in the Stokes Place-Green Bowers neighborhood. There is more new development across Cherry Creek and south of Stokes Place-Green Bowers, but it retains a high integrity for remaining in a residential area next to the City of Brest Park.

Design: None of the major architectural features have been altered in regard to their aesthetic or materials save for a roof replacement. This property retains a high level of integrity in design.

Materials: The house retains high integrity in regard to materials. The only major material change has been the roof which was changed from asphalt composition shingles to standing seam metal. This was an original design intention by the architect, but was changed to shingles due to budgetary restrictions.

¹ Alan Golin Gass, Alan Golin Gass architects, job number 6002, architectural drawings, 1960, Gass personal collection, Denver, Colorado.

Workmanship: The house was constructed by Clyde Mannon, a talented and accomplished contractor. The workmanship of the house has not been altered or changed and it retains a high amount of integrity by prominently displaying this high level of craftsmanship in the small amount of changes that have occurred to the property.

Feeling: The house retains its integrity in regard to feeling. It was built as a Modern house in a newly developing neighborhood, it retains the Modern look and feel, and has remained on the same corner lot expressing the feeling of being in a post-war residential neighborhood with houses of similar vintage, though there have been many changes to the neighborhood over time.

Association: The house also retains its integrity for association, it still remains associated with Modern movement due to its unchanged architecture and aesthetic, it is still owned and lived in by architect Alan Golin Gass, and it is still located in the Stokes Place-Green Bowers neighborhood, a post-war development in Denver.

6. Historic Context

Leander A. Williams purchased 160 acres in NE section 13, township 4S, range 68W in 1867 from the United States government, part of the land of which would be platted as Stokes Place and Green Bowers.² The property would change hands numerous times between 1889 to 1917, eventually coming under the ownership of Horace Hitchings. After Hitchings died the land would be sold and the proceeds split into thirds as indicated in his will. A third going to Hitchings nephew, James Alvin Scott, a third to St. John's Church of the Wilderness and another third to St. Luke's Hospital.³ In 1923, Berger Realty and Securities Company acquired a portion of the area, as a future investment.⁴ Though the reason is unknown this land would not be platted and built upon until the 1950s and 1960s. The Berger family were also recipients of parts of Hitchings estate, though this land was not bequeathed to them, the company purchasing it from Ira Humphreys. Much of this land was used for pasture, though there was also the Cambridge Dairy Farm located where Hyde Park and Central Christian Church now stand.⁵ Much of the general area on both sides of the creek was composed of diaries and greenhouses. A major flood would occur in 1933, when the Castlewood Dam, near Franktown, collapsed, and the area flooded.⁶ Cambridge Dairy was caught in this flood and the Young family moved their cows and equipment to a 44-acre site east of Colorado Blvd. While a new dam was built to preclude more flooding, the old pasture yard became a prime area for mushroom gathering.⁷ A part of this area would be sold, including the stable, and the buildings demolished to make way for the Hyde

² Denver Office of the Clerk and Recorder, *Grantee Indexes 1860-1953*, Denver, Colorado.

³ Denver Office of the Clerk and Recorder, Last Will and Testament of Horace B. Hitchings, *Book 2691*, 140.

⁴ Denver Office of the Clerk and Recorder, Deed of Trust from Ira B Humphreys to The Berger Realty and Securities Co., September 10, 1923, *Book 3180*, 156-157.

⁵ *1933 Denver Householder's City Directory*, (Denver: The Gazetteer Publishing & Printing Company, 1933), 106.

⁶ Kate Rudolph, "August 3, 1933: Castlewood Dam Breaks, Floods Denver," Denver Public Library Genealogy, African American & Western History Resources, August 4, 2015, <https://history.denverlibrary.org/news/august-3-1933-castlewood-dam-breaks-floods-denver>.

⁷ Bonnie Kibble, "Stokes Place-Green Bowers Composite History 1867-1998," *Stokes Place Green Bowers Neighborhood Directory*, 1999 ed. 2010, 2014.

Park Subdivision. In anticipation for additional housing the City of Denver laid water lines from now what is Stokes Place/Green Bowers, but with the onset of World War II development would be stifled.

Edward S. Stokes purchased land in which would become the Stokes Place Addition. Edward Stokes would die in 1948 before this project began, but his wife Paula H. Stokes sold her holdings to the “Stokes Land Company” in 1949.⁸ The addition was platted in 1951.⁹ The Stokes Land Company conveyed the Stokes Place Addition to Mayfair Land Company and streets and utilities were put in. Lots were sold by Realtor George R. Morrison of Morrison and Morrison, for around \$5,000, along the West Side of Colorado Blvd and Harrison Lane, extending from Exposition north to the city dump. Along Cherry Creek Drive was the Green Bowers Nursery. The Nursery was owned by Charles and Doris Wilmore, which provided much of the residential landscaping for the Stokes Place and Green Bowers area. The Wilmores along with Lous F. Pozelnik, and Emil A. Thaemert would plat the Green Bowers Addition in 1955.¹⁰ Paul Meyer was listed as the exclusive agent to sell these plots of land, initially advertising 30 sites, they were price at \$5,300 and up.¹¹ Three additional lots on the east side of Harrison Lane were offered later, though they are not technically part of the Green Bowers subdivision, they are contiguous with it. Nearby, the sanitary landfill dump abutted the nursery was filled in to allow for the development of the City of Brest Park which was dedicated in 1964 and gave a great amenity to the neighborhood.

Alan Gass’s recollection on the development of the East Side of Harrison Lane:

When Charles and Doris Wilmore subdivided the nursery property, they left the whole block from South Harrison Lane to Colorado Boulevard as Green Bowers Nursery. They created Green Bowers Subdivision with the land from the West side of South Harrison Lane to the east property line of the South Garfield sites of Stokes Place. The area to the north, designated by the city as a future park, was used as a sanitary landfill (actually a “dump”) to provide a base to bring the lower elevation of the former flood plain up to street level. With a park designation, the Denver Charter does not permit any other use without a vote of the people of Denver. The Wilmores sold many of the Green Bowers sites to friends of theirs. Doris and Charles built a home for themselves on the site at 575. With no opposition, they subdivided the Colorado Boulevard frontage for commercial uses.

At a certain point, it must have been in late 1959 or early 1960, the Wilmores decided to reduce the size of the nursery. They applied for a change to commercial zoning for most of the remaining property. At that time, neighborhood notification of zoning applications was not required other than the posting of a notice of a rezoning application. Being naïve about such things, the Wilmores gave no thought to discussing the future use of the nursery land with their

⁸ Denver Office of the Clerk and Recorder, Executor Deed from Pauline H. Stokes to Stokes Land Co., January 18, 1949, *Book 6495*, 14.

⁹ Lane Engineering Service, Stokes Place Addition [plat map], Denver, City and County of Denver, 1951.

¹⁰ Green Bowers Subdivision [plat map], Denver, City and County of Denver, 1953.

¹¹ “Green Bowers Subdivision,” *Denver Post*, (August 21 1955), 52, *genealogybank.com*, accessed November 5, 2022.

friends. The public notice of the rezoning went up. The neighbors were outraged. The bewildered Wilmores had an insurrection on their hands, losing many friends in the process.

In order to placate their former friends, the Wilmores subdivided three residential sites 602, 610, and 650, on the East side of South Harrison Lane, presumably to create a buffer to whatever use might come later, from the subdivision. Those three sites were outside of the subdivision and not subject to the Green Bowers Subdivision covenants. As separate lots, the sites had metes and bounds legal descriptions, rather than the lot and block numbers of the subdivision.

The two sites, 610 and 650, from Exposition down the hill to the north, were sold immediately. They could find no buyer for the third site, 602, since it was next to a sanitary landfill, and its buildable area was reduced by 8 foot alley easements on the north and the east, and a sewer easement that went diagonally through the southern part of the site. As it turned out, those issues did not present a problem to Alan Gass. The house he had designed avoided those easements. He negotiated a reduced price for 602 South Harrison Lane and was the first to build.

Some years later, Alan successfully persuaded Doris and Charles to vacate all three of the easements, making this site, after City of Brest Park was developed in 1963, the most desirable of the three. It took almost ten years for 610, and almost 30 years for 650, to be developed.¹²

Near Stokes Place-Green Bowers, on the south side of East Exposition Avenue, were the Belcaro Park filings and subdivisions, which were established in three separate filings in 1931, 1948, and 1949. The Stokes Place-Green Bowers neighborhood is grouped by the city with other subdivisions immediately south of Cherry Creek, into “Belcaro” as a neighborhood designation. Belcaro’s filings, however, came with discriminatory covenants that prevented minority residents from purchasing plots of land in the filings.¹³ The Stokes Place-Green Bowers Neighborhood retains its own identity separate from Belcaro Park’s offensive and discriminatory history.

The Stokes Place and Green Bowers additions were platted during Denver’s Post-War Boom, and they developed similar to other Post-War neighborhoods and suburbs around the country. Denver’s population rose a substantial amount in the 1930s, but the housing market was sluggish and the areas west of Cherry Creek, though some filings had been made earlier such as the aforementioned Belcaro Park filing in 1931. Denver only saw 6,000 new housing units constructed in the decade, as an example of how destitute the housing market was but even prior to the World War II, the city had a substantial federal presence the U.S. Mint and military installations such as the Rocky Mountain Arsenal (1942) and Dow Chemical Plant.¹⁴ This large

¹² Alan Gass, personal communication, emailed document, October 14, 2022.

¹³ Denver Office of the Clerk and Recorder, “Declaration and Agreement Establishing Restrictions in Belcaro Park 2nd Filing”, declaration, May 17, 1948, *Book 6389*, 107.; Denver Office of the Clerk and Recorder, “Declaration and Agreement Establishing Building Restrictions in “Belcaro Park””, declaration, March 19, 1946, *Book 6019*, 197.

¹⁴ Jessica Aurora Ugarte, “Survey Report Pilot Area #1: Harvey Park,” *Discover Denver*, revised November 24, 2014, 8,

military presence and industry brought employment and development to a number of underdeveloped areas of the city, and contributed heavily to Denver's post-war growth which was twice the national average.¹⁵ Denver saw a major transformation between the years of 1945-1982. This growth in economy and population was spurred by other factors such as car culture, white flight from central Denver, construction of shopping malls, and affordable housing. These factors all contributed to the development of the modern subdivision. The GI Bill of rights provided interest-free mortgages with minimal down payments to returning veterans and was a major contributing factor to the Post-War housing boom. This led to massive developments like Harvey Park and Krisana Park to be built and the automobile made living outside the central city more attractive and more affordable to those with modest means. As car culture gripped the nation, malls, and open-air shopping centers out near subdivisions and suburbs became very popular. In the areas around Cherry Creek and Stokes Place-Green Bowers, on Virginia Ave and in Glendale, and these were followed by enclosed malls which would be primarily accessible by car. One of the first successful malls in the nation was the Cherry Creek Mall developed in nearby Cherry Creek and designed by one of Denver's leading architects at the time, Temple Buell.

Another trend in Denver's post-war expansions was the construction of Modern, architect-designed homes. The surrounding neighborhood included homes designed by famous local architects such as Burnham Hoyt, Robert Morris, Victor Hornbein, Walter Simon, J. Roger Musick, and William C. Muchow. Renowned landscape architects of the era included James Adam, Jane Silverstein Ries and S.R. De Boer. Adding to this rich stock of architect-designed homes in the Stokes Place – Green Bowers and nearby areas is Alan Golin Gass' House. Built in 1961 next to land that would become City of Brest Park, the Gass House is a unique property embracing Modern and Classic design elements. Gass' architectural career spanned from his internship with James Sudler in 1953 and I.M. Pei in 1954 to his retirement in 2010. During his tenure as an architect Gass would play a role in the development of passive solar technology and urban design in Colorado.

Trends in Denver Architecture and Alan Gass's Career

Alan Golin Gass was born in 1931 as a fourth generation Denverite. He grew up in the city and attended East High School, graduating in 1949. After high school Gass was accepted to study at the prestigious Harvard College. His original interests focused on photography and science, but he would eventually study architecture at Harvard following an encounter with one of the Modern Era's greatest architects. As a student at Harvard, Gass' curiosity in the arts brought him into the architecture building. He happened upon an "older gentlemen" presiding over student reviews. This older gentleman was the founder of the Bauhaus Movement, Walter Gropius. Influenced by Gropius's instruction, Gass began to consider studying architecture as the "perfect synthesis of art and science."¹⁶ Gass attended one of Gropius's introductory course

<https://www.discoverdenver.co/sites/discoverdenver.co/files/document/pdf/Harvey%20Park%20Survey%20Report%20-%20FINAL.pdf>.

¹⁵ Bunyak Research Associations and Front Range Research Associates, Inc, *Denver Area Post-World War II Suburbs*, Report No. CDOT-2011-6, Colorado Department of Transportation Applied Research and Innovation Branch, April 2011, 54, <https://www.codot.gov/programs/research/pdfs/2011/suburbs.pdf>, accessed November 5, 2022.

¹⁶ Alan Golin Gass, "Photography, The Siren, Lures Denver Native to Architecture," in *Guide to Denver Architecture*, second edition, by Mary Voelz Chandler (Golden, Colorado: Fulcrum, 2013), xvii.

lectures where the architect described the process as a member of the committee that chose the Air Force Academy site, and Gass decided there that he really should contribute something to his own city, and he began his studies at Harvard College and the Harvard Graduate School of Design. Gass earned a Bachelor of Arts degree, cum laude, in 1953 and a Master of Architecture degree from the same institution in 1956.

At the time that Gass was studying architecture, the field was in a transition. Gass himself notes regarding his first encounter at the architecture school “I had never seen architecture like that, except by a couple of architects that local standards adjudged to be radical.”¹⁷ Design and styles deemed “radical” in Denver before the 1950s quickly became the normal as Modernism swept the architectural world. Modernism was not a new concept in the 1940s or 1950s but during these two decades more Modernist houses were constructed in Denver than ever before.¹⁸ Denver’s downtown would also start to see a transition in not only building styles, but the architects hired to design them. In their guide, *Denver: The Modern City*, Paglia, Wheaton and Wray describe, “The second major boom in Downtown Denver occurred after the war, when the city got its first generation of future skyscrapers. Whereas before, local architects had been responsible for the design of most Denver buildings, in the 1950s downtown witnessed two prominent additions by a nationally known out-of-towner I.M. Pei.”¹⁹ Pei was influential in not only popularizing Modernism in downtown Denver during a building boom, but he also influenced many Denver architects that would go on to contribute heavily to the city.

Gass notably worked on the Mile High Center as an intern. He returned home for summer break while attending Harvard in 1954. Gass recounted, “My mother said that a Mr. Sink has called you, he’s wondering if you’d like to be the assistant to the supervising architect of the Mile High center. That was Eason Leonard who was one of IM Pei’s partners, so for that summer, I worked on the completion of the 1700 Broadway tower and did some drawings on the paving which is now superseded by Philip Johnson’s paving and enclosure.”²⁰ Gass would go on to intern for I.M Pei’s office several times during his academic career. Post-graduation he worked for Pei’s office in 1957 and 1958, after a brief stint working in Stuttgart Germany after his Harvard graduation.

Jim Bershof, FAIA, another one of Denver’s mid-century architects, and former Landmark Preservation Commission member, discussed the impact that IM Pei’s designs had on him when he encountered Modern architecture, “Pei carved out an oasis composed of plazas, shallow pools, briefly filled with trout, and gravity defying buildings made variously of steel, glass, and thin-shell concrete. I vividly remember my first reaction to this kind of architecture: It was a revelation, and it was followed by a similar response to Pei’s next project in Denver, the nearby Zeckendorf Plaza. Pei’s buildings were simple, light, and highly transparent, suggesting to me new possibilities for our built environment.”²¹ Gass was Bershof’s sponsor for his AIA Fellowship.

¹⁷ Ibid.

¹⁸ Michael Paglia and Diane Wray Tomasso, *The Mid-Century Modern House in Denver* (Denver: Historic Denver, Inc., 2007).

¹⁹ Michael Paglia et al. *Denver: The Modern City* (Denver: Historic Denver Inc, 1999), 6.

²⁰ Alan Golin Gass, interview by author, December 9, 2021.

²¹ Jim Bershof, “My Unspoken Mentors: Denver’s Mid-Century Modern Architects,” in *Guide to Denver Architecture*, second edition, by Mary Voelz Chandler (Golden, Colorado: Fulcrum, 2013), xix.

Paglia noted the change in Denver's architectural trends during the Modern Movement:

I.M. Pei's work marked a notable change in the downtown building construction and had a major impact on the architects exposed to his designs, as well as other prominent Modernists of the era. However, as large commissions for prominent downtown buildings and skyscrapers that came in the 1960s and 1970s went to out-of-town firms such as Skidmore, Owings and Merrill, there were a substantial amount of Denver architects creating unique and creative homes as Denver expanded outward from the city's core.²²

Local architects that studied under architects such as Gropius or Frank Lloyd Wright, brought prominent Modern designs to Denver homes. The International Style was incorporated in many designs in Denver and around the country, but it did have a rival in Frank Lloyd Wright's Usonian Architecture, of which Victor Hornbein was a prominent local proponent. As the International Style entered a second more "minimalist phase" Denver architects Joseph and Louise Marlow designed architectural gems such as the Joshel House. Minimalism wasn't the only prominent ethos in the Modern architectural field impacting designs. Formalism and Expressionism were also being adopted by architects. These early post-war styles would never go away but many of these styles and influences would be superseded by Brutalism, Rustic Modernism, and Late Modernism. Notable Denver architects associated with these later styles include Donald Roark, Richard Crowther, Charles Haertling and Chuck Sink.²³ William Muchow is another famed Denver Modernist who brought in a wide range of influences and styles to the city.

It is also worth noting that a significant amount of post-war housing was done in more traditional housing styles such as Cape Cod, but residential trends shifted toward Modernist designs in this era even for those that could not afford an architect-designed house. The Ranch House for example became popular in this era. In the 1950s, designers and builders began to take advantage of newer products such as light metals and plastics in conjunction with some traditional materials such as wood and brick that remained popular.²⁴ More unique designs were welcome, and it led to some uniquely designed homes in these subdivisions or developments with contemporary Modern elements such as Krisana Park, Arapahoe Acres, and Harvey Park where architects worked with builders on a set number of designs that could be built within the subdivision. In this context of Modernism's rise to prominence and the post-war housing expansion, Alan Golin Gass designed his own home in the Stokes Place-Green Bowers neighborhood, adjacent to Belcaro, on South Harrison Lane. The Gass House fits within this movement and context as a uniquely designed Modern house. While it doesn't prescribe to one of the many Modern substyles, it uses influences from the Modern movement and Classical architecture infused with Alan's creative talent.

After his work with Pei's office, Gass returned to Colorado and worked in the office of Fisher and Davis & James Sudler Associates. His most prominent work under Sudler was the Byron Rogers Federal Courthouse and Office Building. Gass mentioned "I was the first employee on

²² Paglia et al. *Denver: The Modern City*, 5.

²³ Ibid, 6.

²⁴ Bunyak Research Associations and Front Range Research Associates, Inc, *Denver Area Post-World War II Suburbs*, 96.

that project actually. I worked on the design with him.”²⁵ Gass would work on a few other projects including the Knowles Residence located in the Polo Grounds. The Knowles residence has been heavily altered but was one of the three residential projects from Gass that predated his own house. It featured a steel and wood framed design with brick veneer, precast glazing units, heirloom doors, and a terrazzo stair. During his tenure at the firm, he was also doing architectural work on the side. After Sudler found out, the principal told Gass “You probably better start your own firm.”²⁶

Gass partnered with Robert Brewster Gay, an architect he met in Sudler’s Offices from South Dakota. Gass-Gay Architects was around as a firm for six years. During this partnership, Gass would design his own home, which would be completed in 1961. The Alan Golin Gass House featured a prominent roof with overhanging eaves centered around a raised dome skylight. The house was originally designed for a space between Montview and 22nd Avenue, Gass would end up choosing the property near City of Brest Park, due to the affordability of the property.

The quarter of an acre site on South Harrison Lane had two alley easements and was located next to a dump, though the latter was to become a City of Brest Park. These two disadvantages allowed Alan to negotiate the price down and afford to build the house he designed. Gass’ first concept for the house was to have it an open and welcoming “Abraham’s tent”, but he determined it was unrealistic in such an exposed site, and so he chose to model the design after the Villa Capra, “La Rotonda” designed by Andrea Palladio. The concise and tight geometrical shapes gave Gass an economical design and its attached rectangular elements provided an entry and fireplace elements that kept the upper level plan a pure geometric shape.²⁷ It was a fusion of a Classical design with Modern. The house also featured a prominent split-entry design. According to Gass, “I also was aware that, for the minimum maintenance costs, the house should be a compact shape and be a split-entry design with the lower “garden level” sunken into the ground. One would enter on grade and proceed up nine risers to a high ceilinged, open plan space that included a study, living room, dining room, and kitchen; or proceed down nine risers to the bedrooms, bathrooms, laundry, a darkroom and storage.”²⁸

The design came along well, but Gass realized that with such a deep space in the upper level there would need to be a provision for natural light, which led to the inclusion of the prominent domed skylight on top of the raised roof structure. The roof shape, central skylight, and dome came from a school designed by Walter Gropius and his partners that Gass was familiar with in West Bridgewater, MA. This influence gave Gass the idea to raise the dome into a “central truncated pyramid, exposing the four main structural beams below the skylight.”²² The roof design required a unique structural solution. Gass explained “I made the decision to frame the roof with four 4x14 beams, meeting in the center so the thrust which goes outward into a ½ inch diameter steel tension rod, that my structural engineer worked out, at all four sides, and circles the house on all four sides, ties into the beams takes all the tension that is generated by the central load of the roof.”²⁹ It’s not visible from inside or outside the house, but it remains a unique design that is not often seen in housing construction. The sunken “Garden” level also

²⁵ Gass, interview by author, December 9, 2021.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Alan Golin Gass, “Thoughts on the Development of the Design of 602 South Harrison Lane,” unpublished document.

²⁹ Ibid.

had a very practical reason behind it. It was meant to be economical in terms of heating and cooling the lower level. The garden level reduced the amount of exterior wall exposed to the elements to reduce the heating costs. In fact, due to cheap energy at the time of construction and ground temperature staying above freezing, Gass did not install insulation into the bottom level.

The house was also influenced by prominent Denver Modernist architects Victor Hornbein and Bill Muchow among others such as Richard Crowther and Don Roark. Gass visited these homes during the design phase of his own home, to get a sense of local design details. Additionally, Gass had a desire to have generous outdoor living space and a traditional “Denver Front Porch.” The result is the two decks, on the northwest and southeast sides. The northwest deck overlooks the park side and used to offer a great view of the mountains. The trees and developments in the area now block that view. At the time that Gass was studying architecture he was also familiar with the California modern houses sponsored by *Art + Architecture* magazine and the Eichler homes, which Gass attributes to influences on the design of his own home as well. The house was also constructed by a talented and well-known carpenter, Clyde Manon who is best known for his work on the homes in Arapahoe Acres, adding a high level of craftsmanship to the home. Mannon went on to build other homes of the modernist movement in the Denver area. Bill Norlin, who constructed custom cabinets for Arapahoe Acres, built the custom cabinets that are still present in the Gass home. One sidelight is that the unique exposed bulb lighting fixtures in two of the bathrooms in Alan Gass residence were left over from the construction of I. M. Pei’s original Denver Hilton Hotel (now Sheraton).

The Gass House is truly a unique fusion of numerous Modern and Classical influences and embodies many characteristics of the Modern movement in regard to functionality, materials, and design. A distinct design of the Modern movement, though its own architect does not attribute it to one of Modernism’s many substyles, “No, no, there is no style that I would claim. You know, everything has to have a style, and I say no.”³⁰ In 61 years of the house’s existence it has also only undergone one major renovation, the switch from a composite asphalt roof to baked enamel on steel and has remained in Gass’ ownership as his primary residence since construction. It is also worth noting that Gass originally intended for the house to have a metal roof, but he settled for the asphalt shingles for cost reasons.

After forming Gass-Gay Architects, the firm designed works in Denver as well as a significant number of works in South Dakota, where Robert Gay was from. A notable work in South Dakota is the Carousel Primary School in Ellsworth Air Force Base. The design was a unique circular plan of multiple connected hyperbolic paraboloids. The design was intended to look like a carousel, and the roof of a typical carousel house had a major influence on the design. Gass noted, “The plan of the building is just exquisite. It has a central common space and classrooms and offices all the way around it. The idea for the carousel was actually the superintendent, but the architectural expression was mine.”³¹ Other notable projects from this firm were the World Savings Building in Denver, which was demolished, and the First Presbyterian Church in Sturgis, SD, with a unique bell tower, the county courthouse in Sturgis, and two schools. The school designs were initially small, but expansion was considered in their design so they could easily be added onto, though they have not been expanded to this date.

³⁰ Gass, interview by author, December 9, 2021.

³¹ Ibid.

Gass Gay Architects dissolved in 1966 after Robert Gay decided to move from Denver back to South Dakota. Gass would go to work for James H. Johnson at Johnson/Hopson/Associates as a principal. Gass designed three notable homes at this firm. The first was the Zavislan Residence in Lakewood, CO designed in 1969, then the Berry House in Aspen, and the Dasa Drive Residence in Cherry Hills. Paglia in a review for *Westword* described The Zavislan Residence as "...its collection of windowless abstract shapes assembled in such a way as to have decidedly sculptural presence. There's even a walled forecourt if you can believe it. This is one of the great houses in Colorado."³² The glowing review attributes to Gass' skill in designing homes though he would only design around seven, all are equally unique grabbing from different design elements and influences of the Modern movement much like his own home. The Dasa Residence was a 7,100 square foot house constructed of concrete and sculpted in a way that was somewhat reminiscent of the Brutalist designs popular at the time. It features a split-level design with a sunken level much like other homes he designed such as own. The Johnson firm would eventually change ownership and Gass moved on to work for John D. Anderson where he would get his first opportunity to design a significant solar project.

At the time Gass was with the firm it was known as the ABR Partnership. The firm became divided over the Front Range Community College project in Westminster, originally known as the Community College of Denver North. At the time that commission came in, there were major energy concerns. The Arab-Israeli War of 1973 resulted in an oil embargo for the United States, which stimulated domestic energy and production.³³ In the larger context for Denver, it would eventually lead to an oil boom that would be a major economic driver for a building boom in the late 1970s and early 1980s. For the Westminster Community College commission in 1973, it meant uncertainty of energizing a large complex affordably. Anderson decided that it should be a solar project, but not all the partners at ABR Partnership agreed. The disagreement would cause a split among the firm. Alan began extensive research on the application of solar technology for the project. In the wake of the ABR Partnership dissolving Anderson Architects was formed and would take on the Front Range Community College project.

Gass was the project architect and solar designer for the 304,400 square foot facility. At the time it became one of the world's largest buildings using a solar assisted heat pump and passive solar technology.³⁴ This project put Gass on a trajectory to enhance his knowledge of solar energy and become an expert on the application of solar technology for buildings. Gass applied the same solar system as the community college in two schools in Aurora, the Yale and Jewell Elementary schools in 1977, which served as the prototypes for six subsequently built Hybrid active-passive solar technology buildings.³⁵ He also designed a solar greenhouse for an existing neo-colonial residence in 1980, a two-story, glass-enclosed passive solar greenhouse and sun terrace. As a result of his work with solar energy he served as a team member for the programming, master planning, and design for the Solar Research Institute (SERI, now NREL),

³² Michael Paglia, "Three 2d/Three 3D" *Westword* (June 28, 2007), <https://www.westword.com/arts/three-2d-three-3d-5094167>, accessed November 5, 2022.

³³ Thomas H. Simmons, et. al, "The world Class City – City Planning and Reinvestment, 1983-2014," *Discover Denver*, 3, <https://www.discoverdenver.co/sites/discoverdenver.co/files/document/pdf/The%20World%20Class%20City%201982-2014.pdf>, accessed November 5, 2022.

³⁴ Alan Golin Gass, Curriculum Vitae, updated July 11, 2020.

³⁵ Ibid.



U.S. Department of Energy in Golden, CO. Alan also served as the principal-in-charge and design principal for the Chatfield High School in Littleton and as the Principal Urban Design Consultant for the pedestrian circulation, guidelines, and location and massing of a new teaching facility for the Auraria Higher Education Campus, which earned president's award from the ASLA Colorado Chapter.

After leaving Anderson architects, Gass worked in New York for Lee Harris Pomeroy Associates for five years, 1986-1991, where he worked on several preservation and adaptive re-use projects. These projects included renovations to the Plaza Hotel, their own offices at 462 Broadway, the Compton/Goethals Art and Dance Center, and an addition to the Swiss Bank Tower/Saks Fifth Avenue Flagship. All these projects were New York City Landmark designated buildings. The work in New York catalyzed Alan's interest and work with historic preservation, which he'd continue upon returning to Colorado, including involvement with Historic Denver, Inc. in advocating for the preservation of I. M. Pei's May-D&F Hyperbolic Paraboloid and skating rink.

Upon returning to Colorado, he worked under Harry Teague in Aspen. Gass worked on the Joan Irving Harris Concert Hall as Project Architect and Manager. Gass returned to working in Denver under Cabell Childress Architects in 1994. In Childress's firm he continued his work on solar energy by contributing to the Master Plan and Architectural Design Guidelines for the National Renewable Energy, formerly SERI. After Childress Architects, Gass would be the sole proprietor of his own firm AGGA Architecture & Design, working in urban planning, historic preservation and architectural design.

Gass' expertise extended past solar and architecture into urban design. Gass worked on a great number of studies and projects that impacted Denver's historic built environment including looks at the interstate system and downtown, a plan he participated in, many years later, culminated in the decision to pursue the 16th St. mall. Gass organized the first Urban Design Symposium held in Denver in 1981 that would help shape the minds of those planning the City and County of Denver. Additionally, Gass was the Chair of the American Institutes of Architects Colorado Chapter, Urban Design Taskforce and assisted the committee for the Downtown Denver Master Plan in 1963. The taskforce consisted of five architects picked by Gass and they set about putting together five schemes for how downtown could be rejuvenated. During this process they designed an idea around taking traffic off 16th St. and to make the downtown more pedestrian friendly. For this work the taskforce would receive a Civis Princeps award, from Regis College, though their research was not included in the final plan. However, they were among the first to suggest something like the 16th St. Mall which was eventually planned on 16th St. becoming a Denver icon designed by I. M. Pei's office. Gass was also a part of the Denver Chamber of Commerce Committee that lobbied for the organization of the Regional Transportation District (RTD), that later instituted the light rail system. Gass served as a Task Force member for the 1986 Downtown Denver Area Plan, among numerous other projects involving urban design that would help shape Denver's built environment. Gass played a lead role in the development of Babi Yar Park honoring Ukrainian Jewish victims of the Holocaust. Finally opened in 1983, Gass served as president of the Babi Yar Park Foundation, and is still actively involved in this enduring tribute today. Gass discussed that during the design phase he was able to bring in

nationally renowned landscape architect Satoru Nishita, a partner of Lawrence Halprin, for the design of the memorial park.³⁶

Gass' firm AGGA conducted a variety of work from a National Register Listing, additions, renovations, and new designs. Gass was made a fellow of the American Institute of Architects and has won numerous awards such as the Energy Conservation Award and Colorado Society of Architects Design Honor Award, AIA for the Front Range Community project and his solar work. Gass also won the 1997 AIA Leadership Award, a 1978 Design Citation for the solar Schools in Aurora, among many others. His firm has technically never dissolved though Gass is retired. Gass has a legacy of design, urban planning, and historic preservation work that spans six decades and had a major impact on Denver. He continues to serve in the community, pro bono, on the Cherry Creek Steering Committee, emeritus member of the board of the Denver Architecture Foundation, and Denver's Chapter of DOCOMOMO and more. Gass has participated in academic juries, given lectures, tours and presentations on architecture, urban design, and solar energy. He was given the lifetime honor of elevation into the College of Fellows of the American Institute of Architects.

The house at 602 S. Harrison Lane, one project of many, that are representative of a remarkable career.

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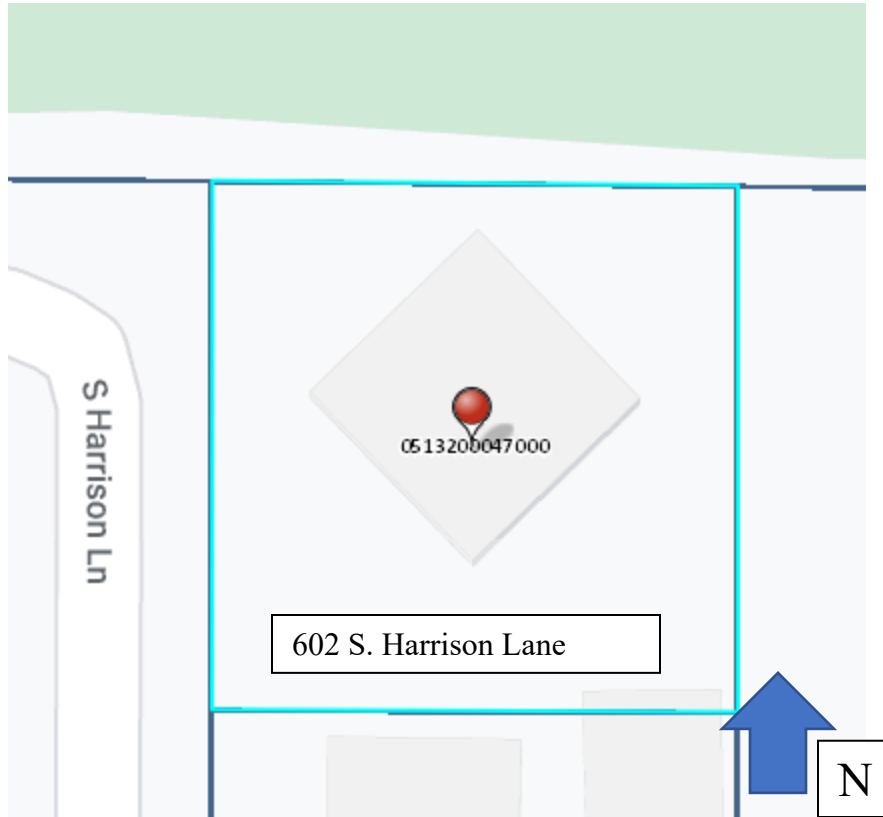
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Boundary Map



Photographs



Southwest Elevation of 602 N. Harrison Lane



The Northeast elevation of 602 S Harrison Lane.



Northwest elevation from the north of 602 S Harrison Lane.



Northwest elevation from the west of 602 S Harrison Lane.



Southeast elevation of 602 S Harrison Lane.



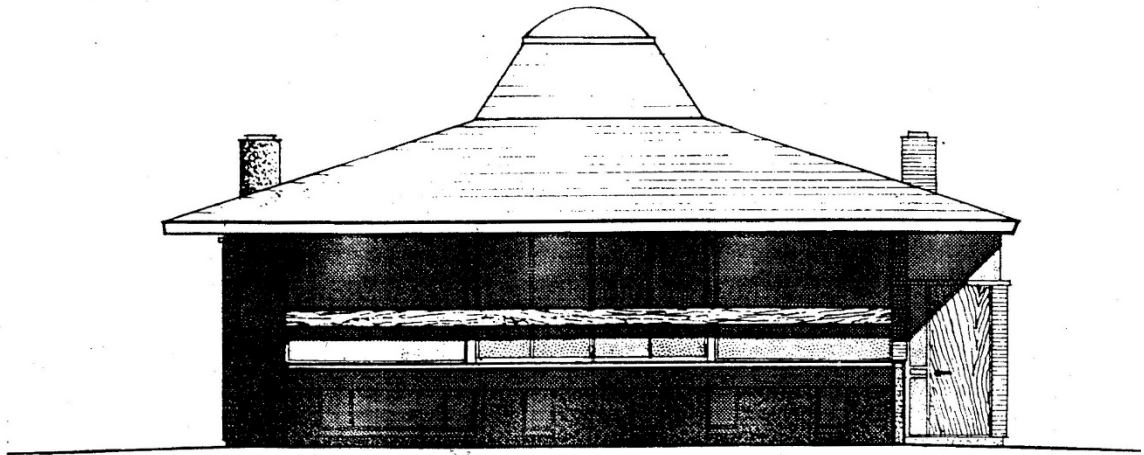
An aerial view of the standing seam roof and photovoltaic solar collectors on 602 S Harrison lane.



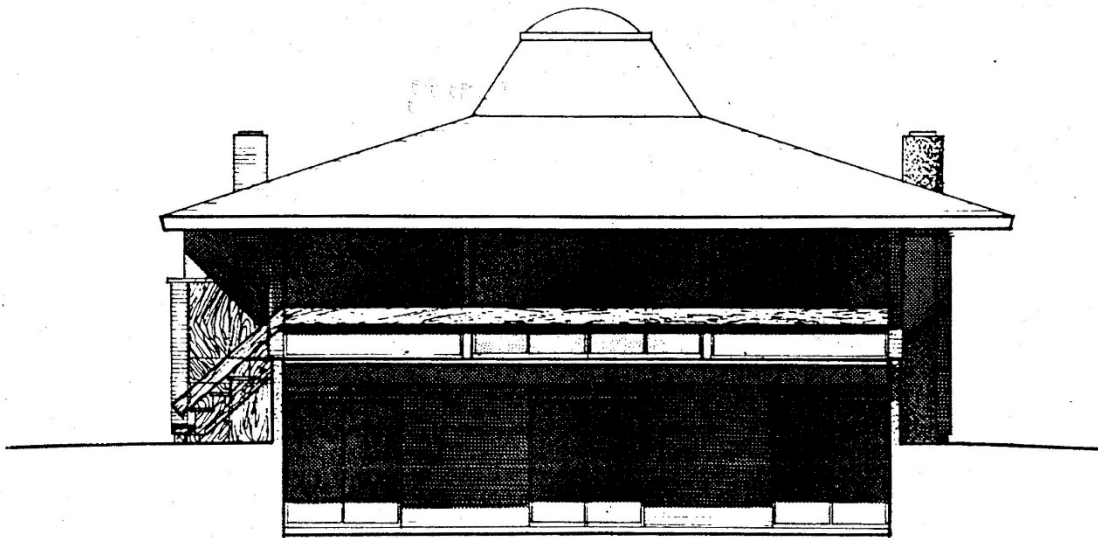
A view of the construction of 602 S Harrison lane in 1961.



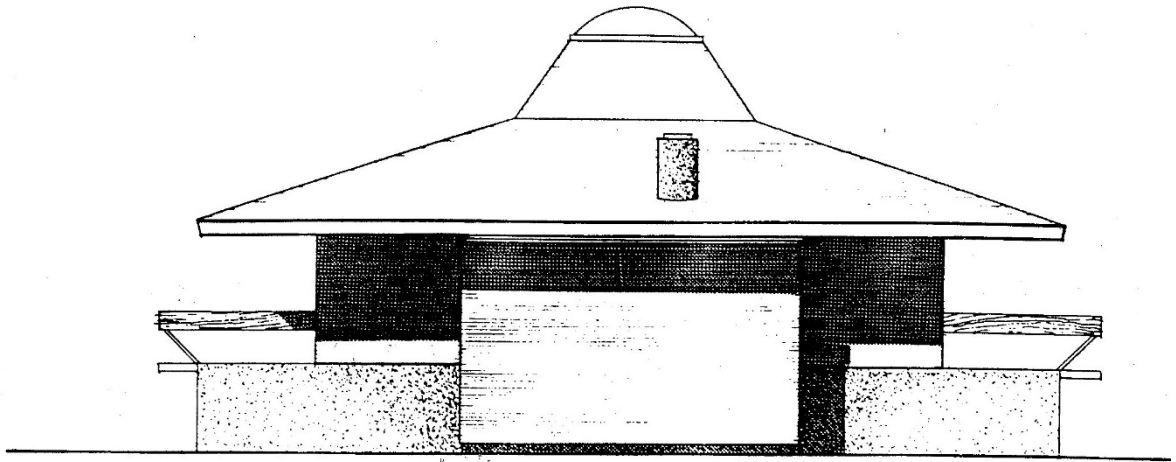
A view of 602 S Harrison lane shortly after construction in 1961.



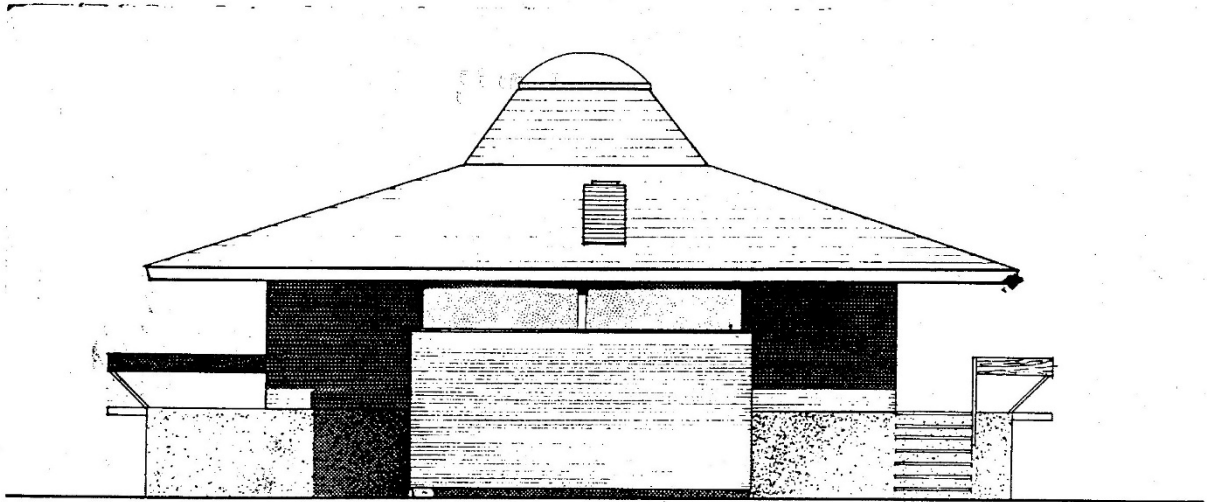
NORTH - WEST ELEVATION



Elevation renderings of 602 S Harrison Lane by architect, Alan Golin Gass.



NORTH - EAST ELEVATION



Elevation renderings of 602 S Harrison Lane by architect, Alan Golin Gass.



Application Fee

Find the correct fee from the below table. (Make check payable to Denver Manager of Finance).

Application for designation of a structure for preservation (owner applicant)	\$250
Application for designation of a structure for preservation (non-owner applicant)	\$875