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by SHARI CAUDRON

**Christo Almighty!
The Controversial
Artist Eyes the
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by LAURA PRITCHETT

20/20 LAWRENCE Slated for completion in 2009.



LoDo Goes Eco

The enviro-friendly 20/20 Lawrence aims to be the future of Denver's urban development.

Can “green” be synonymous with “stylish”? Zocalo Development is betting it can with 20/20 Lawrence, which will be the first condo development in the Rocky Mountain region to achieve a gold LEED (Leadership in Energy and Environmental Design) certification—an index of a property’s sustainability, energy- and water-usage efficiency, and indoor air quality—from the U.S. Green Building Council.

Zocalo plans to build a variety of green features into 20/20 Lawrence’s structure. The sleek rooftop awning doubles as a solar-panel array that will provide 100 percent of the electric needs for the common areas. Each unit will have energy-saving features such as compact fluorescent lighting, along with natural wool carpeting (no synthetic binding materials) to ensure high interior air quality. Dual-flush toilets and low-flow showerheads will cut down on water usage. Plus, the complex is a quick walk from multiple light-rail and bus lines, and each space in the parking garage—where “preferred”

slot assignments go to hybrid cars—comes with a corresponding spot for your bike.

Due for completion in summer 2009, the 60 condos will range in price from \$125,000 to \$850,000, and 10 percent of the units will be sold at 10 percent below true market value, making purchasing affordable for public servants such as police officers, firefighters, and teachers. “It’s a great opportunity to keep critical downtown workers housed in the neighborhoods in which they work,” says Sarah Harman, a principal with Zocalo. More than half the units have been sold as of press time, and the developers hope the combination of eco-friendly amenities will continue to appeal to young people and empty-nesters looking to leave an environmental legacy. “Our interest is in building affordable urban communities, and sustainability is an important feature of that,” Harman says. “This project will create less demand on the Earth while providing financial rewards and health benefits to the owners.”

—LUC HATLESTAD

Redrawing the Line

A new community art center expands RiNo’s neighborhood boundaries—and its thriving ingenuity.

It’s no accident that the RedLine nonprofit art center—which opens to the public next month—is on the wrong side of the proverbial tracks. Amid the parking lots and homeless shelters northeast of downtown, the glassy, newly redeveloped industrial space at 2350 Arapahoe St. could be the catalyst that transforms River North (RiNo) Art District into a buzzing cultural hub. Neighborhood businesses, which comprise a still-emerging array of warehouses-turned-galleries, hope RedLine will become an anchor for this somewhat diffuse arts quarter, encouraging development in the area and establishing a destination for visitors and local business owners. So great is the potential that RiNo, currently bordered by I-70, I-25, Park Avenue West, and Lawrence Street, has extended its southern boundary to Arapahoe to include



the center on its roster.

The brainchild of philanthropist and photographer Laura Merage, RedLine houses 13 studios, workspace for three visiting artists in residence, and two multi-purpose galleries for rotating exhibits and events. But the 20,000-square-foot art refuge is also part community center, with plans to offer children’s programs, public exhibitions, lectures, and seminars. Although studios rent for just \$120 a month, emerging or midcareer artists who apply and secure spots must commit to four hours of community service each week—either at RedLine or at nearby shelters and schools. The concept: Provide artists with workspace, support, and mentoring on the cheap, and they will infuse the neighborhood with vibrancy and artistic stability. “We really wanted to enhance the community by being active in it,” Merage says. “This will be the next big popular area, and [we] want to be a part of that.”

—KATY NEUSTETER