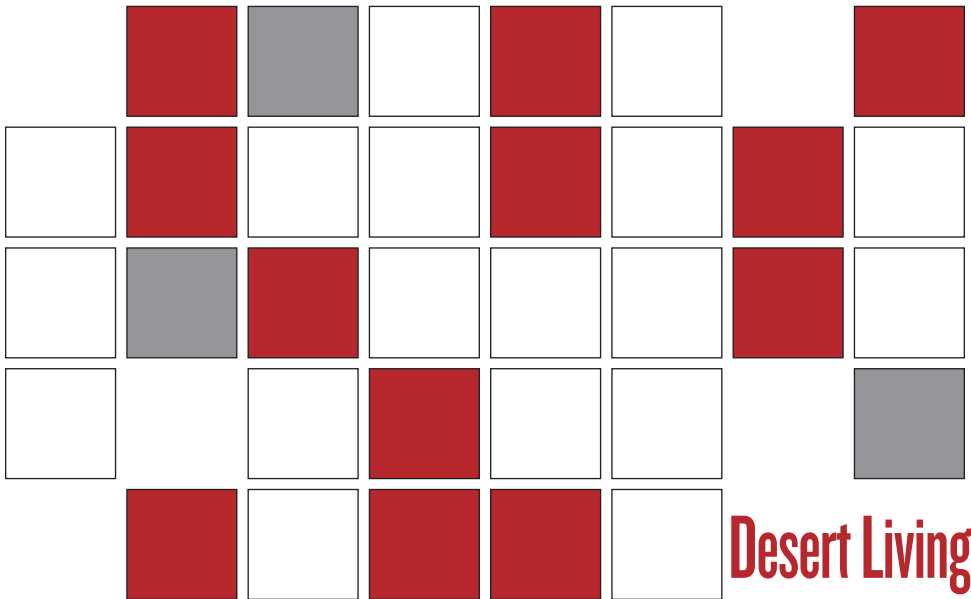


100⁰ OF DESIGN

FINDING DESIGN
IN THE DESERT:
100 PLACES
WE LOVE



Desert Living

Desert Living

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DIANE MONACELL

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DAVID TYDA

ART DIRECTOR

CHELSEA L. LINNERTZ

PRODUCTION MANAGER

VELAINE JOLLÉ

DESIGNERS

PAIGE DELL'ARMI, ALEXIS PAIGE

ASSISTANT EDITORS

ALISON KING, JOEY ROBERT PARKS

INTERNS

MATTHEW PIOTROWSKI, DRU E. WAGNER

SPECIAL THANKS TO

H. STEPHEN JACKSON, SCOTT & DEBBIE JARSON, MICHAEL P. JOHNSON,
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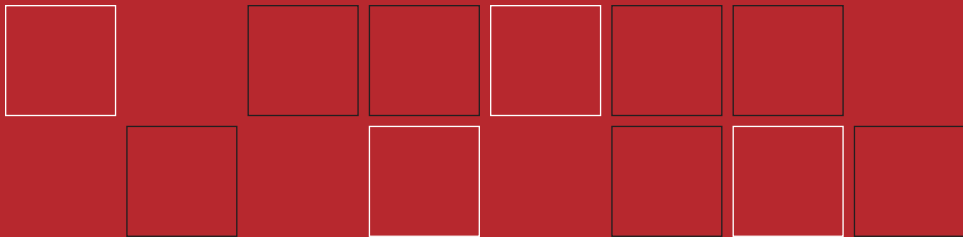
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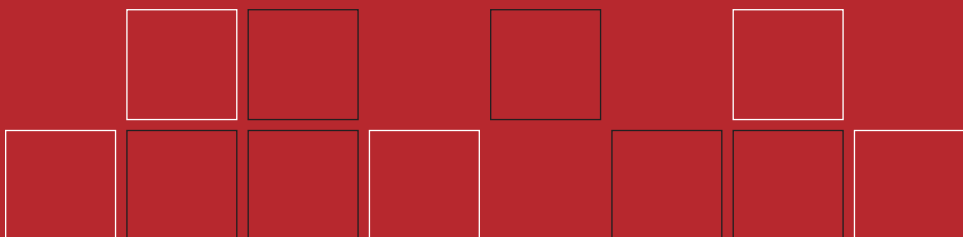


STOP AND SMELL THE CANTILEVER

OUR LIST, LIKE THE HISTORY DESIGN ITSELF, HAS TAKEN MANY TWISTS AND TURNS THROUGHOUT ITS DEVELOPMENT. WE STARTED NARROWING OUR FOCUS WITH BUILDINGS THAT WERE “ICONIC,” BUT QUICKLY REALIZED THAT ICON IS ONE OF THE MOST ELUSIVE AND SUBJECTIVE WORDS EVER. NIGHTMARES OF HATEMAIL FROM THE NON-ICONIC ENSUED. WE SHIFTED THEN TO CONSIDERING “SIGNIFICANT BUILDINGS” BUT THIS KEPT US FROM INCLUDING INTERIOR SPACES AND LIFELONG PROJECTS LIKE PAOLO SOLERI’S ARCOSANTI. WE SET LIMITS TO STAY WITHIN THE DESERT SOUTHWEST REGION, FOCUSED ON THE LAST 100 YEARS OR SO, AND MAINTAINED OPEN MINDS BY CONSIDERING BOTH LICENSED ARCHITECTS AND SELF-TAUGHT DESIGNERS WITH EQUAL MEASURE. THE COMMON DENOMINATOR? THE PLACE HAD TO SIZZLE.

MOST OF OUR LISTINGS INCLUDE ADDRESSES, WEB SITES, AND PHONE NUMBERS WHERE APPROPRIATE. ADDRESSES FOR PRIVATE RESIDENCES WERE OMITTED, BUT THAT DOESN’T MEAN YOU SHOULDN’T KNOW THESE PLACES EXIST AND WHY THEY ARE IMPORTANT.

HEALTHY SKEPTICS ASKED, “DO WE HAVE 100 PLACES WORTH MENTIONING IN THE DESERT?” WE SAY, “DO WE HAVE TO STOP AT 100?” BUT THIS IS THE *100 DEGREES OF DESIGN* AND WE HOPE IT INSPIRES YOU TO GET OUT AND LOOK AT THE WORLD. JUST DON’T TAKE PICTURES WHILE DRIVING, THAT’S PLAIN DANGEROUS.



THE LIST

12TH STREET OFFICES

Al Beadle, 1983

4450 N. 12th St., Phoenix, AZ

If progressive architecture firms choose to occupy space here, there's something to be said of its creativity-inspiring layout. Offices are situated around a garden courtyard; stroll through and you may find your next landscape architect, interior designer, or even graphic designer – creative types are apparently drawn not only to each other, but to great architecture as well.

ANDEEN RESIDENCE

Calvin Straub, 1964

Paradise Valley, AZ

Incorporating a strong horizontal profile and echoing the site with natural materials (cast concrete and rubble-stone walls), this home integrates into the hillside as if it was a natural extension of the strata. Repetition of form suggests permanence and a calming hierarchy to the rocky slope. Generous overhangs and ample terrace structures provide respite from the sun and protect the expansive windows below. The “Father of Post and Beam Construction” integrated superb flexibility into the plan and created a classic indoor-outdoor relationship.

ANDRE AGASSI PREPARATORY ACADEMY

Carpenter Sellers Associates, 2001

1201 W. Lake Mead Blvd., Las Vegas, NV;

702.948.6000; www.agassiprep.org

Adding to Phase I completed by Vegas Architect Jon Jannotta, Phase II is the result of Andre Agassi's massive fundraising efforts. Future phases will encompass the 7.8-acre site, providing facilities for students from grades K-12. Located in a socio-economically challenged area of town, cost-efficient building materials (CMU, steel, and storefront glazing) helped keep costs down without sacrificing good, clean design.

ARCOSANTI

Paolo Soleri, ongoing

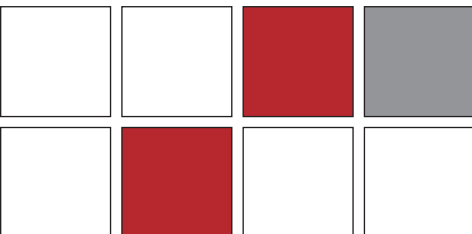
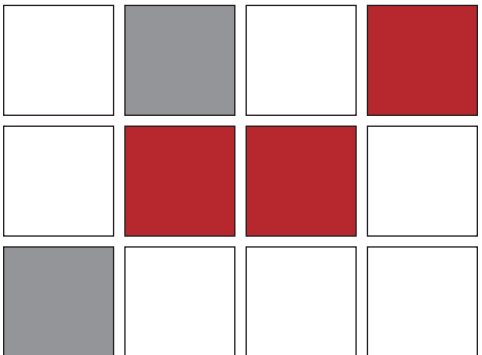
Exit 262 off I-17, Cordes Junction;

928.632.6217; www.arcosanti.org

Located in the high desert of central Arizona, this experiment in the relationship between the built environment and nature (what architect, philosopher, and inventor Paolo Soleri calls “arcology”) is operated by Soleri's Cosanti Foundation. Arcosanti is open for tours daily where visitors can interact with the project's residents—artists, craftsmen, scientists, and students of societal change who craft the popular Soleri wind bells (see Cosanti).



Andre Agassi Preparatory Academy



Arcosanti

ARIZONA BILTMORE

Albert Chase McArthur, 1929
2400 E. Missouri Ave., Phoenix, AZ;
800.950.2575; www.arizonabiltmore.com

Inspired by Consulting Architect Frank Lloyd Wright, this *grand dame* feels simultaneously historic and timeless with its signature palm tree-inspired, pre-cast concrete "Biltmore Blocks," designed by sculptor Emry Kopta. One step inside the lobby and you can practically hear McArthur's pencil sketching the plans.

ARIZONA CARDINALS TRAINING FACILITY

Jones Studio, Inc., Kenyon Architecture, 1988
8701 S. Hardy Dr., Tempe, AZ

Built on what used to be an alfalfa field, Jones Studio naturally ventilated this 95,000-square-foot training facility, blended exterior with interior spaces, and drew light from natural sources. The entrance is framed dramatically with arching vistas and the fireplace chimney's 300-foot long wall of terra cotta flue tiles draws heat up and out of the structure.

**ARIZONA REALTOR'S ASSOCIATION
(FORMERLY NORTHWESTERN MUTUAL
LIFE BUILDING)**

Howard Madole, 1977
255 E. Osborn Rd., Phoenix;
www.modernphoenix.net/madole

True to its times, this building is a study in contrast and contradiction. Smooth, cathedralesque buttresses emerge perfect, white, and pure from

ruggedly textured concrete block. The second floor is paradoxically wider than the building's footprint; and the expanded floor plan is made possible by a 45-degree vertical return connecting the two floors, a classic Madole detail.

ARIZONA SCIENCE CENTER

Antoine Predock, 1984
600 E. Washington St., Phoenix, AZ;
602.716.2000; www.azscience.org

Architect Antoine Predock describes his work as "abstract landscape" and this 5-story science center, planetarium, museum, and multi-media educational facility more than qualifies. From the outside, contemporary and ancient Mexican architecture build a sublime and powerful connection between earth and universe. Inside, shaded decks and ramps weave through immense caverns of space, where natural light and shadows play on simple shapes of steel and reinforced concrete.

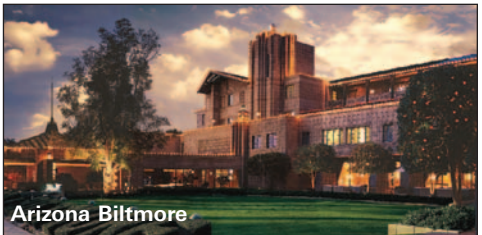
**ARIZONA SONORA DESERT MUSEUM
(RESTAURANT AND GALLERY COMPLEX)**

Line and Space Design, LLC, 1994
2021 N. Kinney Rd., Tucson, AZ;
520.883.2702; www.desertmuseum.org

Water harvesting for irrigation use, recycled grey water, recycled exhaust air used to cool outdoor areas, and a substantial use of salvaged stone are just a few of the environmentally responsible approaches used to operate this newer section of the facility. A cascade of salvaged prickly pear cactus ties the man-made structure to its desert site.



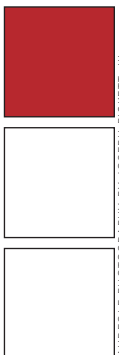
Aureole Wine Tower



Arizona Biltmore



Arizona Science Center



AUREOLE WINE TOWER

Adam D. Tihany, 1999

Mandalay Bay, Las Vegas, NV;

702.632.7777; www.aureolelv.com

The designer of this four-story steel and glass wine tower in Aureole restaurant says he was inspired by the great skyscrapers of New York; but to make the structure a functional part of the restaurant, he filled the tower with over 10,000 bottles of wine and designed a system where girls on harnesses fly about to locate bottles. A staircase winds around the 42-foot-tall, Lucite bin-filled tower.

AZ88

Michael P. Johnson Design

Studios, Ltd., 1988

7353 E. Scottsdale Mall; Scottsdale, AZ;

480.994.5576; www.az88.com

Built at a time when Scottsdale sought more traditional architecture for the downtown Scottsdale Civic Center Plaza, AZ88 pushed the boundaries with expansive walls of glass and a metropolitan feel that still infuses the space today, although the architecture has been significantly altered by an attention demanding interior design program.

BANK OF AMERICA

(FORMERLY CITY NATIONAL BANK)

Victor Gruen Associates & Rudolf Baumfeld, Designer, 1959

501 S. Palm Canyon Dr., Palm Springs, CA

One seriously large exterior wall of this building is coated with deep blue tiles while stucco, steel,

wood, and glass are used throughout. Furnishings and materials inside this stylish and elegant bank were chosen to impress the growing elite (and their cash) in Palm Springs and were imported from worldwide sources: German slate flooring, Japanese grass cloth wall panels, Rhodesian lion's hair window treatments, and Italian mosaic tile. The design pays tribute to Le Corbusier's Chapel at Ronchamp.

BARRIO METALICO

Rob Paulus Architects, 2004

Tucson, AZ

Built as a precursor to Paulus' 51-unit Ice House Lofts down the street, Barrio Metalico is comprised of nine freestanding houses set within the industrial and residential neighborhood of Millville, east of downtown Tucson. Juxtaposing an overall perimeter wall of early 19th-century adobe structures (that once provided housing for factory workers), the exterior skin of each home is clad in sleek corrugated metal with galvalume finish. Each home also has a metal culvert tank that harvests rainwater for supplemental irrigation.

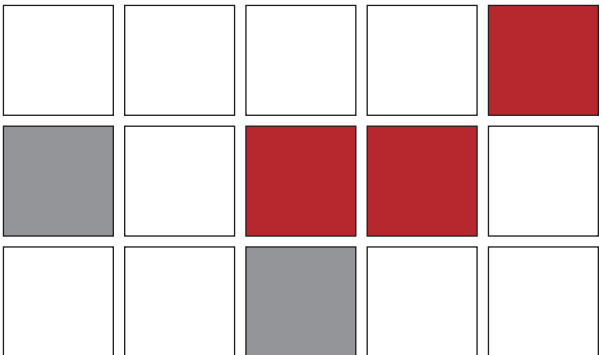
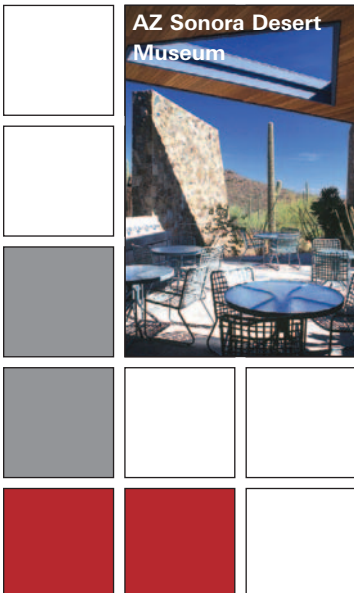
BIODESIGN INSTITUTE

Gould Evans; Lord Aeck & Sargent, 2005-6

1001 S. McAllister Ave., Tempe, AZ;

480.727.8322; www.biodesign.org

Communication is the underlying strand that holds the Biodesign complex together on the campus of Arizona State University. Breaking down the barrier between science and the world at large; open-



ing communication between the scientists within; and referencing the buildings of ASU's past (with red brick) while looking to the future (with steel and glass), Biodesign's dynamic façade resembles ever-changing DNA codes with movable wooden louvers that double as shading devices for the inhabitants.

BOARDWALK

Al Beadle, 1963
Phoenix, AZ

This second iteration of the original Case Study design by Al Beadle fuses affordable multi-family housing with sound design. An elevated aluminum boardwalk (once wood) pulls guests from the street into shady tropical interior courtyards between the condos. Each unit takes on its own individual character as residents modify their common space to build an organically interlocking community. Interiors are defined by floor-to-ceiling sliding doorways allowing light to penetrate into the spaces.

BOB HOPE HOUSE

John Lautner, 1979
Palm Springs, CA

Sitting on a high ridge against a rocky desert mountain is a turtle shell-shaped roof of steel and cement plaster that can be seen from Palm Canyon Drive. Over-hanging ridges cast shade on terraces below, and an immense hole in the middle of the house brings blue skies to the courtyard where Bob's wife, Delores, could impress up to

300 guests. Upon sight of the sketches, Hope reportedly said, "When the Martians come, they'll know where to land."

BOYCE THOMPSON ARBORETUM

Line and Space, LLC, 1988
37615 US Hwy 60, Superior, AZ;
520.689.2811

As one of the oldest botanical and research gardens in the American West, the facility additions use an existing trail as a conceptual organizer for functional spaces, while it stands ready to accommodate future expansion. Concrete and stonewalls penetrate the interiors while wood ceilings and brick flooring cross the exterior space to visually marry the spacial functions. Durable concrete and site-quarried stone provide longevity and beauty as brown and gray hues complement the mountainous, desert surroundings of the arboretum.

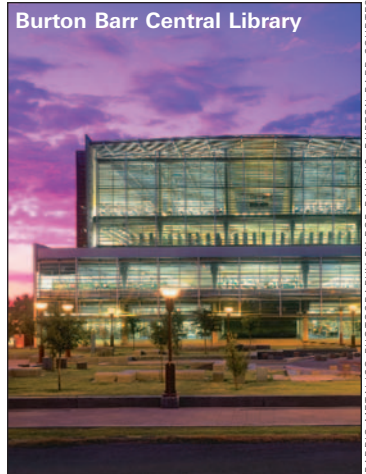
BURNETTE RESIDENCE

Wendell Burnette, 1995
Sunnyslope, AZ

Set on an extremely narrow home site – which slopes upwards 20 feet from the street to the back of the lot – this home has become a point of reference for desert architects working on unforgiving and challenging sites. Views toward the desert are manipulated and edited, making habitation a completely sensory experience. The home is bracketed by two parallel lines of two-foot-wide footings stepped up the hill, holding



Barrio Metalico



Burton Barr Central Library

BARRIO METALICO PHOTOGRAPHY BY ROB PAULUS. BURTON BARR COURTESY WILL BRUDER ARCHITECTS

four- and eight-foot masonry monoliths, which in turn frame the living space in between.

BURTON BARR CENTRAL LIBRARY

Will Bruder; DWL Architects & Planners, 1995

1221 N. Central Ave., Phoenix, AZ; 602.262.4636;

www.phoenixpubliclibrary.org

This imposing rectangular mass of copper, concrete, glass, and steel is organized into five levels accessed by glass elevators. The fifth floor ceiling is brow-raisingly high, and the entire north façade of glass is shaded by vertically stretched tensile fabric, shielding the interior from the rising and setting sun.

CASA JAX

(NOW DESERT NOMAD HOUSE)

Rick Joy, 2003

Tucson, AZ

Imagine three boxes. Now elevate them above the Sonoran desert surrounded by saguaro cacti and wrap them in rusted steel. Panel the interiors in maple veneer. Optimize desert views and sun-lighting events. Place a dinner area and partitions of translucent glass in one, a master bedroom in the second, and guest quarters in the remaining box. Lastly, direct cube travelers with connecting footpaths and show them how you played with color and light as they move about the boxes.

CHAPEL OF THE HOLY CROSS

Ashen and Allen, 1956

780 Chapel Rd., Sedona, AZ; 928.282.4069;

www.dreamsedona.com/chapel-holy-cross.html

This contemporary Catholic chapel, visible for miles, features an awe-inspiring, 90-foot tall cross wedged into a thousand-foot red rock mountain. Glass panels supported by black steel frames afford magnificent 360-degree views for interior visitors who are not already caught up in feelings of peace and serenity. The form was conceived by Marguerite Brunswig Staude (a student of Frank Lloyd Wright).

CHART HOUSE RESTAURANT

(NOW HALEIWA JOE'S)

Kendrick Bangs Kellogg, 1968

69934 Highway 111, Rancho Mirage, CA;

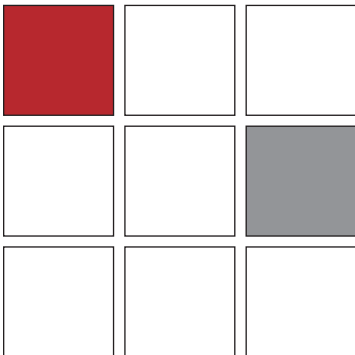
760.324.5613

Embracing the natural contours of its hillside site with low-lying, snake-like frame, this eye-catching structure clings to the local topography. Recycled roof boards supported by laminated curved beams undulate with every elevation change. A central skylight of layered translucent plastic runs the full length of the restaurant while site-specific rock is incorporated into exterior and interior walls of the subterranean dining room.

COACHELLA VALLEY SAVINGS & LOAN

E. Stewart Williams, 1961

499 S. Palm Canyon Dr., Palm Springs, CA



FOR AN IN-DEPTH LOOK AT ONE OF THE MOST SIGNIFICANT ARCHITECTS ON THIS LIST, AL BEADLE, VISIT WWW.GNOSISLTD.ORG/BEADLE.HTML AND ORDER THE VIDEO DOCUMENTARY *BEADLEARCHITECTURE* WHICH SENSITIVELY EXPOSES THE DESIGN PROCESS OF THIS LEGENDARY DESERT ARCHITECT.

Driving along Palm Canyon Drive, it's nearly impossible not to notice the groovy, swooping columns of this modernist structure. These white forms are strikingly set in front of bronze and gray, vertically lined exterior walls and set behind a row of fountains that give the impression the building is floating on water.

CONVENT AVENUE STUDIOS

Rick Joy, 1995
Tucson, AZ

In a historic barrio of 19th-century adobe dwellings, architect Rick Joy designed three loft homes and his own studio space – collectively called the Convent Avenue Studios – combining massive rammed earth walls with high ceilings and an abundance of glass. A study in contrast and innovation, his work has been likened to that of Mexican architect Luis Barragan because light, sky, soil, and color are the tools used to infuse his spaces with meaning.

COPENHAGEN IMPORTS
(FORMERLY LOU REGISTER FURNITURE)

Ralph Haver, 1953
1701 E. Camelback Rd., Phoenix, AZ;
602.266.8060;
www.copenhagenimports.com

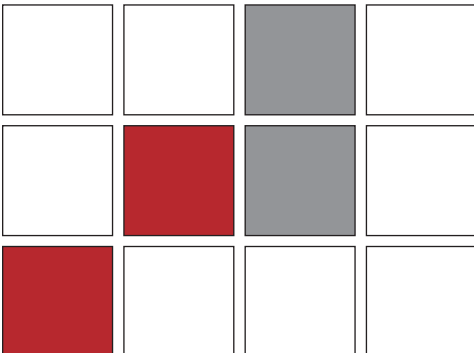
Eerily resembling a classic Haver Home on steroids, this former Lou Register furniture store opened on Christmas Day of 1953 when the Camelback Corridor was not much more than cow pastures and citrus fields. Troubled by the absence

of floor-to-ceiling glass that had not yet been installed, employees spent the night in the structure to guard against potential looters. The residential style of the low-slung structure is no coincidence—the Register showcase was one of the first of its kind to display furniture grouped in themed vignettes. This site has retained its integrity as a furniture showroom for Copenhagen Imports since 1993. Note the wood laminated ceiling, heavy beams, and herringbone brick walkways, all classically restrained details that embody Haver's frugal design ethic. The Bauhaus-inspired Copenhagen logotype facing Camelback Road lends a second layer of historical irony to this landmark modern structure.

COSANTI
Paolo Soleri, ongoing

6433 E. Doubletree Ranch Rd., Paradise Valley, AZ; 480.948.6145; www.cosanti.org
 After graduating from Torino Polytechnico University with a degree in architecture and subsequently working with Frank Lloyd Wright, Paolo Soleri designed wind bells which he sold to fund his theoretical work on sustainability and urban development. Here at his home base and site of The Cosanti Foundation, visitors can explore the history of Soleri's work while watching he and his students craft wind bells.

DAVID MICHAEL MILLER STUDIO
Wendell Burnette Architects, 1999
7034 E. 1st Ave., Scottsdale, AZ



When the interior design studio of David Michael Miller Studio was completed, the seamless fusion between architecture and interior design was lauded by many. With random punctures on concrete walls allowing light to dramatically play through the space and a commanding glass façade, this downtown Scottsdale project heralds the future of The West's Most Western Town and expresses an exciting new language of design.

DAVID WRIGHT RESIDENCE

**Frank Lloyd Wright, 1950
Phoenix, AZ**

When Frank Lloyd Wright's fourth child, David Wright, became the contractor of his own house, he chose Phoenix as the spot to hang his level. The shape of the home went beyond what was previously explored in residential design for Wright. It stepped beyond the norm with passive solar elements, allowing air to move through the house, and helped restate some of his classic architectural forms.

DEL MARCOS HOTEL

**William F. Cody, 1947
225 W. Barristo Rd., Palm Springs, CA;
800.676.1214; www.delmarcoshotel.com**

William F. Cody was a man of inexhaustible energy and it can be felt in his first hotel design. Receiving an award from the American Institute of Architects two years after the 16-room project was completed, the influence on Cody by his time at Taliesin West can be seen in the angular stone

walls and far-reaching overhang roof lines.

**DESERT BROOM
(BRANCH OF PHOENIX LIBRARY)**

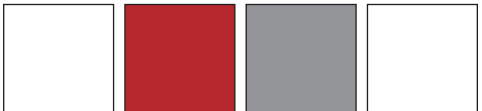
**Richard & Bauer, 2005
29710 N. Cave Creek Rd.,
Cave Creek, AZ; 602.262.4636;
www.phoenixpubliclibrary.org**

Referencing a shade tree (borrowing from the relationship between a young saguaro and a nurse tree), the building's large roof creates a nurturing microclimate for growth. Designed to fit into the desert site with a minimum of disturbance, the site is traversed by natural washes, bringing threads of vegetation through the grounds. Inside, laminated skylights and a translucent greenhouse wall make light quiver in midair, making sure visitors are visually as well as intellectually stimulated.

DESERT HOUSE

**Marmol Radziner + Associates, 2005
Desert Hot Springs, CA;
www.marmolradzinerprefab.com**

Although LA-based architecture firm Marmol Radziner has been working with prefabricated steel-frame modules since 1996, their first residential application has been heralded as the most successful attempt at combining factory-built modules to create a home. Made from recycled steel and appointed with finishes (from flooring to appliances to faucets) in the factory, this home has drawn thousands of curious visitors during public tours and received international media attention.



DEL MARCOS HOTEL PHOTOGRAPHY BY JOSEPH PELLEGRINI

ELROD RESIDENCE

John Lautner, 1968
Palm Springs, CA

John Lautner was a sensible desert architect but had a Hollywood taste for luxury and showmanship. Elrod is his most dramatic residential project, designed to suit the needs (and ego) of an extravagant bachelor. Perched on the edge of a mountain, like an eagle's nest, the Elrod living room is a conical dome with nine clerestories radiating from its center. The poured concrete masterpiece frames views of the valley below, while existing rock formations help achieve a harmony between architecture and nature, a philosophy Elrod undoubtedly picked up during his apprenticeship with Frank Lloyd Wright. A portion of James Bond's *Diamonds Are Forever* was filmed here.

EXECUTIVE TOWER

Al Beadle, 1963-64
207 W. Clarendon, Phoenix, AZ

This 22-story tower was the first residential high-rise in Phoenix and has become an icon of 1960s design, with its see-and-be-seen poolside atmosphere and classic building forms. The central staircase forms a series of "V's" visible from the outside – a decorative solution to a functional part of the building.

FARMER EDUCATION

Ed Varney, 1962
Arizona State University Campus, Tempe, AZ
This three-story ASU building features patterned

precast concrete grilles to protect windows from the sun. Despite its stoic and uninterrupted exterior, the interior courtyard is a lively tropical space that lifts the eyes skyward with the patterns and textures of freefloating stairways. Massive covered walkways of concrete connect the building with others in the complex nearby.

FREY HOUSE II

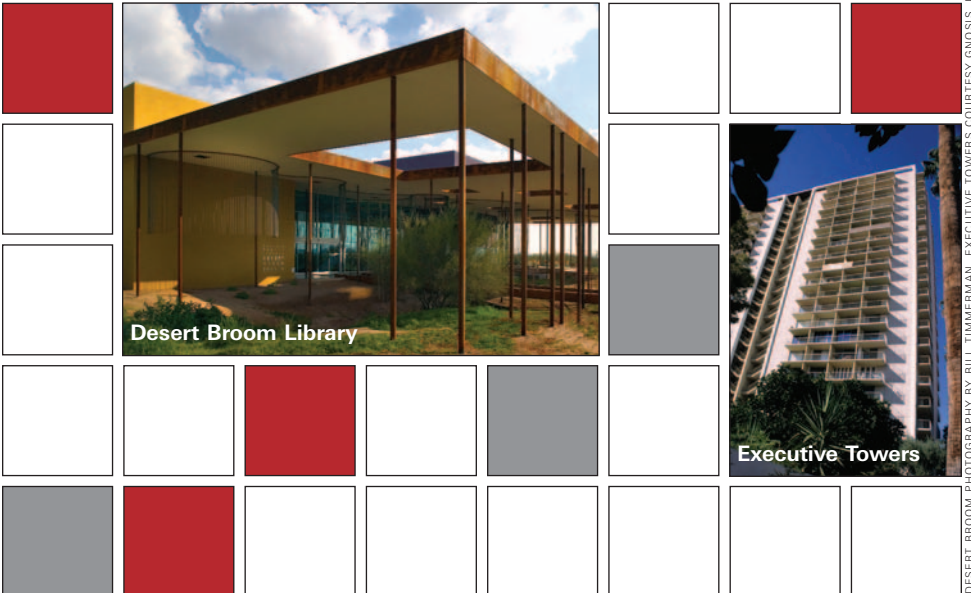
Albert Frey, 1964
Palm Springs, CA

The phrase "blending inside and out" may be the most overused term in architectural publishing, but it's the only way to describe Albert Frey's personal, long-time residence. Palm Springs Art Museum now operates Frey House II and according to his wishes, it's only open to architects and students of the field. The residence is perched on a hillside at the west end of Tahquitz Canyon Way and at the time it was built, it was the highest residence in the city. The steel-frame and large panes of glass, all topped off with corrugated metal, is as iconic as the large boulder that protrudes into the bedroom.

GAMMAGE AUDITORIUM

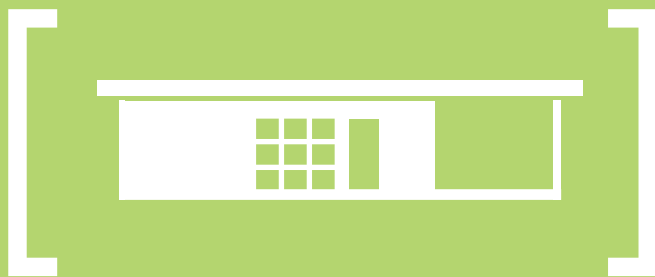
Frank Lloyd Wright
Designed 1957, Built 1964
1200 S. Forest Ave., Tempe, AZ;
www.asugammage.com

Originally designed for the King of Baghdad, an unfortunate assassination led to the repurposing of these unbuilt auditorium plans by then-



Desert Broom Library

Executive Towers



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Tiffany Danley, Executive Sales Associate
Shawn Danley, Executive Sales Associate



President of ASU, Grady Gammage, Sr. This swirling, circular birthday cake of an auditorium represents Wright at his most effervescent, and is designed to be as acoustically perfect as possible from every seat in the house.

HALAS RESIDENCE

**Jones Studio, Inc., 1985
Paradise Valley, AZ**

One of Jones Studio’s best examples of restrained material use, human-scaled design, and supreme siting, the Halas residence features a butterfly roof radius taken from the curve of surrounding ancient granite boulders. A curved wood ceiling leads to an expansive pane of glass, making inhabitants feel like they’re in a desert-focused telescope.

HANGAR ONE

**Swaback Partners, 2003
15220 N. 78th Way; Scottsdale, AZ;
480.624.9000; www.scottsdalehangar1.com**

Oh, how lucky the world would be if public airports took a cue from this private aviation facility – a magical collaboration between Swaback Partners Architects and designer Adam D. Tihany. The front features two garages in the shape of airplane wings; behind is a car showroom painted in fire-engine red with perforated walls that curve up to a suspended ceiling; and above it all is a 108-foot titanium “paper” airplane. Metal, concrete, and glass, along with a sleek color palette, show us (hopefully) the future of airport design.

**HEARD MUSEUM’S HOME:
NATIVE PEOPLE OF
THE SOUTHWEST GALLERY**

**Michael Jacobs and Christopher Alt,
Jacobs+Alt Architects, 2005
2301 N. Central Ave.; Phoenix, AZ;
602.252.8848; www.heard.org**

A revolutionary breakthrough in museum design, the architects collaborated with Kevin Winters (Exhibition Designer at Ganymede Design Group), Ann Marshall (Director of Collections, Education, and Interpretation at the Heard Museum), and Lisa MacCollum (Creative Director at the Heard Museum) for this new space at the historic campus. They dimmed the lights, curved the walls, and displayed objects in a fluid stream of thought. The walls are made from thin strips of poplar wood, referencing the Navajo hogan, allowing visitors to see through to other spaces and subconsciously creating a feeling of anticipation to discover what’s around the next corner – proving that good design can keep museum visitors from yawning during a history lesson.

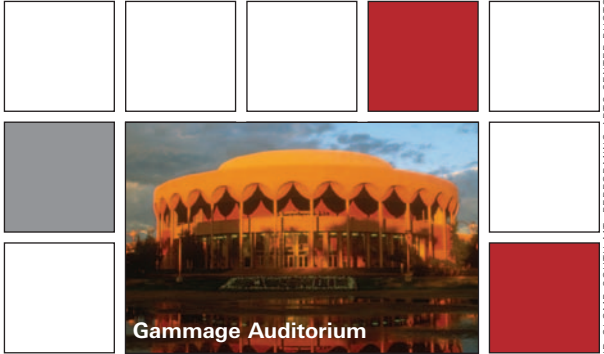
HOLSUM LOFTS

**H. Stephen Jackson, 2002
231 W. Charleston Blvd., Las Vegas, NV;
702.222.3022; www.holsumlofts.com**

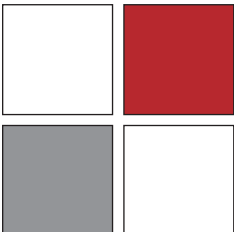
In the shadow of The Strip’s hotels and casinos, a small bread factory on Charleston has survived since 1954, except its newest incarnation is a sleek mixed-use plan integrating businesses and residences. Retaining the original “Holsum” sign,



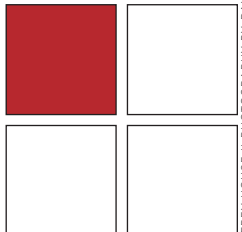
Frey House II



Gammage Auditorium



South Mt. Performing Arts Center



the building has become a symbol of history in a city of breakneck change.

HOTEL VALLEY HO

Edward L. Varney, 1956; Allen + Philp, 2006
6850 E. Main St., Scottsdale, AZ;
480.248.2000; www.hotelvalleyho.com

The original layout is quintessentially post-WWII with sprawling two-story buildings originally allowing guests to pull their cars right up to their rooms, and a large porte-cochere for those with flashy rides requiring valet. The property is still graced with original concrete masonry adorned with the signature motif, and now a seven-story tower houses condos.

HOUSE OF EARTH + LIGHT

Marwan Al-Sayed, 2000
Phoenix, AZ

Located in Alta Vista Park, this unique house contrasts thick, concrete and poured-earth walls with an angular roof and large panes of glass that allow light to change the mood within the home. Built as a bridge over a natural wash, the home is outfitted with custom glass tile, a terrazzo floor entry, a magenta, cast-glass desk, and walnut cabinets.

HOUSE OF TOMORROW

William Krisel, 1960
Palm Springs, CA

Krisel took four perfect circles, put them on three different levels, and incorporated glass windows in desert-masonry walls to achieve the inside/out-

side relationship in this futuristic home. There's a curved built-in sofa spanning 64 feet along the living room's edge and a centralized vacuuming system. The re-occurring circular patterns explain why it's occasionally referred to as "the platter house."

ICE HOUSE LOFTS

Rob Paulus Architects, 2005
Tucson, AZ

One of the country's best examples of adaptive reuse, a 1923 ice manufacturing plant was converted into about 50 steel and brick homes that preserve the authentic industrial character. Paulus feels this is a "smart growth model of development" that saves old buildings and creates new neighborhoods. Materials reclaimed from the interior of the old building gained new life as courtyard and pool fencing, while equipment used in the ice making process were sandblasted and re-displayed as entry markers. New balconies and shading devices were installed, contrasting the old with the new (also helping to humanize the otherwise massive scale of the industrial architecture).

JESUIT COMMUNITY OF BROPHY COLLEGE PREPARATORY (A.K.A. MARIPOSA RESIDENCE)

DeBartolo Architects, 2003
Phoenix, AZ

This modern-day retreat from campus in the heart of uptown Phoenix houses eight Jesuit priests in a spiritually modern environment. A xeriscaped

HANGER ONE PHOTOGRAPHY PAUL WARCHOL, GRUBER COURTESY GNOSIS, LTD., HEARD MUSEUM PHOTOGRAPHY BY BILL TIMMERMAN



oasis with meandering concrete pads join the three structures in this testament to refined living, proving that one can live richly by living simply.

JOHN PORTER CLARK RESIDENCE

John Porter Clark, 1939

Palm Springs, CA

Built when Clark was still a bachelor, the single-room house with floor-to-ceiling glass was erected on what was once part of the El Mirador golf course. Slender steel columns were used to raise the home above a single-car parking space. When his bachelorhood ended, Clark added other functional rooms on the ground level but it still remains one of the purest examples of modern architecture in Southern California. The house has been lovingly maintained by his family.

KAUFMANN HOUSE

Richard Neutra, 1947

Palm Springs, CA

A metal frame and simple block walls help the horizontal planes appear to float above the massive panes of glass, giving the inhabitants a total indoor-outdoor experience. This was one of the most simple and logical homes designed by Neutra, and it helped define the laid-back California brand of modernism.

LA CONCHA HOTEL (LOBBY)

Paul Revere Williams, 1961

2955 Las Vegas Blvd., Las Vegas, NV

Fate may not be kind to this quintessential Googie-style building, but its unusual swooping overhangs have found a place in the hearts of many Vegas locals as one of the most iconic design statements not associated with a major casino/resort on The Strip. Its future may lie in the Neon Boneyard provided it can pass under the I-95, so stay tuned.

LAUTNER MOTEL

John Lautner, 1947

www.lautnermotel.com; 760.288.2280

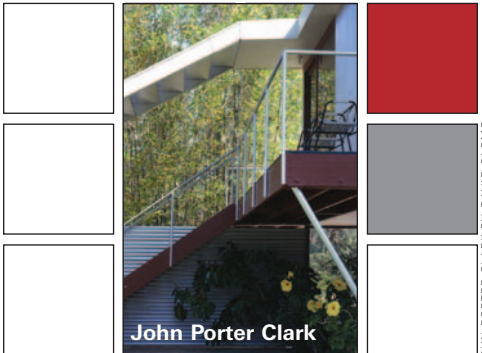
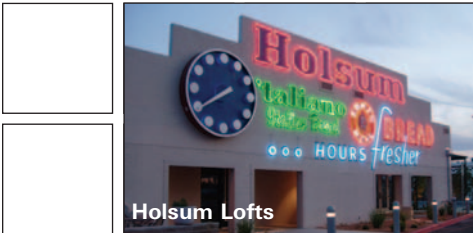
Built 10 years after John Lautner worked with Frank Lloyd Wright at Taliesin West, this concrete, steel, glass, and redwood motel was designed to be a hideaway for Hollywood talent and it shows in the exterior angled walls which internalize the structure, making it feel protective like a modern cave. Each of the four interlocking rooms are filled with period furniture – most notably, acrylic pieces by Charles Hollis Jones; and watching the natural light change the interior spaces as the day progresses can be a spiritual experience for any design lover.

LLOYD D. GEORGE U.S. COURTHOUSE AND FEDERAL BUILDING

HCA/Cannon Dworsky, 2000

333 Las Vegas Blvd., Las Vegas, NV

Recognized by its building-height trellised porch (the canopy is held up by a monumental steel column), this courthouse commands atten-



ICE HOUSE COURTESY ROB PAULUS; JOHN PORTER CLARK BY DAVID GLOWB

tion with its monolithic concrete forms yet embraces the community with its street-side expanse of glass inside the L-shaped frame.

LOLOMA 5

Will Bruder, 2004

3707 N. Marshall Way; Scottsdale, AZ

A rich palette of sandblasted concrete block, standing seam zinc, corrugated steel, fiberglass, and LUMAsite panels, along with a design program that kicks 5 live/work multi-level units on an angle, this was one of the first attempts at medium density in the Loloma Arts District of downtown Scottsdale. With its decomposed granite driveways and living ocotillo fence along the north property line, it was also one of the first projects built under the City of Scottsdale Green Building Program.

LUXOR HOTEL & CASINO

Veldon Simpson, 1993

3900 Las Vegas Blvd. So.; 888.777.0188;

www.luxor.com

Designed by renowned Hotel Architect Veldon Simpson, the main portion of the hotel is a 30-story pyramid of black glass topped off with a spotlight that points directly to the heavens. This is the brightest beam of light in the world, visible from anywhere in Las Vegas and seen at flight level from Los Angeles. Guests move up and down the hotel via incliners that travel along the inner surface of the pyramid at a 39-degree angle. As one of the finest examples of 1990s

Postmodern architecture, the kitschy Luxor plays right into Vegas' thematic hands while providing an object of beauty to the otherwise cluttered Strip.

MARYVALE COMMUNITY CENTER / CITY OF PHOENIX PALO VERDE BRANCH LIBRARY

Gould Evans Associates; Wendell Burnette Architects, 2006

4402 N. 51st Ave., Phoenix, AZ;

602.262.4636;

www.phoenixpubliclibrary.org

When the City of Phoenix called looking for a Green library and community center on the site of a 1966 library that had grown obsolete, the architects delivered recycled rubber floors, solatube skylights, walls of recycled wood chips, formaldehyde-free insulation, and one impressive visual trick: the exterior of the building is clad in high mill finish stainless steel that makes it appear as if the surrounding park virtually continues through the mass of the building.

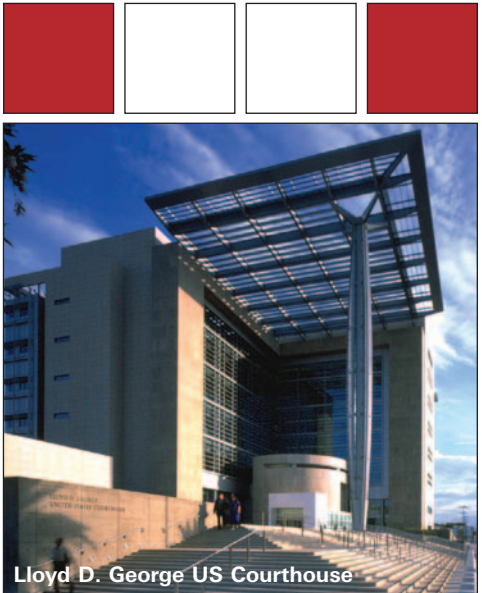
MESA ARTS CENTER

BOORA Architects; DWL Architects + Planners, 2004

1 E. Main St., Mesa, AZ; 480.644.6501;

www.mesaartscenter.com

MAC's program was influenced by a geode with a solid exterior around the perimeter (cracked on one side for a feeling of anticipation), and a magical world of architectural discovery within. Streaming interwoven ribbons reach out to the



KAUFMANN BY DAVID GLOMB, LLOYD D. GEORGE COURTESY CANNON DESIGN

street 50 feet above the ground which not only provide shade, but also a visual rhythm that invites visitors to move through the spaces. Water streams framed in concrete, cacti planted in red shards of glass, and targeted spot lighting are a few of the dramatic elements.

METTLER DANCE STUDIO

John Howe, 1963

3131 N. Cherry Ave., Tucson, AZ

John Howe apprenticed with Frank Lloyd Wright and it shows in this low profiled, organic-shaped structure. Copper-clad roof panels are oxidizing to a green patina and the Mettler signage harkens to a style used by Wright himself.

MILLER RESIDENCE

Richard Neutra, 1937

Palm Springs, CA

Built for St. Louis socialite Grace Lewis Miller, Neutra's series of intersecting rectangles can be seen from Indian Canyon Drive. His stipulations from the client: design an open, light-filled house that doubles as a studio for the Mensendieck System of exercise – a practical and balanced way of improving health through movement.

MIX

Patrick Jouin, designer, 2004

THEhotel at Mandalay Bay, Las Vegas, NV;

702.632.7800; www.mandalaybay.com

If white was a material, MIX restaurant/lounge was built with it. This is the silkiest interior for a

restaurant we've seen in the desert. A Stanley Kubrickesque tone is set by 15,000 hand-blown Murano glass spheres that hang throughout the dining room from a 24-foot-high ceiling and flirt with the ground by mere inches. The lights of The Strip illuminate the space, casting fantastical colors into the creamy interior surfaces.

MYSTERY CASTLE

Boyce Luther Gulley, 1930

800 E. Mineral Rd., Phoenix, AZ;

602.268.1581

This unusual piece of architecture was built as a tribute to the daughter of Boyce Luther Gulley, who abandoned his wife and daughter after learning he had tuberculosis. Made from recycled bottles, granite, and bricks, the castle is located near South Mountain on a site that was once the town dump. Gully also used salvaged materials, auto parts, junk, and other artifacts he found in the Southwest and Mexico in the building of his home. Visitors can take tours through the 18-room, 8,000-square-foot castle, which Boyce's daughter, Mary Lou, still inhabits.

NELSON FINE ARTS CENTER

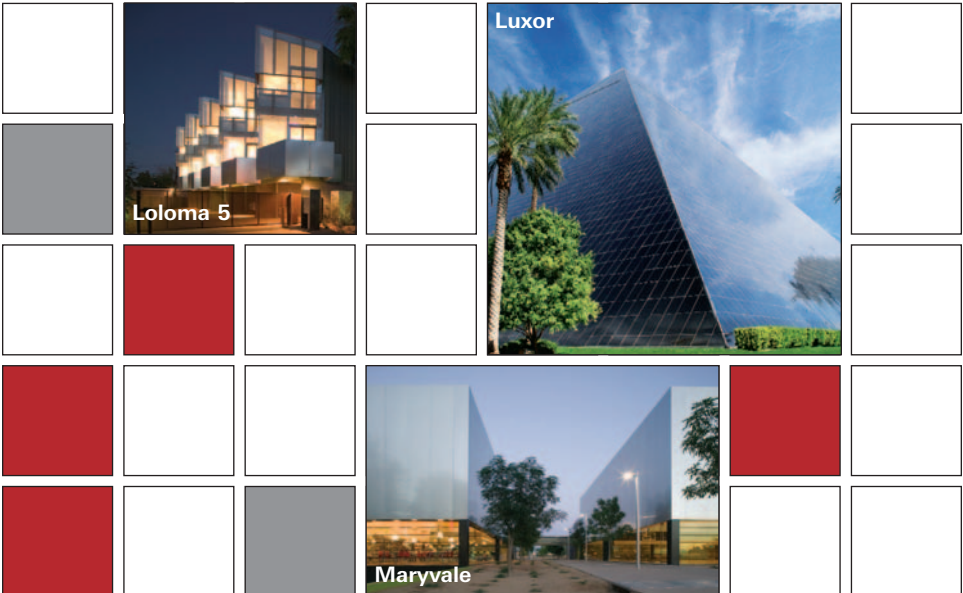
Antoine Predock, 1988

51 E. 10th St., Tempe, AZ;

480.965.2787;

http://asuartmuseum.asu.edu

When Antoine Predock built this arts center at ASU, he knew the structures should reflect the harshness of the desert and the history of the sur-



LOLOMA 5 AND MARYVALE PHOTOGRAPHY BY BILL TIMMERMAN

rounding culture. Did Predock collaborate with the wind and sun? It seems so, because angular surfaces and repetitive shadows call visitors along several paths: between the sculptures on the terrace, towards the fountain near the theater entrance, down into the cavernous Museum entrance, or simply standing still between the strong lines.

NOGALES PUBLIC LIBRARY

Bennie Gonzales, 1960
518 N. Grand Ave., Nogales, AZ;
520.287.3343;
http://nogales-santacruz.lib.az.us

Long before Bennie M. Gonzales designed the \$1-billion palace for the King of Saudi Arabia, he overcame the small budget and tight surroundings (squeezed between railroad tracks and an open canal) by creating a building in keeping with neighboring Mexican architecture. The library's openings are shaded for optimum energy efficiency and its adobe was fired in Mexico.

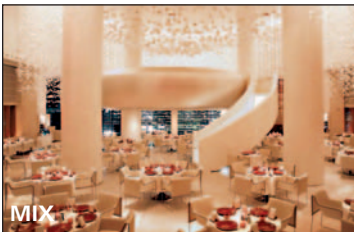
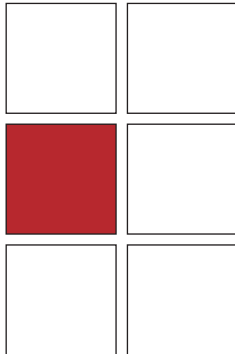
NOVAK RESIDENCE

Al Beadle, 1997
Phoenix, AZ

The triangular shape of this house was dictated by the site; the home is elevated on steel columns allowing for covered parking and open-air areas below. The shape also directs inhabitants' views toward both downtown Phoenix and Mummy Mountain.

MODERN FOR THE MASSES

Phoenix and Palm Springs share more than scorching summers and balmy winters; they also share a common sensibility toward desert architecture designed for the mass market. Architect Ralph Haver in Phoenix and The Alexander Construction Company in Palm Springs both designed fast, inexpensive ways to stylishly house the new residents and visitors that drove each city's growth in the '50s and '60s. They maximized curb appeal and minimized costs by recycling and rotating the same floorplan throughout a housing tract. Custom details gave each residence a personality to distinguish it from neighboring homes. For the architects behind the Alexanders, it was all about the roofline; butterfly, zig-zag, or low-gabled were common options that have since become iconic of the Palm Springs style. For Havers, the low-slung roofline came standard, but it was all about the wainscoting. The architect's family history in masonry gets a playful nod in quirky "clinker-brick" treatments, where even the most defective bricks are shrewdly incorporated into the design. Both Havers and Alexanders are now hot commodities in their respective markets but ultimately they are livable and lovable modern homes.
 -ALISON KING



For more info about Haver and Alexander neighborhoods visit:
www.modernphoenix.net &
www.psmo.com

MESA ARTS CENTER PHOTOGRAPHY BY JOSEPHY PICKETT & TOM CASEY.

MIX

**OLD LAS VEGAS MORMON FORT
VISITOR'S CENTER**

assemblageSTUDIO, 2005
500 E. Washington Ave., Las Vegas, NV;
702.486.3511

Heavy, exterior fort-like walls surround an open courtyard area while the Visitor's Center is fronted with pre-cast concrete walls. assemblageSTUDIO selected materials based on the original construction techniques and history of the fort—CMU represents the original adobe; post and beam construction is used for the exhibition area; weathered steel on the exterior references the mining of iron ore; and pre-cast concrete ties the use of the fort as the concrete testing lab for the construction of Hoover Dam.

ORBIT IN

Herbert Burns, 1947
370 and 562 W. Arenas, Palm Springs, CA;
877.99.ORBIT; www.orbitin.com

One of the finest celebrations of American modernism in the desert, this mid-century classic is filled with period pieces by Eames, Saarinen, Bertoia, Nelson, and Noguchi. The integrity of Burns' design was intensely respected during the property's restoration and upgrading.

**PALM DESERT COMMUNITY
PRESBYTERIAN CHURCH
FAMILY LIFE CENTER**

Phillip K. Smith, III, 2004
47-321 Highway 74, Palm Desert, CA

Naturally colored concrete block was used by this native Coachellan in alternating depths and finishes to create a textural base for the classroom and auditorium spaces. Inspired by an existing 1968 sanctuary and the Santa Rosa Mountains, the volumes are arranged around a central corridor and have roof lines that lift towards the north to provide additional light and views for the classroom spaces while the auditorium roof creates a visual link to the sweeping roof of the existing sanctuary.

PALM SPRINGS ART MUSEUM

E. Stewart Williams, 1958-1962
101 Museum Dr.,
Palm Springs, CA; 760.325.7186;
www.psmuseum.org

This is quite possibly Stewart Williams' most significant public building. Located at the base of the San Jacinto Mountains in the heart of downtown Palm Springs, the structure blends into the sloping landscape with natural materials and a complementary color palette.

PALM SPRINGS CITY HALL

**Robson C. Chambers, John Porter Clark,
Albert Frey, Williams & Williams, 1952-57**
3200 E. Tahquitz Canyon Way;
Palm Springs, CA

Thank the design gods that the Palm Springs lawmakers saw imaginative architecture as their civic duty. The bris-soleil features metal pipes cut at angles to protect the building from the morning sun; and a massive circular cutout in the entry



ORBIT IN PHOTOGRAPH BY DAVID GLOMB. NOVAK COURTESY GNOSIS, LTD.

canopy allows a safe growth path for the towering palm trees.

PALM SPRINGS VISITOR CENTER

Albert Frey & Robson C. Chambers, 1965
2901 N. Palm Canyon Dr., Palm Springs, CA;
760.778.8418

Originally constructed as a gas station and architectural welcome to the visually rich Palm Springs area, concrete block piers support a hyperbolic paraboloid roof structure of steel I-beams and corrugated metal. You'll know it when you see it.

PATRICK K. HARDESTY MIDTOWN MULTI-SERVICE CENTER

Architekton/GLHN Architects & Engineers, 2004
1100 S. Alvernon Way, Tucson, AZ

Visitors enter by walking along a metal pedestrian bridge over an arroyo, getting closer to the façade of massive rusted metal panels that sensuously curve with energy and reflect the changing daylight. This building's swooping form creates a visual resonance between the built environment and the surrounding landscape.

THE PAVILION

Edward Sawyer Architects, 1976
2525 E. Arizona Biltmore Circle,
Phoenix, AZ

Nodding to the iconic Arizona Biltmore Resort down the street, architect Ned Sawyer designed this 65,000-square-foot office park with concrete

block, black steel, and a gray metal roof. Bridges lead from parking areas into a garden central courtyard where inhabitants (Herman Miller, numerous architects, and planners currently hold offices) can ascend to a crow's nest-like observation point.

PEPPERMILL'S FIRESIDE LOUNGE

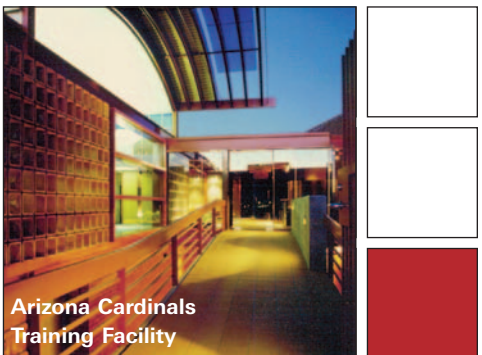
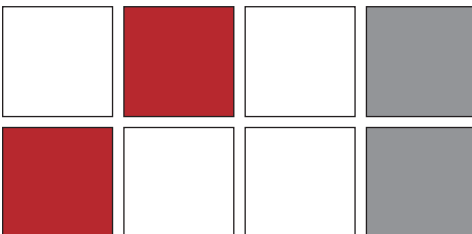
1974
2985 Las Vegas Blvd., Las Vegas, NV;
702.735.4177

We're not sure who designed the cavernous Fireside Lounge at the iconic Peppermill restaurant on the Las Vegas Strip (we don't even think the restaurant owners know) but whoever it was, they created one of the most comfortable spots in the city with its sunken firepit, maze of red built-in sofas, and voyeuristic mirror placements. It's been the perfect escape for over 30 years.

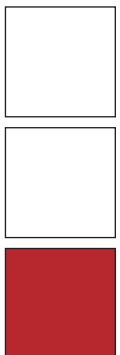
PHOENIX ART MUSEUM

Variou, 1959-2006
1625 N. Central Ave., Phoenix AZ;
602.257.1222; www.phxart.org

Having undergone two major renovations and currently undergoing a third, it is difficult to assign credit to just one firm for this museum's dramatic transformation over the decades. Originally designed by Alden Dow and Blaine Drake, then modified in the 70s by Fairburn Associates, Tod Williams Billie Tsien Architects of New York have led the last two major renovations (overseeing the current renovation work with Williams and Tsien is



Arizona Cardinals Training Facility



POST POSTMODERN: 5 PROJECTS DESTINED FOR GREATNESS

CENTERPOINT CONDOMINIUMS

Gould Evans

Tempe, AZ; www.centerpointaz.com

Mill Avenue and the surrounding Tempe landscape will change dramatically upon the completion of the four 20-plus- and 30-plus-story mixed-use/condo glass towers currently under construction by Avenue Communities. The first project to take Tempe residential development truly vertical, Centerpoint will be considered a pioneer that started a skyline where there was none.

LOU RUVO ALZHEIMER'S CENTER

Frank Gehry

Las Vegas, NV

Located adjacent to high-rise developments in downtown Las Vegas and the newly developing Furniture Mart complex, Frank Gehry's swooping steel design for an Alzheimer's research facility will surely keep architectural eyes looking toward Vegas and help revitalize one part of the city that's not dependent on twenty-four-seven gaming.

OPTIMA CAMELVIEW AND OPTIMA BILTMORE

Optima Development

Scottsdale and Phoenix, AZ (respectively); www.optimaweb.com

Architect David Hovey cares how his buildings will look 100 years from now, and you can see it in the clean lines, attention to orientation, and overall design sensibility of his buildings. With one red-accented tower complete at 24th and Camelback, and buildings taking shape near Scottsdale and Camelback Roads, Hovey's buildings are not only environmentally sustainable, but visually sustainable as well.

W SCOTTSDALE HOTEL & RESIDENCES

Hornberger + Worstell; Triyar Hospitality

Scottsdale, AZ

Developers talk about the upcoming W like it's the World's Fair, heralding a new era of change and progress. Virtually every commercial, residential, or mixed-use development in the 12 blocks or so that surrounds the W's downtown Scottsdale location (one block east of Scottsdale and Camelback Roads) mentions the W as *the* pinnacle of amenities.

DUBAILAND

It's not our desert, but we couldn't resist (and, our list needed a theme park): Dubailand is a tourism, real estate, hospitality, entertainment, leisure, and retail mega project under development in Dubai, United Arab Emirates, that will cover three billion square feet at a Phase One cost of about \$814 million. Not to mention the collection of man-made islands that are arranged in the shape of the world.

Phoenix Architect Mark Ryan), with a dramatic interim courtyard renovation and sculpture installation in 1997 by Phoenix architect Marwan Al-Sayed. Local legend Christie Ten Eyk and Reed Hilderbrand Associates of Massachusetts will lend their distinctive signature styles to the new landscape design. What better role than for a museum to act as seductive muse for so many? All names aside, this boxy quartz-clad beauty only gets better with each incarnation and may boast the most interesting central stairwell in Arizona. The current expansion will include a new sculpture garden, a four-level gallery wing, and a canopied entryway. Scheduled for a grand opening in Fall 2006, Phoenix Art Museum is sure to remain the most progressive museum in the Southwest.

PHOENIX FINANCIAL CENTER

W.A. Sarmiento

1970 (after additional floors were added)

3443 N. Central Ave., Phoenix, AZ

Often referred to as the “punch-card building,” this crescent-shaped structure features a façade of slim, vertically oriented windows in varying lengths and placement (hence, the nickname) and a very different visual on the opposite façade: vertically exposed sections of concrete running the full height of the building. A time capsule was hidden in a fountain cornerstone and (assuming someone remembers) it’s to be opened in 2012 for Arizona’s 100th anniversary.

PLANAR HOUSE

Stephen Holl, 2005

Paradise Valley, AZ

Designed to house an extensive 20th Century art collection including works on video, the Planar House uses cast-concrete walls and polished interiors as a blank canvas to let the art speak. Since surfaces are impeccably smooth inside, perforated textures and materials are featured on the exterior of the home’s intersecting planes.

POSTINO WINE BAR

Patry Building Co., 2001

3939 E. Campbell Ave., Phoenix, AZ;

602.852.3939

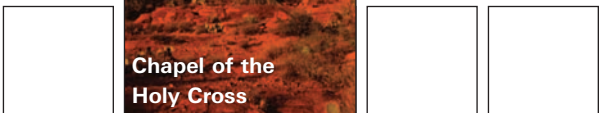
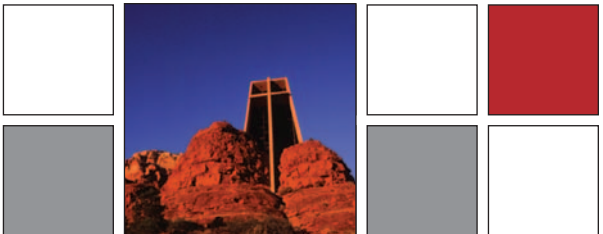
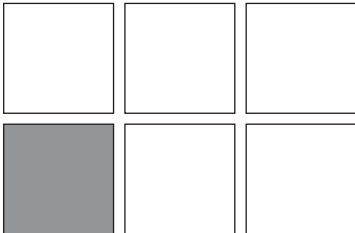
An old brick and steel post office gains new life as Phoenix’s hottest wine bar and subsequently helps fuel the renaissance in Arcadia, a popular single-family residence neighborhood. This is adaptive reuse at its best; the building also houses a home décor boutique and an architecture firm.

PRICE HOUSE

Frank Lloyd Wright, 1954

Paradise Valley, AZ

One of the few desert homes by Frank Lloyd Wright that remains virtually intact, signature touches like built-in seating around the living room, custom dining chairs complementing the architecture, and a central courtyard connecting both private and public areas make this home quintessentially Wright.



RAMADA HOUSE

Judith Chaffee, 1975
Tucson, AZ

An expert at blending modernism with Native American philosophies of design, Judith Chaffee's Ramada House is just that—a huge ramada that captures the warm air rising up from the valley below, acting like a shade tree with a constant breeze. The home nods to its pueblo neighbors but is adamant about improving design issues and infusing style.

SANDRA DAY O'CONNOR PHOENIX COURTHOUSE

Richard Meier, 2003
401 W. Washington St., Phoenix, AZ

The architect and designer of the \$1 billion Getty Center in LA used enameled panels and glass in a white, Neo-Corbusian form for this courthouse. The interior employs calm, cool colors of white and sky-blue, and features an atrium lobby of massive proportions, a cylindrical-shaped court, and street-level type entrances to other courtrooms and offices on other levels of the building.

SCOTTSDALE CIVIC CENTER

Bennie Gonzales, 1975
3939 N. Drinkwater Blvd., Scottsdale, AZ

Long before Gonzales crafted the \$1.5 billion palace for King Khalid of Saudi Arabia, he was the architect and design visionary behind Scottsdale's City Hall, Public Library, and Center for the Performing Arts. Described by Gonzales as “an

open invitation for the citizens to participate in their government,” the Civic Center uses environmental compatibility, wide open spaces, and skylights for internal illumination. The grounds are relaxing and inspiring with architecturally scaled fountains, lush landscaping, and grassy hills.

SHIP OF THE DESERT

Earl Webster and Adrian Wilson, 1936
Palm Springs, CA

One of the few examples of Nautical Moderne design in the desert (stemming from the overarching Streamline Modern style which was inspired by the movement of trains, boats, airplanes, and automobiles), this home's curving walls emerge from its mountainous site like a ship setting sail. The rooms are lined up horizontally and some are accessed via deck, similar to cabins on a ship.

SILVERMAN RESIDENCE

Michael P. Johnson Design Studios, Ltd., 2005
Scottsdale, AZ

Bold in its simplicity, three rectangular volumes are arranged alongside a single line that begins as an entry sidewalk, continues through the home as a structural steel beam, and transforms into a lap pool between the house and its neighboring lake. Modern architecture, in this case (as in many throughout history) helped the client learn why simple, sensible design is always better than opulence and size.





TALIESIN WEST PHOTOGRAPH BY RAUL GARCIA

Taliesin West

SKYLOFTS

Tony Chi, 2004

MGM Grand, Las Vegas, NV;
877.MGM.LOFT;

www.skyloftsmgmgrand.com

Rather than devour more desert land or fathom another kitschy theme, MGM Mirage looked to trends in modern design, loft-style residences, and boutique hotel experiences before calling renowned designer Tony Chi, who took “a piece of New York, Tokyo, Hong Kong, [and] London” to create an urban “hotel within a hotel” on the top floors of the MGM Grand.

SOUTH MOUNTAIN COMMUNITY COLLEGE PERFORMING ARTS CENTER

Jones Studio, Inc., 2003

7050 S. 24th St., Phoenix, AZ

Inspired by the roughness of a case that holds a delicate violin within, this structure is made of an outer box covered in rusted metal with a 350-seat, curved-wood theater inside. Slot windows and layered folds of rusted metal cladding play against each other. At night, the windows seem to beam with excitement, making for a dramatic spectacle of modern design.

ST. CLARE BLESSED SACRAMENT CHAPEL

CoLAB Studio, 2004

Franciscan Renewal Center (The Casa);
5802 E. Lincoln Dr.,

Paradise Valley, AZ;

www.thecasa.org

The Casa, a longstanding retreat for Valley residents, now has a small chapel of deeper, more personal renewal in the St. Clare building. Harmonious with the original architecture of the compound, the diminutive round building is hand-finished with plaster concrete on the outside and deep walnut on the interior. Spiritual design indeed!

STEVIE ELLER DANCE STUDIO

Gould Evans, 2003

University of Arizona, 1713 E. University Blvd., Tucson, AZ

The architects studied the labanotation (a shorthand for dance moves) for George Ballanchine's *Serenade* Ballet, mapped out the first positions for each starting movement, and created a design matrix for the iconic “dancing columns” that support the glass-encased, second-floor studio, all in the hopes of expressing “movement within the architecture.”

STONE RIDGE CHURCH

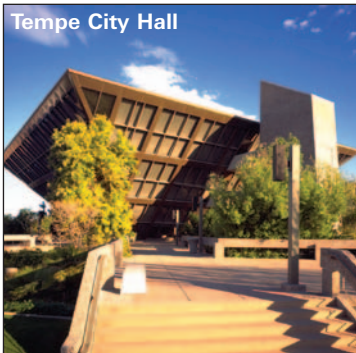
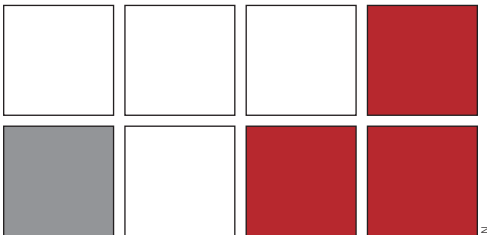
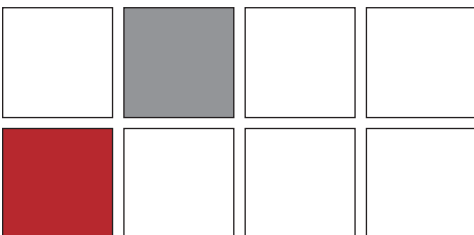
DeBartolo Architects, Ltd., 2006

6300 E. 24th St., Yuma, AZ

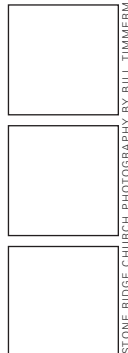
When a Baptist Church entrenched in the community for over 60 years calls a progressive architecture firm for a sleek glass and steel assembly space that seats 600 and a classroom building outfitted with all the modern accoutrements in a decidedly minimal design ... now that's progress.



Stone Ridge Church



Tempe City Hall



Horizontal lines help the structures blend with surrounding while the assembly space nighttime glow feels more akin to a concert hall than a place of worship.

TALIESIN WEST

Frank Lloyd Wright, 1937
Cactus & Frank Lloyd Wright Blvd.,
North Scottsdale, AZ; 480.860.8810;
www.franklloydwright.org

When Wright was 70, he led apprentices of FLR's School of Architecture in the crafting of nine long and low buildings, sunken terraced gardens, and patios. Some things have changed over the years – open areas are now enclosed by glass (for heating and cooling issues) and white canvas stretched across redwood beams were replaced with translucent plastic. Captivating architectural critics and motivating would-be architects, structures like Taliesin West stand as timeless as the stone and wood within. Visit the web site for tour info.

TEMPE CITY HALL

Michael and Kemper Goodwin, Ltd., 1971
31 E. 5th St., Tempe, AZ

A rare, inverted pyramidal form dominates this complex of civic offices that plunges a full floor below grade into shady gardens. While seemingly benign from a distance, the act of walking beneath and looking upward is sure to elicit a sense of awe, if not vertigo.

TEMPLE KOL AMI

Will Bruder, 1994
15030 N 64th St., Scottsdale, AZ

Designed in the spirit of the ancient desert communities of Masada and Jerusalem, Temple Kol Ami creates a "village" by connecting the physical structure to spiritual experiences. Natural stone masonry in the form of sand aggregate modules were sandblasted after placement and reference the original staggered block-formed wailing walls of the Holy Land. Inside, beams of sunlight penetrate slim openings while stretched tensile fabric shades outdoor courtyards.

TOWN & COUNTRY

A. Quincy Jones and Paul R. Williams, 1948
174 N. Palm Canyon Dr., Palm Springs, CA

Although this prime example of early California Modernism appears in disrepair due to neglect, its mix of curved forms, straight lines, and beckoning gardens can still be appreciated. The structure's spot in architectural history has led a group called the Friends of Town & Country Center (www.friendsoftcc.com) to fight against its demolition.

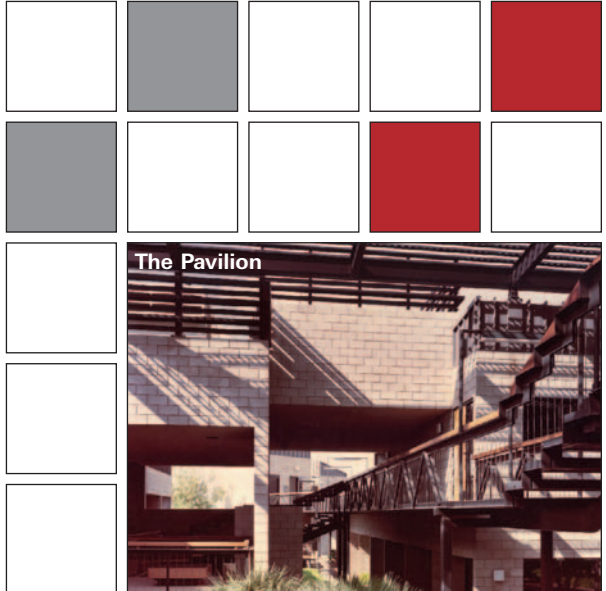
TOWNSEND RESIDENCE

Will Bruder, 1996
Paradise Valley, AZ

Nestled into the eastern saddle of Mummy Mountain, this masterpiece of residential opulence holds flexible, gallery-like spaces for the extensive free-flowing art collection of the original client. A



Temple Kol Ami



The Pavilion

TEMPLE KOL AMI PHOTOGRAPHY BY BILL TIMMERMAN

curved façade of glass turns the desert into a tailored viewing experience. The home has been compared to a hummingbird ready for flight, as its curvaceous form hugs the mountainous terrain.

UNIVISION

Swaback Partners, 2001
6006 S. 30th St., Phoenix, AZ

The Spanish network's corporate headquarters incorporates Green principles with extensive use of rammed earth, an underground parking garage, exterior spaces shaded by tensile fabric, and a natural water feature that meanders and blends the building with its surroundings. Rusted steel and solar-sensitive materials round out the program.

VALLEY NATIONAL BANKS

Herman Jacoby and Frank Henry for Weaver & Drover, 1962-1970

www.modernphoenix.net/vnb

Scattered throughout Phoenix, Tempe, and Scottsdale, AZ lie five iconic Valley National Banks - artifacts of days when banks were local institutions and banking was a dignified, personal, and often aesthetic experience. Largely commissioned by Valley patron and entrepreneur Walter Bimson, these optimistic and futuristic modern designs were architectural billboards for progress to newcomers in business in the Southwest. People said goodbye to the days of institutionally canonized white columns and red brick. These new buildings provided banking by the shade of a groovy brise-soleil and the light of a tropical terrarium. The

Tempe branch, an unforgettable ground-hugging geodesic dome on the corner of Rural and Apache is currently threatened by the plans for ASU campus expansion, even though it has served as their Information Center for years. She may be the first of the five sisters to be forcibly retired to rubble unless citizens act on this landmark example of Recent Past Preservation in Phoenix. Or, like the 3rd Avenue and Indian School branch now owned by Hoskin Ryan Consultants, some are lucky enough to be rehabilitated and polished up to their former glory. Now mostly inhabited by the Chase banking institution, efforts are underway to raise consciousness about the playful design and important legacy of these buildings in the Valley. View the web site above to learn more.

VAN BUREN STREET

Various, Mid-century
Phoenix, AZ

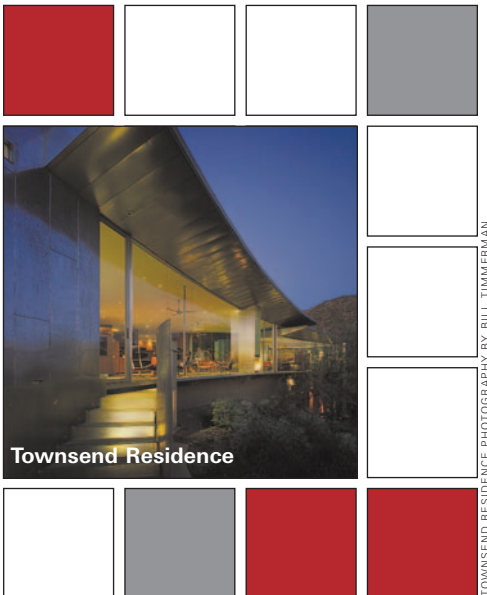
Start at about 7th Avenue and drive east to 24th Street. Keep your eyes open for a collection of the country's most dynamic strip of mid-century hotels and structures still standing. Most are abandoned and not habitable today, but you can imagine how Van Buren once looked with all this great architecture in one central location.

VENTANA VISTA
ELEMENTARY SCHOOL

Antoine Predock (with Burns and Wald-Hopkins Architects), 1994
6085 N. Kolb Rd., Tucson, AZ



Univision



Townsend Residence

TOWNSEND RESIDENCE PHOTOGRAPHY BY BILL TIMMERMAN



DESERT PREFAB HOUSE BY BENNY CHAN

Desert Prefab House

Inspired by a journey through a children's city of imagination, a series of trails and markers etched into the land surrender clues about the origin of the site and infuses the joy of discovery directly into the process of experiencing architecture. Harkening to an ancient ruin, the sunken design blends with the earth in a very primitive, yet modern, way.

WEXLER STEEL HOUSES

Rick Harrison and Donald Wexler, 1961-2 Palm Springs, CA

Planned for a tract of 38 homes, only seven of these elegant erector sets were built before the cost of steel priced the utopian venture out of the market. Large steel elements were factory-built and delivered on-site for speedy construction. The steel support system created flexible spaces that were graced with one of three roofline profiles, including the unforgettable folded plate (or zigzag) design.

WILKINSON FLOOR COVERINGS OFFICE WAREHOUSE

Michael P. Johnson Design Studios, Ltd., 2004

3125 S. 52nd St., Tempe, AZ; 602.438.2663
 Three-by-two-foot polished black porcelain tiles cover the upper portion of this existing concrete tilt-up construction; it's unified by a 160-foot long horizontal steel beam painted bright yellow (the architect's favorite color). Stand in front of this building for an hour and watch the desert sky transform in the black porcelain reflection.

WILMOT PUBLIC LIBRARY

**Nicholas Sakellar, 1965
 530 N. Wilmot Rd., Tucson, AZ;
 520.791.4627**

Current library and modern residential designers have surely taken a cue from this striking plan which includes deep overhangs, high clerestory windows, ramada-like forms, a low profile, extensive landscaping, and an open floor plan. Views to the surrounding desert can be found from most of the learning spaces within.

WRIGHT HOUSE

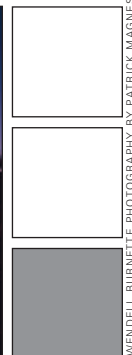
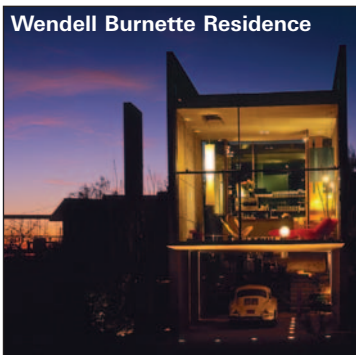
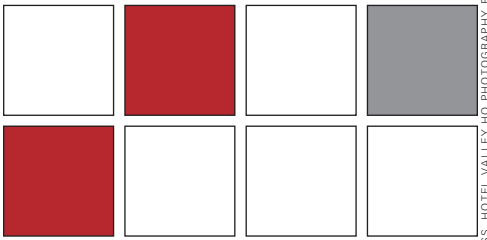
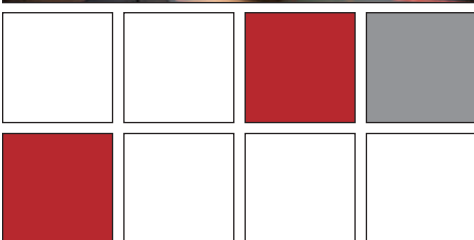
**Blaine Drake, Unknown
 Yuma, AZ**

Frank Lloyd Wright's influence on apprentice Blaine Drake is felt in this angular home that appears to rise from the rocky desert floor. Native stones in the foundation and walls create a seamless and natural transition from the site to structure.

XEROS

**Blank Studio, 2006
 Sunnyslope, AZ**

An immediate hit with the media, this revolutionary home studio looks over Sunnyslope, AZ as a call to change with its extremely progressive design. An exposed, rusting metal frame filled in with large panes of glass sheltered by an exterior drape of woven metal, the Blank Studio situates a lofty work studio partially underground, while the living quarters above feature a cantilevered bed.



WENDELL BURNETTE PHOTOGRAPHY BY PATRICK MAGNESS. HOTEL VALLEY HO PHOTOGRAPHY BY ISSAC BAILEY.

room and perpendicular cantilevered balcony framed in colored translucent glass.

YODER RESIDENCE

**Michael P. Johnson Design Studios, Ltd.,
1999
Scottsdale, AZ**

A horizontal plane of black steel and tinted glass is supported by a white vertical elevator shaft rising up from the southern face of Camelback Mountain. Visible from Camelback Road, this home cleanses the mountain with simplicity as it floats along a sea of Viagra-inspired medieval castles and Mediterranean villas.

WHY STOP HERE?

For more information on these architects or their buildings, please e-mail info@desertlivingmag.com or call 602.667.9798 and we'd be happy to put you in contact. Portions of this list and links to the architects' web sites will be posted on www.modernphoenix.net. Become a member of their community to gain full access.

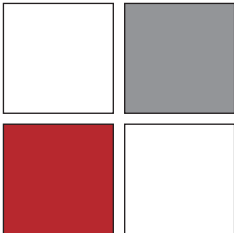
SAVING ARIZONA

AS YOU WERE READING OUR LIST, YOU PROBABLY NOTICED A FEW BUILDINGS WHOSE FATE SEEMS DESTINED FOR THE WRECKING BALL. WE CAN CHANGE THEIR FATE. ORGANIZATIONS SUCH AS THE ARIZONA PRESERVATION FOUNDATION ARE WORKING DILIGENTLY WITH THE NATIONAL TRUST FOR HISTORIC PRESERVATION TO SAVE OUR RECENT PAST BY LOBBYING FOR THE PRESERVATION OF HISTORICAL, ARCHAEOLOGICAL, ARCHITECTURAL, AND CULTURAL RESOURCES. VISIT THEIR WEB SITE FOR A LIST OF ENDANGERED PLACES AND LEARN WHAT YOU CAN DO TO MAKE SURE HISTORY SURVIVES IN OUR DESERT. MORE: WWW.AZPRESERVATION.ORG

XEROS AND YODER PHOTOGRAPHY BY BILL TIMMERMAN. WEXLER PHOTOGRAPHY BY DAVID GLOMB



Wexler Steel House



Yoder Residence



Xeros



Desert Living

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