

# SCOTTSDALE ARCHITECTURE GUIDE

NOTABLE ARCHITECTURAL SITES AND  
MID-CENTURY MODERN MASTERPIECES

American Institute of Architects | Phoenix Metro Chapter

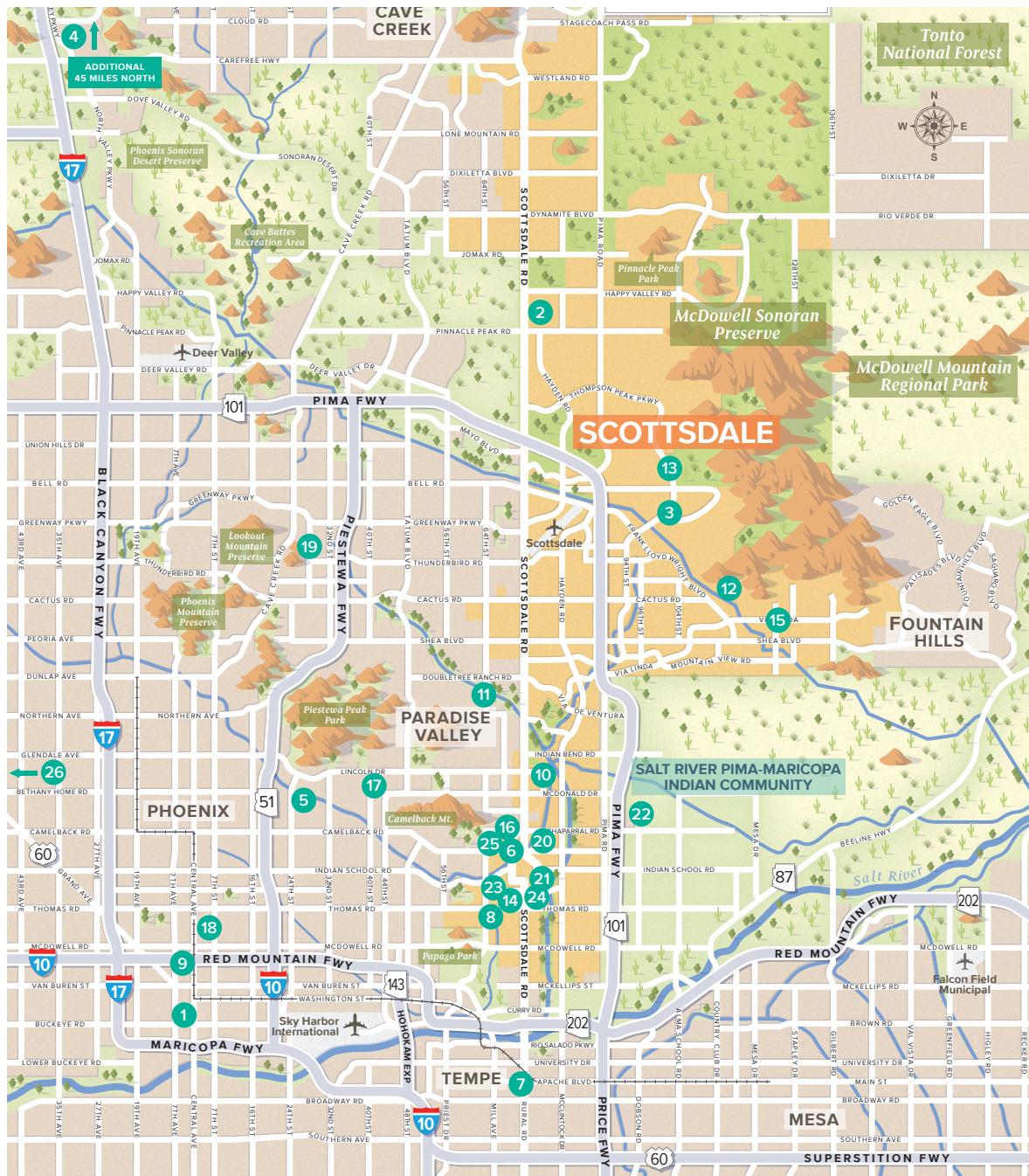


**SCOTTSDALE'S GRAND SONORAN DESERT** – with its rugged mountains, lush arroyos and distinctive flora – has inspired generations of talented architects, including luminaries like Frank Lloyd Wright, Will Bruder, Alfred Beadle, Ralph Haver and Paolo Soleri. Their creations run the architectural gamut from earthen structures that blend seamlessly with the natural

environment to contemporary designs that mirror desert forms in glass, copper and steel, reflecting their beauty for all to see.

This guide includes notable projects by both locally and nationally renowned masters of the craft. We invite you to explore, admire and be inspired by the creative genius exhibited in these designs.

# NOTABLE ARCHITECTURAL SITES



- 1** AIA Arizona Headquarters
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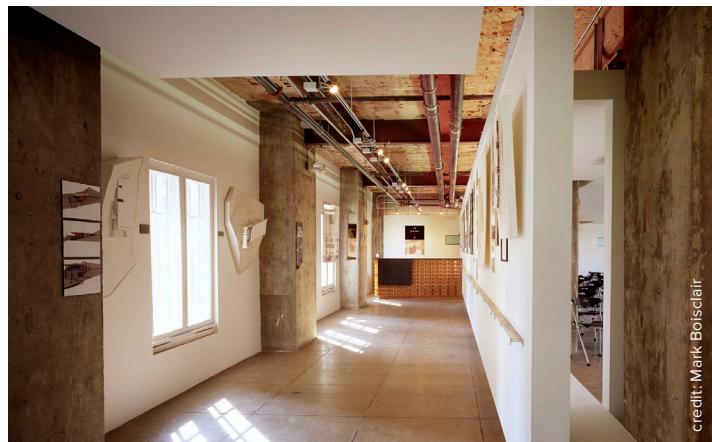
See additional map on page 12 for a Mid-Century Architectural Driving Tour of Scottsdale

## 1 AIA ARIZONA HEADQUARTERS | 2004 | MARK RODDY, AIA + JORGE COLÓN, AIA

30 N. 3rd Avenue #200, Phoenix, AZ 85003 | [aia.org/arizona](http://aia.org/arizona) | 602.252.4200

The AIA Arizona Offices are located within downtown Phoenix's historic, 1920's neo-classical Walker Building. The contemporary design insertion celebrates the existing structure by creating spaces that prioritize neither the old nor the new and allows spaces that are in-between. The open office plan uses the simple placement of horizontal and vertical planes constructed of light-gauge metal framing and drywall to create a series of flowing spaces housing a flexibility of functions.

The AIA office can operate as a public forum, functional office space, a gathering place for formal events, a casual seminar space, or in any combination. The generic white walls are equally flexible and claim no style or time period. Like a conventional gallery space, the AIA office is neutral, minimal and brought to life by the activities of its staff, the information it provides and the events it hosts.



credit: Mark Boisclair

## 2 APPALOOSA LIBRARY, CITY OF SCOTTSDALE | 2009 | DWL ARCHITECTS + DOUG SYDNOR ARCHITECTS

7377 E. Silverstone Drive, Scottsdale, AZ 85255 | [scottsdalelibrary.org](http://scottsdalelibrary.org) | 480.312.7323



credit: Timmerman Photography

The LEED Gold Certified, 21,000-square-foot Appaloosa Branch Library is recognized for its desert mirage theme, dynamic structure, energy savings and eco-conscious construction. The reading room is naturally lit with indirect light that changes during the day, and is separated from staff spaces and meeting rooms by a massive geologically-layered concrete wall. Rooms along the south side are wrapped in iridescent metal and float a few feet above the arroyo. At the west end, the building digs into the earth, but at the east end it opens onto a patio with views of the McDowell Mountains. Scottsdale Public Art's glass orb installation by artist, Anna Skibsk, plays with the light coming in from various directions.

Appaloosa's design features low VOC finishes, high percentages of local and recycled materials, high efficiency HVAC and lighting systems, and low water use landscaping.

## 3 ARABIAN LIBRARY, CITY OF SCOTTSDALE | 2007 | RICHARD + BAUER ARCHITECTS

10215 E. McDowell Mountain Ranch Road, Scottsdale, AZ 85255 | [scottsdalelibrary.org](http://scottsdalelibrary.org) | 480.312.7323

The desert slot canyons of northern Arizona capture the power of compressive stone walls releasing to the sky. Over millennia, threads of water sculpt the massive walls, carving out sandstone canyons. Harder stone and slow water sharply define vertical slivers, while softer stone gives way to wider crevasses.

Echoing a compelling natural sequence, an earthen stone roof thrusts from the desert floor of the library, taking with it the site's native grasses, shrub and stone texture.

Organized about a central court, the 20,000-square-foot LEED Silver Certified building is entered through a slot canyon of steel and glass. Cladding of weathered steel plate reflects the indigenous terra-cotta walls of stone as they lean overhead and fall away from the entry path, opening to the sky and the library ahead.

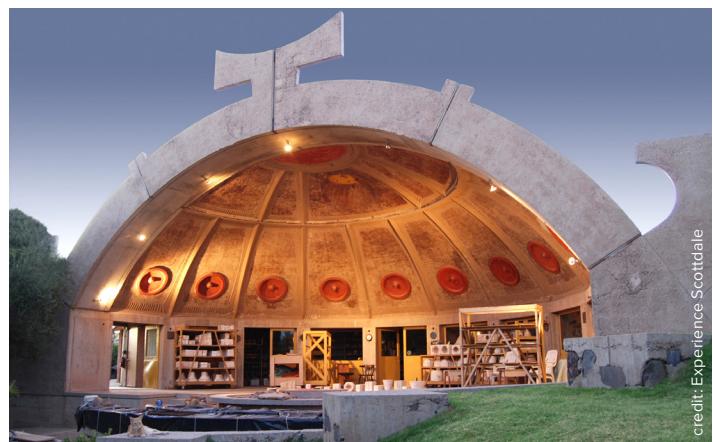


credit: Bill Timmerman

**4** **ARCOSANTI** | 1970 | PAOLO SOLERI  
I-17 and Cordes Junction | [arcosanti.org](http://arcosanti.org) | 928.632.7135

Arcosanti is an experimental community located 70 miles north of Phoenix and designed according to the late Paolo Soleri's concept of arcology (architecture + ecology) in which the built and the living interact as organs would in a highly evolved being. This means many systems work together, with efficient circulation of people and resources, multi-use buildings, and solar orientation for lighting, heating and cooling. In this environment, apartments, businesses, production, technology, open space, studios, and educational and cultural events are all accessible. Greenhouses provide gardening space and act as solar collectors for winter heat.

More than 50,000 tourists each year visit the site, which also features a gallery, bakery and café. Guided tours introduce visitors to the philosophy, history, planning and ongoing construction of the site.



credit: Experience Scottsdale

**5** **ARIZONA BILTMORE RESORT** | 1929 | ALBERT CHASE McARTHUR with Frank Lloyd Wright, consultant  
2400 E. Missouri Avenue, Phoenix, AZ 85016 | [arizonabiltmore.com](http://arizonabiltmore.com) | 602.955.6600



credit: Arizona Biltmore

The 39-acre “Jewel of the Desert” celebrates Wright’s organic architecture and detailing through the work of his student from 1907 to 1909. McArthur’s younger brothers, Charles and Warren, were board members of the hotel.

In response to the adjacent mountains and the desert, workers cast the “Biltmore Blocks” using area sand and water taken from the adjacent Arizona Canal. Variations of the textile block Wright devised for his earlier California homes, the 250,000 blocks incorporate 34 geometric palm-inspired patterns by sculptor Emry Kopta. Horizontal massing, terraces, loggias and other details are also reminiscent of Wright.

The now 740-room, full-service resort incorporates a 33,000-pound copper roof, supported by 40-ton copper beams. The main building also contains one of the largest gold leaf ceilings in the world.

**6** **ARIZONA CANAL** | 1883 | ARIZONA CANAL COMPANY  
Access at Scottsdale & Camelback Roads | [scottsdalepublicart.org/permanent-art/soleri-bridge-and-plaza](http://scottsdalepublicart.org/permanent-art/soleri-bridge-and-plaza)

In 1883, William J. Murphy was hired to spearhead the construction of the Arizona Canal. The canal, which was inspired by the ingenious irrigation canals built by the area's first residents, the Hohokam Indians, brought water to the Valley of the Sun and led to the founding of several communities, including Scottsdale, along its path.

The Arizona Canal is nearly 50 miles long and runs from the Granite Reef Dam northeast of Mesa, across the Salt River Pima-Maricopa Indian Community, through downtown Scottsdale and into Phoenix and the West Valley where it ends at New River.

The Cosanti Bridge in Old Town Scottsdale and Arizona Falls at 56th Street and Indian School Road in G.R. Herberger Park both offer excellent views of the canal.



credit: Experience Scottsdale

## 7 ASU GAMMAGE AUDITORIUM | DESIGNED 1959, BUILT 1964 | FRANK LLOYD WRIGHT

ASU Campus, 1200 S. Forest Avenue, Tempe, AZ 85281 | [asugammage.com](http://asugammage.com) | 480.965.3434

Renowned architect Frank Lloyd Wright's final design for an opera house most likely would not still be standing today if built in its originally proposed location - Baghdad, Iraq. Instead, Wright's final design became this multifunctional performing arts facility at Arizona State University.

In 1957, then ASU President Grady Gammage called on close friend Wright to create a distinct university auditorium. Wright worked on the building during the last two years of his life and his most trusted aide, William Welsey Peters, brought his plans to finished form. Neither Wright nor Gammage lived to see the transformation of the blueprints, both having died in 1959. Finished in 1964, Gammage now stands 80 feet high and measures 300 by 250 feet. Two pedestrian bridges extend 200 feet like welcoming arms. The 3,000-seat performance hall offers superb acoustics and three levels of seating, with the furthest seat only 115 feet from the stage.



## 8 BLACK ROCK STUDIO | 2010 | WEDDLE GILMORE

6916 E. Fifth Avenue, Scottsdale, AZ 85251 | [weddlegilmore.com](http://weddlegilmore.com) | 480.517.5055



Black Rock Studio rethinks how urban buildings can embrace Valley canals as linear parks that weave through and connect our cities. Black Rock Studio is an Old Town Scottsdale urban in-fill project dedicated to connecting Fifth Avenue to the south and the Arizona Canal to the north through the use of transparent facades constructed from standard large sliding glass door assemblies.

A desert landscaped urban courtyard invites visitors into an art gallery space that faces Fifth Avenue on the ground floor. The heart of Black Rock Studio, the studio/work space on the second floor loft above, is continuously transformed throughout the day as sunlight washes the sidewalls of the space through skylight slots running the length of the building to create an effect of a ceiling that soars above.

## 9 BURTON BARR PHOENIX CENTRAL LIBRARY | 1995 | BRUDER DWL ARCHITECTS

1221 N. Central Avenue, Phoenix, AZ 85004 | [phoenixpubliclibrary.org](http://phoenixpubliclibrary.org) | 602.262.4636

The five-story gateway to the Phoenix arts district includes the largest reading room in North America — the 43,000-square-foot fifth floor, with a tension-roof ceiling suspended by cables. Uniquely sited, the 280,000-square-foot library is in a park above a highway tunnel.

Diversely inspired by the Bibliothèque Nationale de France in Paris and Monument Valley, the mesa-shaped building incorporates shade-sails on the north and sun-tracking operable louvers on the south. An early green building, the library also features extensive daylighting and low-energy tasklighting.

A central open core — the “crystal canyon” — provides vertical organization with three high-speed elevators and a five-level staircase as well as convenient horizontal accessibility. The atrium is topped by 22 skylights through which, on noon of the summer solstice, the candlestick columns are lit.



## 10 CATTLETRACK | 1937 | GEORGE ELLIS

6105 N. Cattle Track Road, Scottsdale, AZ 85250 | [cattletrack.org](http://cattletrack.org) | 602.568.3356

Cattle Track is an artists' compound and a treasure most locals don't even know about. The relatively flat, 10+ acre complex is characterized by a random arrangement of buildings that include an adobe mix of residences, utilitarian structures and artist studios, as well as a number of outdoor living spaces. Several buildings function as dual live/work spaces. George Ellis designed and constructed many of the homes and buildings in the complex.

Although the complex is only two miles from the center of urban Scottsdale, its setting has a strong rural character with buildings shielded by vegetation and deeply set back from the main road. Dating back to the 1930s, Cattle Track has been a haven for writers, dancers and artists, including artists Fritz Scholder and Philip Curtis. Today, you will find a variety of well-known talented artists, including painters, photographers, ceramicists and even a blacksmith.



credit: Cattle Track

## 11 COSANTI | 1955-70 | PAOLO SOLERI

6433 E. Doubletree Ranch Road, Scottsdale, AZ 85253 | [cosanti.com](http://cosanti.com) | 480.948.614



credit: Ari Pham

The five-acre Cosanti Foundation houses the architectural and craft studios, and home of the late Italian-born architect Paolo Soleri, known for his urban "arcologies" — large-scale urban projects like Arcosanti, which unite the built and natural worlds. The neologism "Cosanti" denotes "before" or "against" things, suggesting his philosophy of anti-materialism. Many of the curvilinear apses, workshops, apprentice residences and courtyards were built in the 1960s by students of art and architecture from colleges and universities worldwide, as coordinated through Arizona State University programs called "Silt Piles."

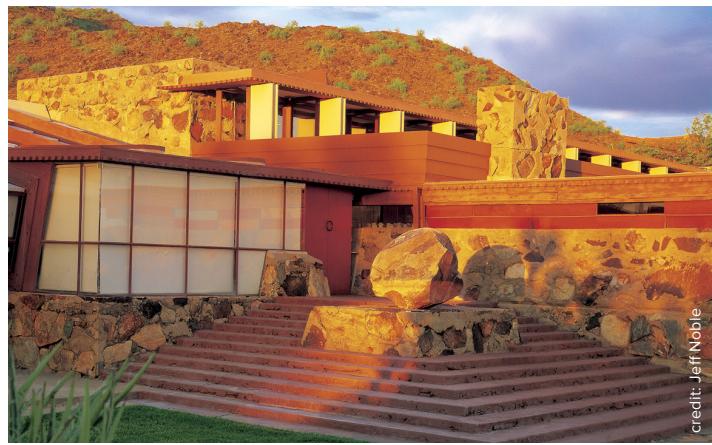
Soleri pioneered innovative construction experiments with the simple hands-on technique of casting thin-shell concrete directly on the desert surface. These earth forms were carved or painted to accommodate reinforcing and integrated decoration, then excavated after the concrete cured.

## 12 FRANK LLOYD WRIGHT'S TALIESIN WEST | 1937 | FRANK LLOYD WRIGHT

12345 N Frank Lloyd Wright Boulevard, Scottsdale, AZ 85259 | [franklloydwright.org](http://franklloydwright.org) | 480.860.2700

Set on 600 Sonoran Desert acres, Taliesin West was Wright's dramatic response to the starkness and beauty of the rugged environment. Here, antiquity and modernity coalesce, and time seems to halt.

Built by apprentices living in tents, the campus includes a residence and adjacent studio, as well as two additions, the theater (1949) and the music pavilion (1956). As construction began, Wright noticed tawny-colored stones strewn on the desert and the nearby hill. These were set into wooden forms and concrete poured around them; when a wall cured, the form was moved further along for more construction. Redwood beams held canvas panels mounted onto wooden frames. Other rooms were roofed with board decks, tar and gravel. The original canvas doors and windows were later replaced with glass. In 2019, Taliesin West was inscribed to the UNESCO World Heritage List along with seven more of Frank Lloyd Wright's major works.



credit: Jeff Noble

### 13 GATEWAY TO McDOWELL SONORAN PRESERVE | 2010 | WEDDLE GILMORE

18333 N. Thompson Peak Parkway, Scottsdale, AZ 85255 | [mcdowellsonoran.org](http://mcdowellsonoran.org) | 480.998.7971

The Gateway celebrates passage into the 30,580-acre McDowell Sonoran Preserve while minimizing its impact on the desert. Integral to the project, the site design and construction preserved the existing arroyo network and minimized earthwork alterations to the natural habitat. The Gateway's rammed-earth walls, built from local soil, recall a tradition of indigenous desert building while marking a threshold to over 225 miles of trails within the McDowell Sonoran Preserve for hiking, bicycling and equestrian enjoyment.

The roof is covered in native desert cobble to blend into the desert when observed from the eastern mountain trails. In addition, an integrated rooftop solar system generates as much solar electricity as the Gateway consumes to realize a "net zero" of energy consumption. Up to 60,000 gallons of rainwater is harvested through roof collection and storage in an underground cistern, providing 100 percent of the water needed for landscape irrigation.



credit: Bill Timmerman

### 14 LOLOMA 5 | 2005 | WILL BRUDER + PARTNERS

3707 N Marshall Way, Scottsdale, AZ 85251



credit: Bill Timmerman

A sophisticated celebration of the traditional and modern roots of its Old Town Scottsdale context, the five-unit complex includes an entry courtyard for street-level work spaces along its south side. On the north, a landscaped auto court is veiled behind a perforated metal gate and ocotillo fence.

To define views of landmark Camelback Mountain, the architecture folds angularly and symmetrically for the three-story units, while private cantilevered balconies project behind aluminum plate railings and detailed window walls are screened from the sun behind perforated aluminum scrims.

In scale, proportion, finely articulated details, massing and its materials, the project draws carefully from its local context and history — representing an architectural rightness for an evolving Old Town Scottsdale and its aspirations for design quality and uniqueness.

### 15 LOST DOG WASH TRAILHEAD | 2006 | WEDDLE GILMORE

12601 N 124th Street, Scottsdale, AZ 85259 | [mcdowellsonoran.org](http://mcdowellsonoran.org) | 480.998.7971

This seven-acre site serves as the Southern Gateway to the McDowell Sonoran Preserve and includes a 4,000-square-foot Trailhead Gateway Structure. Here you'll have access to the Visitor Center and the starting point for hiking, biking and horseback riding trails. In addition, there's a desert amphitheater for education and entertainment, and an equestrian staging area.

Reflecting desert forms, colors, textures and seasons, the cantilevered center recalls the ridge to one side and the arroyo on the other. Its rough concrete walls and recycled, patinating roof and structural steel incorporate earth and flora tones. The building is even sited to reveal the sunrise of the solstices and equinoxes. Sustainable design complements desert siting. Rooftop photovoltaics provide the trailhead's energy; rainwater is harvested and graywater collected to a 4,000-gallon underground cistern; and composting below the restrooms saves 200,000 gallons of water annually.



credit: Bill Timmerman

## 16 OPTIMA CAMELVIEW VILLAGE | 2009 | DAVID HOVEY FAIA / OPTIMA

7157 E. Rancho Vista Drive, Scottsdale, AZ 85251 | optimaweb.com | 480.874.9900

This 700-unit, mixed-use condominium development comprised of 11 terraced, bridge-linked buildings responds to the harsh desert climate by creating a pedestrian-friendly shaded environment of interconnected landscaped courtyards. Through the extensive use of green-roof technology, 23 acres of landscaping were constructed on the 13-acre site, providing every living unit with landscaped exterior space.

The composition employs a site-sensitive vocabulary of layered positive and negative spaces harmoniously juxtaposed to form a rich texture of shadows, colors, and transparencies. Rational geometry, bold cantilevers and sheer vertical faces serve respectfully as the backdrop to dynamic hanging gardens and sheltering courtyards. The modular exterior wall is an interchangeable system of floor-to-ceiling glass, sandstone panels and sunshades, strategically positioned based on building orientation, views, light and privacy.



## 17 PARADISE VALLEY UNITED METHODIST CHURCH | 1963 | RALPH HAVER

4455 E. Lincoln Drive, Paradise Valley, AZ 85253 | pvumc.org | 602.840.8360



The church campus is situated on a sprawling piece of pristine desert land in the foothills of Paradise Valley, with stunning views of Camelback Mountain and the Valley below. The first chapel is accessed by crossing a raised bridge over a desert wash, featuring geometric railings that lend unity as well as modest grandeur to the journey.

The ziggurat-like facade of brick is supported by steel framework inside. Simple stained-glass forms by Maureen McGuire are unfussy but decorative. The desert oasis metaphor is nowhere more prominent than in the chapel courtyard. The chapel glasswork was completed by the famous Glassart Studio of Scottsdale. The sweeping roofline is in perfect proportion with Piestewa Peak and Camelback Mountain, allowing them to exert their prior authority to the heavens. A small prayer room at the base of the chapel features a lovely mosaic and is open to the public 24 hours a day.

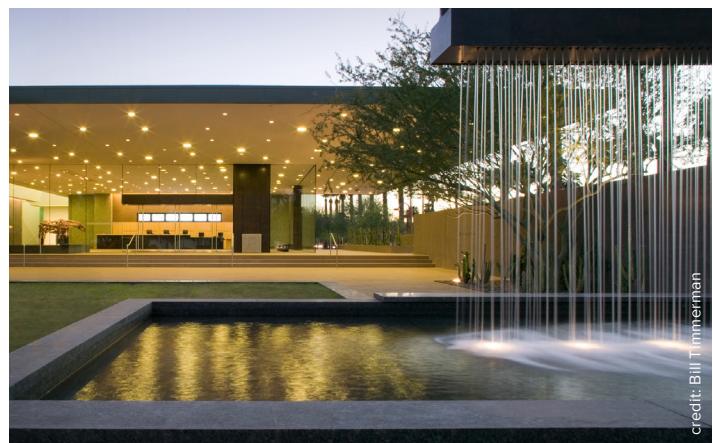
## 18 PHOENIX ART MUSEUM | 2005 | TOD WILLIAMS AND BILLIE TSIEN ARCHITECTS

1625 N. Central Avenue, Phoenix, AZ 85004 | phxart.org | 602.257.1880

Horizontal Prairie School lines generated the original concrete structure and courtyards. Four additions and renovations reaffirm the Wrightian inspiration while integrating new drama and intimacy.

Two recent additions — primarily precast concrete — offer an experience of journey through connected galleries rather than a singular space. A richly landscaped sculpture courtyard creates an urban oasis. Cooling also comes from a gray-green color relating to the indigenous palo verde trees on site and the entry waterfall.

Providing as much space under cover outdoors as it does within its glass-enclosed interior, the lobby is a beacon for arts and community gatherings. Guests dramatically access the four-level modern art wing by a concrete mast of elevator or a stairway that rises to a skylit ceiling.

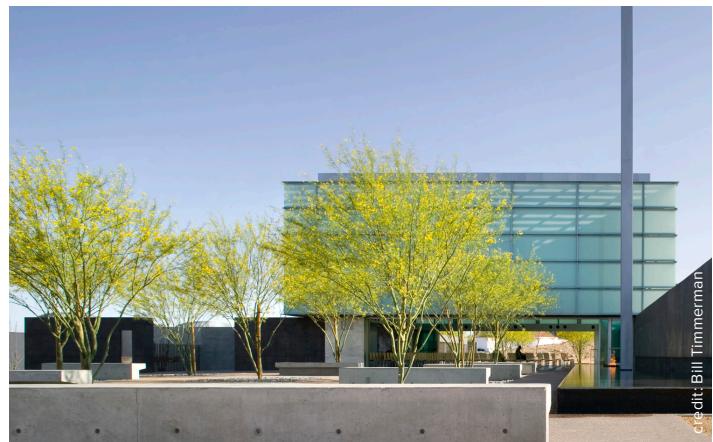


**19 PRAYER PAVILION OF LIGHT AT DREAM CITY CHURCH** | 2007 | DEBARTOLO ARCHITECTS LTD.

13613 N. Cave Creek Road, Phoenix, AZ 85022 | [prayerpavilion.org](http://prayerpavilion.org) | 602.867.7117

A sustainable glass pavilion in the desert, the 250-seat prayer chapel rests at the base of Stoney Mountain. A pinwheel of four site-cast black concrete walls supports a four-sided Vierendeel truss. Multi-slide glass walls open on three sides to courtyards.

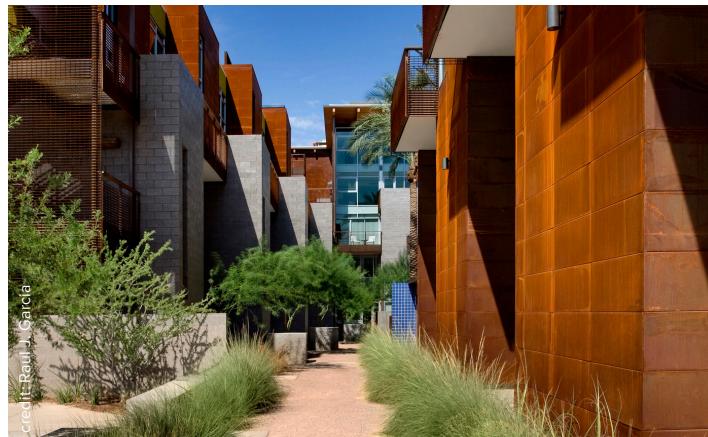
Outside, a 50-foot-high steel cross and fire rise from a pool, and indigenous trees and concrete benches offer shade and serenity. Support spaces are located in a concrete building flanking the west side. Above eight feet, a double-skinned wall comprises layers of translucent fritted glass and triple-insulated translucent glass. This creates a perimeter convection chimney, reducing interior temperatures and generating diffused daylighting. At night, energy-efficient LEDs between the glass skins glow on the interior and exterior in multiple colors that rotate slowly throughout the night.



credit: Bill Timmerman

**20 SAFARI DRIVE CONDOMINIUMS** | 2010 | THE MILLER HULL PARTNERSHIP

4747 N. Scottsdale Road, Scottsdale, AZ 85251



credit: Doug Gaudia

This 350,000-square-foot, 165-unit, mixed-use condo complex, reinvents suburban living by introducing density to consumptive sprawl. The project is a self-sustaining urban neighborhood, including small commercial functions—live/work lofts and ground floor retail spaces—mixed among residential units. Outdoor rooms, shaped and shaded by the enclosing buildings, organize the project. Walking from home to shopping is protected from the intense desert heat and enriched by a varied sequence of exterior spaces. Circulation is organized within a traditional urban grid, culminating at the heart of the site in a circular court shared by cars, pedestrians and outdoor dining. In this project, the response to the desert climate relies on the judicious use of thermal mass, deep overhangs, a high-performance thermal envelope and naturally weathering, locally manufactured materials combined with native, drought-tolerant landscaping. A “cool tower” passively cools a public courtyard with a simple, wind-driven technology borrowed from Middle-Eastern desert vernacular.

**21 SCOTTSDALE CENTER FOR THE PERFORMING ARTS** | 1975 | BENNIE M. GONZALES, JOHN DOUGLAS ARCHITECTS

7380 E. Second Street, Scottsdale, AZ 85251 | [scottsdaleperformingarts.org](http://scottsdaleperformingarts.org) | 480.499.8587

One of the premier performing-arts halls in the Western United States, the Scottsdale Center for the Performing Arts is recognized for its diverse, high-quality presentations of classical and world music, dance, jazz, theater, film and education. The Center is among the most important projects of Arizona architect Bennie Gonzales. A major renovation in 2009 by Scottsdale architect John Douglas modernized the Center’s main entrance and interiors. The cool and spacious Dayton Fowler Grafman Atrium welcomes visitors and showcases Kana Tanaka’s radiant glass sculpture, Spirit of Camelback, commissioned by the Scottsdale Public Art Program. Known for its intimacy and comfort, the Center’s state-of-the-art, 853-seat Virginia G. Piper Theater envelops guests with its warm, wood interiors and excellent acoustics, while its sloped seating and superior viewing connect audience and artist. Additional venues include the Center’s 137-seat Stage 2 theater and neighboring 1,800-capacity Scottsdale Civic Center Amphitheater.



credit: Scottsdale Center for the Performing Arts

## 22 SCC NATURAL SCIENCE BUILDING | 2010 | RICHARD + BAUER ARCHITECTURE

9000 E. Chaparral Road, Scottsdale, AZ 85256 | scottsdalecc.edu | 480.423.6000

Scottsdale Community College's Natural Sciences Building's simple form contrasts with the surrounding, rich landscape. An anodized aluminum rain screen alternates colors and window openings with a patterning reflective of local Native American basket weaving as it encloses masonry volumes, folds down over laboratories, and defines exterior walkways. The screen connects simple lab pavilions that organize around interconnecting courtyards, each highlighting exemplars of nature and geology.

Shaded exterior walks thread through the courtyards, minimizing dependency on interior circulation. Additionally, the courts integrate the exterior areas into daily activities as they allow natural daylight and views, coupled with clerestory lighting, to the labs within. Oriented with a long north-south exposure to control the building's solar impact, windows are minimized on the east and west facades.



Credit: Bill Trimmerman

## 23 SCOTTSDALE MUSEUM OF CONTEMPORARY ART | 1999 | WILL BRUDER + PARTNERS

7374 E. Second Street, Scottsdale, AZ 85251 | smoca.org | 480.874.4666

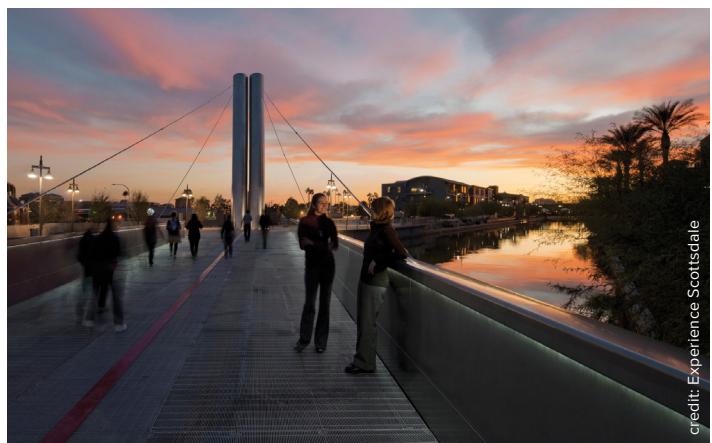
Founded in 1999, the Scottsdale Museum of Contemporary Art (SMoCA) regularly exhibits cutting-edge architecture and design as part of its distinct, core mission. Designed by award-winning Arizona architect Will Bruder, SMoCA's minimalist building (an ingenious renovation of a former movie theater) has four galleries for showcasing changing exhibitions and works from the Museum's growing permanent collection, along with the SMoCA Lounge. SMoCA also features an outdoor sculpture garden housing two permanent works including a viewing chamber called Skyspace, created by internationally renowned artist James Turrell, and Scrim Wall, a monumental curtain of prismatic glass by James Carpenter Design Associates. SMoCA's newest artistic feature, Shift by James Marshall, comprises more than 60 unique colors of paint that transition through yellows and pinks inside the Museum to purples and greens in the sculpture garden. This vibrant installation further energizes the Museum and resonates with its architecture.



## 24 SOLERI BRIDGE AND PLAZA | 2009 | PAOLO SOLERI, JOHN DOUGLAS ARCHITECTS

Corner of Scottsdale Road and Camelback | scottsdalepublicart.org | 480.874.4645

This project represents the culmination of 60 years of the late Paolo Soleri's bridge and plaza designs, and is the first of his bridges to be constructed. It is designed to bring awareness of human connection to the sun and the natural world. The earth's rotation and the sun's location with relation to the earth are keyed to the bridge's true-north axis location and the 80-degree angle of the two 64-foot pylons that anchor the bridge. This symmetry allows a shaft of light to filter through the six-inch gap between the pylons each day at solar noon, which can vary up to 40 minutes from twelve o'clock noon, and produce a shadow. On the summer solstice (June 21), when the sun is highest in the sky, there is no shadow. On the winter solstice (December 21), when the sun is lowest, the shadow is the longest and reaches to the bridge structure. A 22,000-square-foot plaza on the south side of the canal creates a pedestrian-friendly gathering environment. The Goldwater Bell, which is suspended between the 22-foot pylons, dates to 1969 and reflects the artist's life work in architecture and ecology.



Credit: Experience Scottsdale

**25 STATE FARM STADIUM** | 2007 | PETER EISENMAN + HOK SPORT

One Cardinals Drive, Glendale, AZ 85305 | statefarmstadium.com | 623.433.7101

Set on 165 acres, the State Farm Stadium encloses 1.7 million flexible square feet, accommodating events such as football, concerts, trade shows and basketball games.

The innovative 63,000-seat stadium, with a form recalling a barrel cactus and coiled snake, debuted the first roll-out natural-grass field in the United States and a retractable translucent fabric roof that moves on an arc.

Traveling on a steel rail and driven by cables, the roof doors open at the 50-yard line, creating a 240-by-360-foot expanse to the sky. The roof is supported by two 760-foot-long, football-shaped Brunel trusses. The 18.9-million-pound field rolls in and out of the stadium on 13 steel rails embedded in the concrete floor. The curving exterior is clad with painted steel panels and differently-sized glazed slots.



credit:State Farm Stadium

**26 WESTERN SPIRIT: SCOTTSDALE'S MUSEUM OF THE WEST** | 2015 | STUDIO MA

3830 N. Marshall Way, Scottsdale, AZ 85251 | scottsdalemuseumwest.org | 480.686.9539



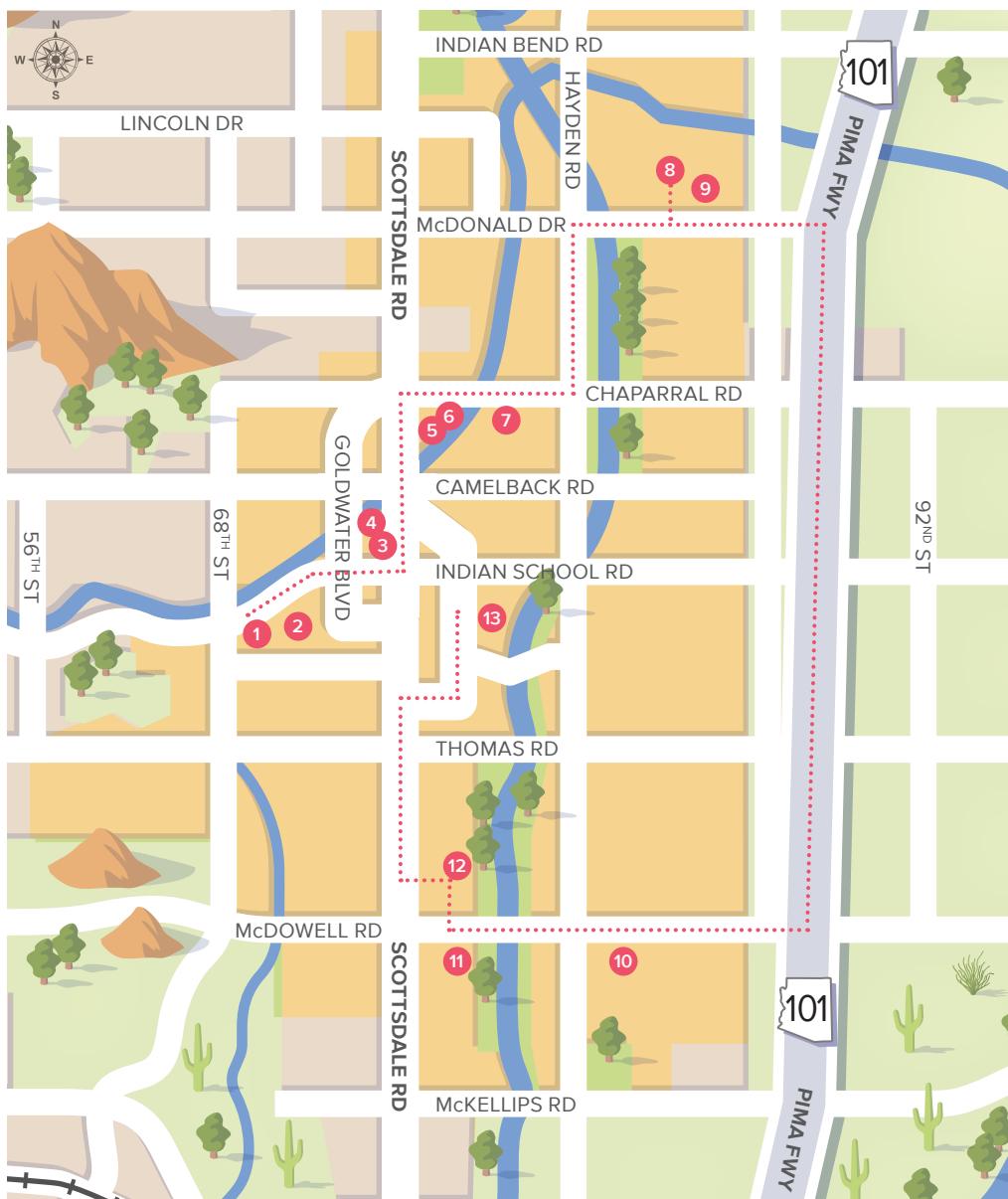
Western Spirit: Scottsdale's Museum of the West, which debuted in January 2015, is a two-story, 43,000-square-foot structure that celebrates the pioneer spirit of the American West. The main building, which was designed by the Phoenix-based architectural firm Studio MA, sits on the site of the historic Loloma Transit Station and preserves elements of the station's classic design, now repurposed as administrative offices and the Ridenour Learning Center.

In April 2016, the Smithsonian Affiliated museum's main building was certified LEED® Gold by the U.S. Green Building Council. Some of the building's eco-friendly features include a "weeping wall" that collects rainwater from the roof and 100 percent of the condensation from the HVAC system, innovative systems that reduce water use by 40 percent, landscaping that incorporates low-water-use desert plants, and easy access to public transportation.

# SCOTTSDALE'S MID-CENTURY MASTERPIECES

From hotels and townhomes to civic buildings and churches, Scottsdale is home more than a dozen outstanding examples of mid-century modern architecture. Each project is unique, but all embrace the hallmarks of mid-century modern design, including geometric lines, large windows, changes in elevation and multiple outdoor views or access points that encourage integration with the natural world.

This self-guided driving tour will take you to 13 of Scottsdale's most prominent mid-century modern landmarks.



1 First Church of Christ Scientist

2 Hotel Valley Ho

3 Triangle Building

4 Craftsman Court

5 Postino Highland (*formerly Valley Bank Plaza*)

6 Royale Gardens Townhouses

7 Villa Monterey Units 1-7 Historic District

8 St. Maria Goretti Catholic Church

9 The Trinity Church (*formerly Glass & Garden Community Drive-In Church*)

10 General Dynamics (*formerly Motorola*)

11 Chase Bank (*formerly Valley National Bank*)

12 Town & Country Scottsdale Historic District

13 Scottsdale City Hall

## ① FIRST CHURCH OF CHRIST SCIENTIST | 1962 | T.S. MONTGOMERY

6427 E. Indian School Road, Scottsdale, AZ 85251 | christianscienceaz.com | 480.945.3721

Appropriate siting, scale and materials conjoin in this 350-seat church on approximately 1.5 acres across from the Arizona Canal. The one-story modernist design includes the sanctuary/auditorium, a Sunday school comprised of 10 classrooms, a nursery and other rooms, as well as an enclosed garden patio offering dappling shade and floral color. A multipurpose room — a circular segment not viewable from the street — was added later.

Handmade, burnt-adobe bricks form the support walls; the ceiling is precast concrete, molded to radiate out above the sanctuary. On the north side, grill-like precast concrete blocks protect the glass walls from the desert sun as well as add ornamentation.

Copper fascia bands the exterior as well as the sanctuary interior, offering contrast while recalling the metal's importance in state history.



credit: Wes James + Greg Kroy

## ② HOTEL VALLEY HO | 1956, RENOVATED 2005 | EDWARD L. VARNEY, ALLEN + PHILIP ARCHITECTS

6850 E. Main Street, Scottsdale, AZ 85251 | hotelvalleyho.com | 480.376.2600



credit: Hotel Valley Ho

Hotel Valley Ho is one of the only mid-century modern resorts built in the 1950s that is still standing today. Architect Ed Varney, known for his minimalist style, was undoubtedly ahead of his time, putting all of the electrical wiring, plumbing and mechanical fixtures for the Valley Ho in underground tunnels, sub-structuring the hotel to support a future seven-story tower and installing air-conditioning, making Valley Ho the first resort to be open year-round in the Valley of the Sun. The property was carefully restored in 2005 with great effort to preserve its key architectural elements. The tower was built in 2008, completing Varney's original plans. Signature elements around since 1956 include 350-pound, arrowhead-motif concrete panels; patterned concrete columns; flat roof lines; and floor-to-ceiling glass.

A “Magical History Tour” of the property, led by Scottsdale’s Ultimate Art & Cultural Tours, is available by appointment.

## ③ TRIANGLE BUILDING | 1962 | RALPH HAVER

7120 E. Indian School Road, Scottsdale, AZ 85251

This two-story commercial building in Old Town was leased to house the City of Scottsdale administrative offices prior to the current City Hall being built in 1968. The building features Ralph Haver’s signature low-pitched gable roof, with the gable end facing the street. The glass globe lights are a very 1960s design feature, as are the large expanses of glass and the concrete block screen wall at the stairs. You may want to compare the design and materials used for this building to the nearby 1953 Pima Plaza building (7221-7237 E. First Ave.), which also was designed by Ralph Haver. In keeping with the Western theme for the Old Town commercial district, Haver used different materials like board-and-batten siding on the Pima Plaza building.



City of Scottsdale

#### ④ CRAFTSMAN COURT | 1955 | T.S. MONTGOMERY

7121-7141 E. Fifth Avenue, Scottsdale, AZ 85251

Now called the Kiva Center, this seven-building retail complex on Old Town Scottsdale's famed Fifth Avenue is associated with Scottsdale's development as an arts colony and tourist destination. The modern architectural design of the complex blends with the desert landscape and uses a dignified Western design motif adopted in the 1950s for marketing "The West's Most Western Town." The structures sport low-pitched gable roofs and floor-to-ceiling glass windows. A number of prominent artists were associated with this arts center when it opened, including Lloyd Kiva New, who was a champion for the emerging Native American crafts movement in post-war Scottsdale and nationwide.



credit: City of Scottsdale

#### ⑤ POSTINO HIGHLAND (FORMERLY VALLEY BANK PLAZA) | 1967 | FRANK HENRY

4821 N. Scottsdale Road, Scottsdale AZ 85251 | [postinowinecafe.com](http://postinowinecafe.com) | 602.428.4444



Valley National Bank president Walter Bimson believed that good design was integral to attracting the right clientele. This project on the northeast corner of Scottsdale Road and Highland Avenue, completed in 1967, was no exception. Today, the former Valley Bank Plaza houses several commercial businesses, including Postino Highland – one of Scottsdale's most popular restaurants known for its bruschetta, paninis and lively happy hour. Brick & West renovated the 4,000-square-foot Valley Bank Plaza facility, as well as the adjoining open garden space enclosed by quartz-studded precast concrete relief panels. Postino Highland's bar area features moveable floor-to-ceiling glass panels on three sides that can open up to take advantage of Scottsdale's beautiful weather. Inside the restaurant, thousands of matchbooks (both vintage and contemporary) were crowdsourced from the local community to form a striking feature wall.

#### ⑥ ROYALE GARDENS TOWNHOUSES | 1970 | DELL TRAILOR

N. 72nd Way south of Rancho Vista Drive, Scottsdale, AZ 85251

This Modern-style townhouse development features homes facing a two-block private street with a landscaped median down the center and a pool and bathhouse at the south-end cul de sac. Resident parking is located off an alley in the rear of the homes, leaving the front entrances open and inviting. There are two townhouse designs by two different unknown architects in this Dell Trailor development. The project includes 44 homes, each averaging about 2,000 square feet in size which was comparable to single-family detached homes of the period. The Historic Preservation Commission considers the project an excellent candidate for local register designation due to its outstanding design, architecture and layout. The scalloped concrete roof over the bathhouse/clubhouse illustrates how architects were experimenting with thin-shelled concrete forms in the 1960s.



credit: City of Scottsdale

## 7 VILLA MONTEREY UNITS 1-7 HISTORIC DISTRICT | 1961-67 | DAVE FRIEDMAN

Miller & Chaparral Roads, Scottsdale AZ 85251

One of the first large townhouse developments in the Valley, the Villa Monterey Casita Colony was an age-restricted community created by Dave Friedman and his Butler Homes company in the 1960s. Unlike many projects by other developers at the time, Friedman borrowed elements from older architectural styles for the façades to give each buyer a variety of styles from which to choose, including Spanish Colonial, Territorial, Mission, Monterey, Mediterranean and Pueblo. Ornamental ironwork is seen in early and later plats, but is more prevalent in the later units along Chaparral Road. Decorative concrete blocks also were used at the top of parapets and for applied reliefs. Units 1-7 are listed on the Scottsdale Historic Register as a historic district. The one and two-story homes use a variety of simple details to differentiate each home.



## 8 ST. MARIA GORETTI CATHOLIC CHURCH | 1967 | ROSSMAN ASSOCIATES, ARCHITECT | JOHN PARSONS, ENGINEER

6261 N. Granite Reef Road, Scottsdale, AZ 85250 | smgaz.org | 480.948.8380



Unlike the nearby Glass and Garden Community Church, this thin-shelled concrete building lets the shape of the building speak for itself without much ornamentation. This very sculptural style is often called Expressionist by academics or architectural critics. The 60-foot-tall parabolic arch structure resembles two intersecting saddles with a dome on top. This sculptural concrete style is related to the work of Spanish architect Felix Candela who built several thin-shelled concrete churches in Mexico during the 1950s using curving or parabolic forms. Scottsdale and Valley of the Sun churches of the 1950s and 1960s demonstrate an acceptance of new styles and provided architects the opportunities to express their concepts of sacred worship spaces using a variety of construction techniques. Expressionist architecture was often the result of a collaboration between an innovative architect and engineer.

## 9 THE TRINITY CHURCH (FORMERLY GLASS & GARDEN COMMUNITY DRIVE-IN CHURCH) | 1966 | E. LOGAN CAMPBELL

8620 E. McDonald Drive, Scottsdale, AZ 85250 | thetrinitychurch.com | 480.463.4495

The original Glass & Garden Community Church was a definite departure in design and concept from other places of worship. It was a drive-in church with speakers on posts in the east parking lot – just like a drive-in movie theater. People could observe the service through the large glass wall on the eastern façade. E. Logan Campbell was not content with a plain concrete cylinder or dome, preferring to add Southwestern details to the structure such as columns with green aggregate, ornamental ironwork on the cross tower over the dome, and an ornamental frieze/border of colored sculptured concrete along the top of the cylinder. Like the City Hall building designed by Bennie Gonzales a couple of years later, this building is mid-century modern with Southwestern details, a style referred to locally as Southwest Modern.

Now home to The Trinity Church, the building still boasts most of its distinctive architectural details.



**10 GENERAL DYNAMICS (FORMERLY MOTOROLA)** | 1957 | VARNEY, SEXTON, SYDNR ASSOCIATION  
8201 E. McDowell Road, Scottsdale, AZ 85257

When this Motorola electronics plant opened in 1957, it stimulated new residential development in the area and contributed to a high growth rate in Scottsdale's population in the post-World War II era. Originally surrounded by landscaped lawn, this long, low building with a tower feature is reminiscent of the Garden Industrial-style buildings in the eastern United States. The manicured lawn, which has since been replaced with water-saving desert landscaping, gave the appearance of a "clean" manufacturing plant, in contrast to older steel mills or "dirty" industries. Without any applied ornamentation to the exterior, this building has an International-style appearance similar to the more vertical steel and glass skyscrapers, as well as the work of architect Ludwig Mies van der Rohe. The 1970 tower addition by Peter Lendrom departs from the flat steel, glass and aluminum panels to add depth to the building's skin. The original 1970 building is the best example of an intact Garden Industrial building in Scottsdale, if not the state.



**11 CHASE BANK (FORMERLY VALLEY NATIONAL BANK)** | 1962 | CARTWELL & ROSSMAN  
7345 E. McDowell Road, Scottsdale, AZ 85257

The diagonal concrete struts holding up the broad overhanging roof of this unique building would have surely attracted the attention of passing motorists when it opened in 1962. Walter Bimson of Valley National Bank liked to use prominent local architectural firms for his bank branches around the Valley. Like other projects by Cartwell and Rossman architects, the structure of the building form is emphasized. The style of this Modern building is difficult to classify as a sub-style, but it can be related to Expressionist-style buildings for the dominant diagonal struts and the subtle folded concrete roof that looks like a large shade canopy.



**12 TOWN & COUNTRY SCOTTSDALE HISTORIC DISTRICT** | 1958-60 | RALPH HAVER  
SW corner of N. 74th Street and E. Oak Street, Scottsdale, AZ 85257

Like other Valley neighborhoods with homes designed by Ralph Haver, this 62-home subdivision by Woody Woodworth is getting the attention the home designs deserve. Using four house plans, the subdivision has varied materials for walls to provide a semi-custom appearance for modest-size homes with a Contemporary style. The irregular "klinker" bricks on some of the frontages make for an interesting anterior façade. The low-pitched gable roofs with the gable ends facing the street and a tall wall of windows are often a feature of Ralph Haver-designed homes. The Modern style of the homes was a departure from the predominant Ranch-style houses being built in Scottsdale in the 1950s. This neighborhood is listed on the Local, State and National registers, and many homes have retained their original features.



**13 SCOTTSDALE CITY HALL** | 1968 | BENNIE M. GONZALES & ASSOC. INC.

3939 N. Drinkwater Boulevard, Scottsdale, AZ 85251 | scottsdaleaz.gov | 480.312.3111

An architectural affirmation of democracy, the 36,000-square-foot building invites citizens to participate in government, redefining the paradigm of aloof municipal structures. A contextual Southwestern style emphasizes light, informality and spaciousness, with an open layout, half walls and deep-set windows. Citizens access most services on the entry level, and stained-glass skylights brighten council chambers.

A harbinger of “green” construction, the building consists of two masonry walls sandwiching a void for ductwork. Cement mortar wash adds to the sense of mass, while battered walls and multi-angles offer sculptural effect. Throughout the 14-acre Civic Center Complex, benches, sculptures, landscaping, bridges and water features connect the building with the main library and arts center — also Gonzales designs but altered significantly since opening.

